Concepts of Architecture
Edgar I. Williams

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MODULAR GRID LINES

MODULAR COORDINATION BEGINS WITH THE
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Today after half a century of unrest during which two devastating wars and continuous ruthless political rivalries have dominated our thinking, technical and industrial progress of unparalleled scope in history has left the world with changes as yet unmeasured. Architecture as it emerges is guided by two basic concepts.

One concept assumes as premise that since this an industrial age we should accept technology with experimentalism, its scientific research and mathematical conclusions as guide and seek a perfection of technique out of which a new architecture will grow.

The second concept assumes as premise that architectural forms and concepts which reflect an historic past are important as they have been since the dawn of history. Technology and the machine should be used as tools by which to achieve changing objects and that an ever new architecture will emerge itself without conscious effort.

The first concept is not related to any country culture. It is international. The second is inherently national and romantic. Either must reflect the era, the moment, to be significant. These two approaches are illustrated by two statements and two personalities are not an issue here you must trust me when I say they were by two experienced thinkers.

One said, “When I go to Italy, to Spain, to your country, I want to see Italian, Spanish or American architecture. The beautiful things which reflect the spirit of the locale are most important.” The other, in defending the incisive technical approach said of a building under discussion, which I called ugly and unhappy, “Happiness has got nothing to do with it.”

I do not mean to say that the brittle sharp lines of construction which follow principles of an essentially technical nature cannot be beautiful. The graceful sweep of a Whitestone Bridge with its tenuous quality—an arch that never sleeps—or the rigid aspect of strength and order of some of our new industrial buildings are compelling. On the other hand, a building on which old orders of architecture have been hung in the name of traditional design has nothing to offer in advancing our art.

Most architecture today falls between the poles which these types represent. Appropriateness should be the objective of every architectural design. For the functional, function; for the peaceful, peace; for the spiritual, spirit; for the decorative, as an old French saying goes, nothing more necessary than the superfluous. Character counts above all else.

To make of architecture a game of assembling copies of dead forms or, on the other hand, a circus of structural acrobatics is senseless.

No one can brush off the simple fact that since man began to build he has used wood, skins, bark, earth and stone for materials of construction and in less than a hundred years the metal and glass materials of today have completely revolutionized construction methods.
We are only now beginning to search for an architectural philosophy which this devastating circumstance demands.

Architecture used to be something akin to religion. Today it is too often an expression of violent personal self-acclaim. Throughout history the greatest periods of art have been those when violence has been held in check. Restraint has been a quality of greatness and, in fact, breeding. Architecture at its peaks has always been allied with painting, sculpture and landscape architecture.

Perhaps we should make a practice of reminding ourselves that the practice of architecture is more than a complex matter of business and technical knowledge. It is essentially a matter of spirit, of creative genius. No profession or business has more to offer our troubled civilization than architecture. But while we architects debate our philosophies, architecture itself receives little attention from a public quite unaware of what the practice of architecture is. So our sermons are usually laments. Architecture is in need of zealots. She is in need of aggressive protagonists who are willing to speak out for our profession in this tough competitive modern world. We have enough of politicians and practical jokers. We need crusaders. We architects, whatever our differences of opinion, should join together and with more forcefulness and conviction than not shown, proclaim the importance of our profession.

EDGAR I. WILLIAMS, FAIA

EDUCATION

THE NEW YORK CHAPTER is accepting applications for the 1958 Arnold W. Brunner Scholarship. The grant is awarded annually by the Chapter for an amount up to $2,400 for advanced study in a specialized field of architectural investigation. Closing date for all applications is November 15, 1957. Full information may be secured from the Chapter office at 115 East 40th Street, New York 16.

DEAN OLINDO GROSSI, of the Pratt Institute School of Architecture, has announced that beginning in the fall semester of 1957, the school will offer a program of graduate studies in Planning leading to a Master of Science degree. This program is offered to applicants who have received degrees in Architecture, Economics, Engineering, Landscape Architecture, Public Administration or Sociology, or in another program related to advanced planning.

THE NEW JERSEY CHAPTER has announced that Frank Grad & Sons, Newark architects and engineers, in connection with the firm’s fiftieth anniversary, will give a total of $10,000 for the creation of Grad fellowships to the architectural schools of Princeton and the University of Pennsylvania, and scholarships to Newark College of Engineering and New Academy.

PRESIDENT A. WHITNEY GRISWOLD, of Yale University, has announced two appointments to the Yale School of Architecture and Design, both appointments becoming effective in February, 1958. Professor Gibson A. Danes, Chairman of the Department of Art at the University of California at Los Angeles, will become the new Dean of the Y School, succeeding Boyd M. Smith, who is retiring after serving on the Yale faculty since 1927. P. Rudolph, of Sarasota, Florida, and Cambridge, Massachusetts, will become the new chairman of the School’s Department of Architecture, succeeding Henry A. Pfisterer, who will resume his work at the University of Washington School of Architecture, formerly a unit of the College of Arts and Sciences, has been given a status as an autonomous college. Professor Arthur P. Herman has been appointed acting Dean of the new college.
Where is Modern Architecture Taking Us?

The question "Where is modern architecture taking us?", is a provocative one. Actually, I wonder modern architecture is taking us anywhere. There seems to be a possibility that it is being taken.

Architecture, because of its combined visual impact and sociological basis, has taken, during various periods of human history, a strong leadership position in human affairs. The last time that a strong impetus from architecture occurred in the first twenty years of this century. It was pioneering architects who grasped first the potentials of the new industrial age. They freed the structures from the clutter of story-produced imitations of expressions of handcrafts. It was they who showed how to use the materials and products of the machine age proudly and with self-confidence and who raised the flag with the little cry "Form follows function."

Behind that flag marched the fine arts, furniture, design, women's fashions, changing the mores, the way of life. In the wake of this movement was an industrial design. At that time, architecture was taking us somewhere.

Close to forty years have elapsed since. The pioneering movement has become a style; it has been popularized and made fashionable. And in the procedure it has been somewhat watered down, vulgarized, and sometimes intellectualized into sterility and pretentiousness.

In general, modern architecture is today confined with variations on a theme composed in the early years of the century. But the tune of the times is changed.

Technology, once unleashed, was not satisfied to produce with machines what formerly was made by craftsmen. It went far beyond Utopian dreams. It broke through the imagination barrier, forward toward new, formerly unimaginable events.

Radio, television, electronics, automation, atomic power—these are all words added to our vocabulary in the last forty years. Through mass production and mass consumption, a new social order has been created, resulting in a vast middle class. This ever-growing middle class is more and more becoming the only client of the architect. As producers and consumers, they are the ones whose needs have to be met.

There is a certain product which expresses most clearly the new order of things. It is an article produced in large quantities in Detroit and it is called the automobile. It is being turned out so rapidly that the birth-rate of this mechanical population is greater than the considerable birth rate of the human one. Today, the automobile population has reached the 55 million mark. It has fulfilled one of the big dreams of mankind—to be able to move speedily from place to place in all directions of the land, without limits. But, like the spirits called by the sorcerer's apprentice, the flood of cars is now threatening to drown us.

Though with a 55 million population the automobile race is still a minority group, its space needs are insatiable. A motionless car uses forty times as much space as a human being; a car going 60 miles an hour, 600 times as much—and besides, each automotive being requires additional space for housing (garages, car ports, parking lots); for beauty care...
to the speculating viewpoint of the tract developer of the millions of new homes for the middle classes challenges to the care of others. It has left the building hours stalled in traffic.

It cannot prevent workers losing many for split-second efficiency for mass production on the belt line, but it cannot prevent the infiltration of nerve-wracking noise and disorder through the doors and windows. Architecture has put workers into buildings designed to the disciplines of medical science, but it cannot protect them from physical injury when they leave these islands of refuge.

They observe somewhat sadly how their own performances become meaningless in the hubbub, how the beauty of their structures, seen only through the wrap-around windshield or the rear view mirror of automobiles going 30 to 60 miles an hour, remain unappreciated; and how their structures suffer under the general squalor—the disorderliness, the noise and the fumes of their surroundings.

Architecture has put people into glass houses, but they must not look out if they are to retain a feeling of peace and comfort; anarchism, disorder, blight, ugliness have taken over the view. Architecture puts children into schools designed along psychological principles, but it does not protect them from physical injury when they leave these islands of shelter. Architecture has put the sick into structures designed to the disciplines of medical science, but it cannot prevent the infiltration of nerve-wracking noise and disorder through the doors and windows. Architecture has put workers into buildings designed for split-second efficiency for mass production on the belt line, but it cannot prevent workers losing many hours stalled in traffic.

Architecture has left its most important challenges to the care of others. It has left the building of the millions of new homes for the middle classes to the speculating viewpoint of the tract developer and the shaping of the man-made environment to the inhuman, mechanical approach of the traffic engineer.

Half a century ago, pioneers of modern architecture tore the false fronts from individual structures. The new challenge is to tear the false pattern left over from the horse and buggy days from the urban scene. If modern architecture is to take us anywhere, it must take us out of the present melee of machines and flesh, of automobiles and people. It must re-instate man as the master and relegate the machine to its place as servant.

The false pattern spreads over wide areas—over cities and towns and the spaces between them. Its main threads are streets and roads and highways. These are serving today a double purpose. They form the coordinating lines along which all structures serving human activities are strung, but they also serve as rights-of-way for traffic, as tracks for automobiles. The devilish thing is that these two uses are diametrically opposed to each other. A roadway flanked by structures serving humans is unsuitable for flowing traffic as buildings along the streams of traffic are unsuitable for human activities.

This unusable pattern must be discontinued. Architecture has to provide an order in which to both automobile and human, their natural habitats are given: To the automobile, engineered, many-lane highways, rolling through broad, landscaped areas and to men, a truly humane environment in which to put back on their own two feet, they can, in safety, peace, and beauty, go about their tasks, observing and enjoying the interplay of arts, architecture and landscaping.

The cold war between the automobile and man has to be ended if both are to be given a chance for fullest development. The answer seems to me to lie in the creation of human activity nuclei, or clusters basing on the scale of acceptable walking distances within each unit. Each cluster will be separated from the next by neutral areas of varying width, which may be devoted to agriculture or recreational purposes.

Constellations of clusters will form communities, constellations of communities towns, and a galaxy of towns a metropolitan area around a compact center, the metropolitan core.

Between these nuclei, within the neutral area there will be ample space for the traffic-carriers of the future. They will move radially between clusters towards the core area, and freeways will swerve them to surround groupings of nuclei, and finally each individual pedestrian island; but they never will pierce the areas of human activities. Along the inner borders will be car storage areas, in the form of multiple-deck garages. One will leave the garages by means of moving side-walks and escalators, exit on the side opposite the one where t
irs entered, into an urban environment reserved for pedestrians.

Modern architecture will take us to a brighter future if it breaks out of the narrow confines of the pur walls of its structures, realizing that the meaning of the doctrine, "form follows function," includes so those functions which spring from the emotional and spiritual needs of man.

Eero Saarinen and I have both been honored with special reference to two projects—Saarinen's General Motors Research Center and my firm's Northland Center, both near Detroit.

It is highly significant that both of these projects go far beyond the scope of individual buildings, General Motors Research Center has been referred to as a new Versailles, Northland as a new agora, the ancient Greek market place. Both, however, relate the forces of the twentieth century, establishing completely new type of human environment, tailored to the technology of our times, made to order for the automobile. Both express the philosophy of the cluster system, with belt highways surrounding them, car storage areas adjoining the belt highways, clusters of buildings and wide, handsome spaces between structure reserved for pedestrian use only.

Any single one of the structures of either of the two projects, taken out of its environment and placed alongside one of our urban traffic rights-of-way, intermingled with a hodge-podge of other buildings, flanked by screaming billboards and observable only from the driver's seat, would lose much of its significance, its meaning and its beauty.

Where Is Modern Architecture Taking Us?

If it reawakens to its mission, which is caring for people, providing for their physical and also for their spiritual wellbeing, if it takes seriously its responsibility toward a society which, based on democratic principles, has made large strides in affording opportunities for all—then it will, in a renewed, spirited effort, assume its historical role of leadership and bring, not just to individual structures, but to the entire manmade environment, those three essential components recognized by Sir Henry Wotton over three hundred years ago: Commodity, firmness and delight.

**CALENDAR**

**July 14-Aug. 24:** Eighth Annual Sign Workshop, Institute Technologico de Monterrey, Mexico. For information write, Hugh L. McMath, A. School of Architecture, The University of Texas, Austin, Tex.

September-December: International Exhibition of Architecture, Sao Paulo.

September 5-7: Western Mountain Regional Conference, Jackson Hole Lodge, Jackson Hole, Wyo.


September 19-21: New York Regional Conference, Buffalo, N.Y.

September 25-26: North Central Regional Conference, Rockford, Ill.


October 2-5: California-Nevada-Hawaii Regional Conference, Coronado, Calif.

October 6-9: Gulf States Regional Conference, Birmingham, Ala.

October 11-12: Joint Fall Meeting Virginia Chapter and Virginia Society of Professional Engineers, Hotel Roanoke, Roanoke, Va.

October 12-14: Second annual convention, California Council of Landscape Architects, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

October 17-20: Northwest Regional Conference, Gearhart, Ore.

October 23-26: Architects Society of Ohio Annual Convention, Neil House, Columbus, Ohio.

October 30-November 1: Texas Regional Conference, Dallas, Tex.

October 31-November 2: Central States Regional Conference, Skirvin Hotel, Oklahoma City, Okla.

November 7-9: Florida Association of Architects Regional Conference, Fort Harrison Hotel, Clearwater, Fla.

December 11-12: National Construction Industry Conference, Congress Hotel, Chicago, Ill.

February 18-20, 1958: Conference on Church Building, to be held jointly by The Department of Church Building, National Council of Churches, and The Church Architectural Guild of America, Veterans' Memorial Building, Detroit, Mich.
The Post-Convention Tour

Under the aegis, if I know what that means, of the United States Travel Agency, a group of architects, still having a certain amount of resiliency and strength left over after the active events of the Hundredth Anniversary, assembled at 7:45 A.M. on the Saturday after the Convention, upon the tree-shaded but deserted sidewalk in front of the Shoreham Hotel.

There had been hasty rushings about, in endeavors to set up last-minute coffee-breaks and to lead the semi-somnolent across the hotel approaches to the correct buses. The haggard middle-of-the-night aspect, however, wore off as the vehicles began to roll and pleasant sunshine fell upon us, seeming to bring in an atmosphere of architecture and culture, causing bus occupants to comment interestedly upon the gold-tooth type of statues at the Lincoln Memorial, expression of aesthetic opinion being the birthright and relaxation of architects.

The journey southward on Shirley Highway and Highway No. 1 was pleasant, passing the ancient village of Dumfries and the statue at the Marine Base of the raising of the flag at Iwo Jima. The route carried us through Richmond and on to Shirley on the James River, originally the home of the so-called "King" Carter, who owned so many thousand acres of land in Virginia.

The visit to Shirley, arranged largely through the courtesy and earnestness of the Virginia Chapter (which also, as will be remembered, had a hand—perhaps, because of their decorative blue brass an arm—together with the Washington Metropolit and the Potomac Valley Chapters, in the Conven ti trip by water to Mount Vernon) was a memorat and pleasant occasion.

The Shirley house dates back to 1769. present owner and occupant, a Carter of direct scent, spoke to us in soft, r-less Virginian, to wh it was a joy to listen, about the house and its coutrements. One of the interesting facts he brou forth, which covered a point often open to wond
to Williamsburg and Jamestown

By Edwin Bateman Morris, Sr.

...and Jamestown, with rough-handed service in the kitchen, delicate china of Colonial days survived to be handed down to posterity. The answer to that, insofar as Shirley is concerned, was that the ladies of the family washed the delicate china at the table, with being faucets beside the fireplace from which water for the purpose could be obtained.

Shirley is not a center-hall type of house, but four rooms or spaces on the first floor, quartered in the house, one of them being a stair hall from which steps go upward and upward, losing themselves presently in the distant dusk above.

The James flows pleasantly a short distance from the house. Perhaps they called it also the rivulet, since it is almost identical in design with the Ed ward side, and since most of the visiting and official approach to the house was from the river. This side a spacious lawn extends beneath great trees to the broad river.

A welcome box lunch was served outdoors. The temptation was strong to eat it sitting on the lawn under the trees. But we were warned against that, because of the tiny chiggers, descendants of the original chiggers which doubtless annoyed King Carter. These insects are the most companionable of all animism. In their friendly way they make tiny rows into you and go about raising families. If considerable number of them set up a municipality on surface owned exclusively by you, an undeniable situation arises.

From this point we went to Williamsburg, some to the Inn, some to the Lodge. We were joined there by Charles Peterson, Carroll Meeks and others from the active and widespread Society of Architectural Historians. They arranged and conducted several tours—to the Governor's Palace, the Capitol, the Wythe House and others, and also a "Tour of Discovery" which went to places of research and investigation not usually open to visitors. All of this tended to document the premise that possibly one's architectural life is not fully complete until he has seen Williamsburg.

There has been some belief that perhaps Williamsburg sanctifies to too great an extent the traditions...
tional. I always think, however, that because of its studied accuracy, its purpose is to show what architecture was then rather than to urge what it should be now. It creates a historical mood, difficult to capture otherwise, and uplifting when realized. Some years ago I could not sleep because of something called lumbago (said to come from inspecting dimension timber in a lumber yard) and went out into the uninhabited Williamsburg at daybreak, getting in that stillness the line full flavor of Colonial days. An illusion of the past not to be forgotten.

However, there now comes to Williamsburg a great concession to the modern. Our party visited the new Information Center and the new Motor Hotel, designed by Harrison and Abramovitz. These are in the modern spirit. This change-over in design was considered desirable mainly because of the great size of the projects, Colonial architecture having no vast buildings to act as counterpart and example.

It is interesting to note that architects talk architecture. Discussion arose as to whether or not the square brick used so much in exterior Williamsburg is a quarry tile. One architect interestingly pointed out that quarry was actually the French word carré, square, and that actually any natural clay product which was square was a quarry tile. After full deliberation it was decided that those who wished to call them square brick could do so without censure, and those who wished to call them quarry tile could call them quarry tile.

There was a pleasant reception at the sumptuous Williamsburg Inn, at which Edwin Kendrew, chief architect in the Williamsburg organization, acted as very efficient receptionist and dispenser of information. An absorbing exhibit of documents, models and other things concerned with the Restoration made a fascinating display. We found great interest in the exactitude of the model of the first Williamsburg theatre, with its pit for cheap seats and patrician accommodation in the balcony boxes, the very desirable boxes being right on the stage.

The cocktail party on the terrace in the hastening twilight was full of excitement and social interest. It was not too easy, therefore, to persuade the company to effect a change of venue in order to have dinner at the Lodge. After dinner Charles Peters put on a panel discussion touching on the research and historical side of the Williamsburg locality, expert performance.

The Jamestown Exposition, or Festival, which we visited Sunday morning, is not a large show, but is absorbing in its detail and presentation. We saw one of the two original copies of the Magna Carta and one of the original copies of the St. James version of the Bible. Because of our limited time, our progress through the grounds and buildings had to be controlled by a twenty mile-an-hour minimum speed limit. It was surprising how much we actually able to see: The beautiful, one-third size model of John Cabot's ship, the Indian Quonset-type of building, the replica of the original stockade (built for defense against the Spaniards, not Indians), the Glass House, the reproduction of three ships, the Susan Constant, the Godspeed and the Deliverance, in which the first settlers crossed the Atlantic, and the restoration of the Jamestown church, part of which is the tower that never was destroyed. We saw the much-spoken-of sycamore tree which had grown up between the ancient graves of man and wife to separate them and has thus ways been called the "Mother-in-Law Tree."

On our homeward journey we stopped to Stratford, the home of Light Horse Harry Lee and birthplace of Robert E. Lee. It is a distinctive house with great square chimneys at either end. The center part is not heated, except on social occasions, with braziers. One architect, thinking of rather shiv o off-the-shoulder evening dresses, endeavored to construct a pun around the words brazier and brass, a very difficult field of endeavor.

We arrived home in time for everyone to make essential connections with various planes, trains, taxis and (a somewhat unusual thing during a Convention) beds.
A while ago I happened to spend a little time

with a past member of the Board of Directors of a

large and powerful trade association, one whose pub-

licity we had envied and whose public relations pro-

gram was supported by substantial investments. I

often wished the A.I.A. had the resources of that organization and could have afforded to engage

in as many activities as it did. Fortunately, before

expressed my admiration, he observed that his or-

ganization was, in his opinion, not worth a damn.

He wondered why he kept paying dues to it; he

complained of the large and expensive staff in Wash-

ington, wining and dining on the “sweat money” of

members; he thought the public relations of his

organization was frightful; no one knew who they

were or why they existed. He wanted his Board of

Directors to do something about it (of course it was

the same old Board that had been in when he

was a member). And then I learned with astonish-

ment that he looked toward The American Institute

of Architects with envy. He wondered how we had

put together such an efficient staff, how we had

achieved such success with our public relations pro-

gram, how we carried on all the activities we did

rich counted for so much in the construction indus-

try and in the economy, how we made people look

to us from all sides. He wondered how we had

made the architect count so satisfactorily in the

scheme of things. So I smiled smugly, accepted the

plaudits and changed the subject.

Chapter resolutions, State Association resolu-
tions, letters, and even telephone calls, bearing mes-

sages of misunderstanding, all serve to keep us aware

that the Institute’s system of communication with

components and membership does not function

with that serene efficiency to which we aspire and

which we believe is the faultless servant of other or-

ganizations. The means of such communication have

gone up in cost and in operation. The transmitting

stations are manned by bright and busy enthusiasts.

But what about reception? Are the receiving sets

tuned in? We have no evidence that the dials are

illuminated and that the tubes glow.

Now we know there is no compulsion to turn

on the radio or TV. There is no compulsion to read

the printed word, no matter how enticingly garbed,

and there is no compulsion to attend a meeting; nor

is there any compulsion, when one does attend a meet-

ing, to listen to the expounder upon the platform.

But it might be rewarding—it might even be fun—
to tune in on The Octagon, to switch on A.I.A. You

pay for all this service, all this broadcasting, so why

not use it? Do not force us to fall back entirely on

telepathy and osmosis, the last avenues open to us,
in order to keep in touch with you, to let you know

how your money is spent and why.

Election to office or appointment to the staff

brings the illusion that one is thereby endowed with

the mystic power to cause men to stop, listen and

obey the spoken or written word. Disillusion some-
times comes with a shock, but more often it creeps

up slowly, and the realization is not drastic.

Now it is pleasant to travel to chapter meetings,

regional conferences of state organizations or any

component gathering, especially to do so for the

purpose of appearing on the program, scheduled and

heralded. It is pleasant to be interviewed by the press,
especially when one is far from home; it gives such a

nice sense of importance; it is gratifying to the ego; it

is something you like to boast about to your wife

(assuming, of course, that the lines of domestic com-
nunication are working both ways). But one learns,
after travelling about, that the only sure audience

is the captive—the audience that is chained to the

chair in the luncheon room or banquet hall. Some-

how or other when the price of a meal has been paid,
the payer fancies that the price of the meal is not only

an investment in entertainment, but a promise to stay

on and take the punishment. Programs which fall

between what I regret to say are known in the con-
vention world as "food functions" are deceptive. Printed programs may be enticing, but golf greens and architectural tours only too often are even more so.

Some time ago I went to a regional conference. I was cordially met by a member of the host chapter delegated to look after me, and was driven to the conference hotel where all arrangements had been made. On the way my guide was profuse in his exclamations of delight at the good fortune of the conference in having me on hand and expressed how much he himself looked forward to what I was to say. However, the next day when I looked down from the platform at the audience, I could not find him. Actually there were a lot of people I could not find. Later on, at the cocktail hour in the afternoon, my guide reappeared. I expressed my surprise at his absence in the morning, as he had been so avid for the message from The Octagon. I learned that, taking advantage of the salubrious weather, he had gone hiking.

Now I find that The American Institute of Architects is not unique in its lack of success with internal communications. Failure or non-functioning of such communications is endemic in the national professional society and trade association world. It is ridiculous that it is so, especially that it is so of the A.I.A., for we are made up of eager, interested, intelligent people.

Our lines of communication are excellent. We produce good publications, we send out bi-weekly news sheets, we are in continual correspondence with our components and with hundreds of interested individual members. We travel about, we speak at gatherings. I do not think the trouble lies with the transmitter, but with the receiver. I should think that you who are investing substantially in your organization, that is to say in your future, would want to know everything that goes on. We are only too glad to keep you informed and we shall continue to do so. I should think you would want to know the actions we take that affect your careers for the better. The information is sent to you—all you have to do is read or listen. We welcome your opinions, your criticisms. We want you yourself to participate and we also want you to become more vividly aware that, thanks to your organization, you are a member of a successful, flourishing and important profession.

William Emerson

WITH THE PASSING OF WILLIAM EMERSON our profession has lost a great gentleman.

I am sure that there are others who are better qualified than I to testify to his great qualities as a dean of architecture, a scholar and architectural practitioner, or as a leading figure in humanitarian church work and in work for the United Nations.

I wish to say a few words, however, about William Emerson as a fellow man and fellow architect.

The reason for doing so is a very personal and compelling one. I have lost with Emerson's death a friend of extraordinary good will who never failed to help when help was needed. When I came to this country I was fully trained and had given up my first modest achievements in Europe and all my material possessions. Fortunately enough, I immediately found work as a draftsman, to make the first and often hard adjustments in a new country. There was little to expect from fellow immigrants no matter how famous and successful. They reserved their assistance for those who swore by their doctrines.

It was not so with William Emerson. Like so many others who have profited from his kind and wisdom, I could come to him any time for aid without having to capitulate intellectually or artistically. He was genuinely interested in people and their problems, and he gave a hand without prejudice. By trusting people and their intentions he made those acting correspondingly honest, fostering the best in them and encouraging good professional standards and performance. He was able to recognize personal qualifications even if he could not particularly sympathize with one's opinions. Once wrote to a dean, recommending me highly for a teaching position, that I was "perhaps, from antiquated point of view, rather overemphatic on some points of modern design." The dean did not mind.

I often wished that we had more men of abilities and warmth. We know for sure that we lost such a man in William Emerson. I only hope that many of us will try to follow his example.

H. H. WAECH
April 19, 1

AUGUST 1
Save the Robie House!

Dr. Arthur McGiffert, President,
Chicago Theological Seminary,
Chicago, Illinois

Dear Dr. McGiffert:

To the chorus of protests, which by this time must be quite annoying, I feel that I must, nevertheless, add my own voice concerning the danger of destruction which seems to threaten the Frederick Robie House at 5757 Woodlawn Avenue.

I am sure that by this time you must have heard every argument, good and bad, why the Robie House should not be destroyed. I know also that its preservation is not a simple matter, but because it is one of Frank Lloyd Wright's finer works and of that period of his activity which probably has had a more profound national and international influence on building and architecture than that of any other American architect, it would seem that every possible effort should be exerted to somehow keep the Robie House intact.

I happen to be one of the minority of American architects, who, because of a strong historic orientation, does not worship at the shrine of Frank Lloyd Wright. My own feelings concerning Mr. Wright's work are adequately summarized by the well-known German critic, Dr. Otto Völckers. I am taking the liberty of enclosing my own translation of this statement.

The value of a building such as the Robie House transcends personal opinions. It is, therefore, my sincere hope that a way can be found whereby this building may be preserved for posterity.

Respectfully yours,

Richard W. E. Perrin, AIA

No one can deny that Wright has been a pioneer of rare sort and significance. We say without deliberate bitterness: "has been." We very well remember the years around 1910 in which the works of Wright first became known to us. We remember his broad, spreading houses in and near Chicago, with their great shading horizontals, their gently sloping roofs and their beautiful floor plans with spaces flowing into each other made a deep impression on us young people at that time. They were indeed something completely new, and truly a work of art. We know also that these early buildings offered lessons to Europe, and especially to us. We believe their vital influence to be perceivable in Peter Behrens, Walter Gropius and Mies van der Rohe, to say nothing of a host of lesser lights. However, our doubts already began with the Imperial Hotel at Tokyo and that Asiatic oddity "La Miniatura" in Pasadena, a house faced over and over with ornamental stone and concrete blocks. And today we are startled by "country houses" which from a distance (and not only from a distance) look like ruins—remarkably cunning, irregular stereometric forms. We are astonished to see nothing but masonry walls, more masonry walls, board walls and deep shaded recesses in which it may be assumed there are some windows. And now we learn that these are "organic" buildings and works of art, and that here we have the glorious dawn of a new and more wholesome architecture. This is what we cannot get ourselves to believe. We see no dawning, but instead a sunset, a last baroque swan song of those hopeful, joyous years around 1910, in which this new art of building was still partly a dream, and without doubt among its awakeners was Frank Lloyd Wright.

With this, however, a fairy tale—Frank Lloyd Wright's most famous house, the house over a waterfall. A house of unbelievably bold and understanding use of reinforced concrete construction, it is situated in a forest of young trees over a gently flowing waterfall . . . altogether unreal, altogether a fairy tale and altogether strange in its exotic beauty,—so little to be described in words a the call of a bird or the soaring of the eagle high above the pine tops. For this work of art alone we can love and honor the patriarch of Taliesin; he created it when already 70 years old. But, is this house livable? We do not want to raise that question at this time.

Let us disregard the polemic directed by Wright against the stereometric straight lines of European building and particularly his statement in "Figaro Littéraire" following the Paris Exposition against the no less controversial and no less self-persuaded exponent Le Corbusier.

Let us just consider the question whether Wright is really justified in his condemnation and "sovereign contempt" of modern "box building," when
he takes entire house plans and forces them into patterns of modular abstraction—only that here it is not rectangles, but acute angled diamonds and triangles or even six-cornered honeycombs. And isn’t it unusual that in his numerous and otherwise quite realistic appearing models of his buildings, the really and truly organic forms of nature such as trees, plants and flowers are invariably made to appear as completely abstract cubes, discs, etc.

Let Wright scold us if we cannot accept his concept of what is organic. His interiors are precisely the opposite of what we today in Europe and in Germany desire and are searching for, and in part have already found, namely uncumbered, unromantic space; this almost neutral and yet not expressionless enclosure for our everyday living in the house—exactly that which we, with Hans Bernhard Reichow, choose for our part to call “organic.” For us the assignment to build a dwelling house is not the excuse to create a “work of art” which with striking and obstrusive forms or mannerisms draws attention to itself. We don’t mind being called “hacks.” Even with a simple solution to the problems of function and purpose, our house need not be without design or without art. In turn, we can hardly feel at ease in rooms which call incessantly to us: “Here I am, the chimney, and I have been laid up naturally out of stone taken from out of the earth . . . here I am, the ceiling, and I am coming right down at you!” We don’t like chairs that are either heavy wooden thrones, or cubical or sawed-off, drum shaped foot stools and lean-tos. It seems contrary to reason, and therefore anti-organic, to us to place on a clumsy split rock wall an unnecessarily thick, polished plank just to hold our books. We don’t care to live in rooms which demand hours of work each day just to keep them reasonably neat and dust free. Anyway, who would want to dust a rough stone wall every day?

And when we finally inquire about glass in this organic architecture, we must admit that the finest quality of glass is seldom really used, namely the quality to bring into the room surrounding nature from the outside which in the case of Wright’s wealthier clients has been particularly beautiful or interesting. Why glass doors down to the floor, when the view beyond is blocked at least waist high by a board wall, balcony railing or masonry wall? Here another restriction is apparent, which the climate of the Middle West seems to have produced: The justifiable fear of the summer sun.

That is why Wright again and again tucks his long window bands under projecting, shading roof overhangs, choose for our part to call “organic.” For us the assignment to build a dwelling house is not the excuse to create a “work of art” which with striking and obstrusive forms or mannerisms draws attention to itself. We don’t mind being called “hacks.” Even with a simple solution to the problems of function and purpose, our house need not be without design or without art. In turn, we can hardly feel at ease in rooms which call incessantly to us: “Here I am, the chimney, and I have been laid up naturally out of stone taken from out of the earth . . . here I am, the ceiling, and I am coming right down at you!” We don’t like chairs that are either heavy wooden thrones, or cubical or sawed-off, drum shaped foot stools and lean-tos. It seems contrary to reason, and therefore anti-organic, to us to place on a clumsy split rock wall an unnecessarily thick, polished plank just to hold our books. We don’t care to live in rooms which demand hours of work each day just to keep them reasonably neat and dust free. Anyway, who would want to dust a rough stone wall every day?

The U.S. Educational Foundation in Australia is anxious to promote visits by American scholars interested in building and architecture and has asked the Commonwealth Scientific and Industrial Research Organization to nominate suitable people. The term of the scholarship is for 12 months (including travelling) and the scholar receives fares (for himself but not for his family) and an allowance of about $3,800 for himself and about $630 for his wife plus a sum of from $300 to $600 for travelling within Australia. There is not likely to be any supplementary income such as lecture fees. These allowances should be sufficient to enable a man to live at a reasonable (but not luxurious) standard.

Candidates must submit application to the Conference Board of Associated Research Councils, 210 Constitution Avenue, N. W., Washington 25, D. C. Closing date for the receipt of applications is 15th April each year for an award commencing during the following Australian academic year.

Favorite Features of Recently Elected Fellows: VLADIMIR OSSIPOFF, FAIA
I would like to present some rather general notions about architecture and some aspects of contemporary society. The ideas may seem scattered and the thoughts unorganized, for they are only probings into somewhat unexplored relations of architectural critical judgment. In fact, there is not much critical judgment used in talking about architecture, for ubiquitous though it is, it is little seen and little understood. The Voices of Silence do not speak through the stones of architecture and that the Museum is Without Walls is proof of neglect if not of contempt. When there is no enclosure, there can be no content, and it may be that this lack of content is significant enough to serve as a definition of our society.

The Arts and Sciences, which exist because Man has creative energy to expend beyond his function of generative creation, present a paradox. They are in essence timeless, yet they are manifestations of their time. Each work of art is unique, yet it does not exist by itself, it cannot be isolated from other works of other minds in other media. If no man is an island, neither is a masterpiece. Art is an expression of society. That statement, like the paraphrased quotation, is now a commonplace, but it was not always so for either. If the 19th century cared little for Donne, it also thought of art as something apart from life. Art was for “art’s” sake, and its history was the history of this school or that master perhaps of a period at most, and that was likely to be not an historical period but a stylistic one.

Ruskin, currently in the critical doghouse as “disturbed person,” was among the first to widen interpretations of architecture and painting to include attitudes towards society, and he also knew how to write with power and feeling. Henry Adams in “Mont St. Michel and Chartres” welded together architecture and the other creative forces of 12 and 13th century society into a book that is itself a work of art. Mumford and Hamlin too used an integrated approach effectively, and of course there are others. It is to Wylie Sypher’s “Four Stages Renaissance Style” however, that I want to make acknowledgement for the point of view this paper is trying to develop. His thesis is that all the arts of a given cultural period spring from common emotional and psychological sources, and which consequent have a similarity of expression regardless of the media of presentation. We should therefore expect that the various arts should stir the same sort of emotions in us, the strength of the emotion but in character varying with the quality of the particular work as art.

Although these emotions, these deepened perceptions, are of the same sort for all the arts, they cannot be translated from one art to another. The
Infinite architecture for an indefinite period

HENRY S. CHURCHILL, FAIA

The power to disturb is indeed the quality of work of art. It does not matter whether the disturbance, or if you prefer, the evocation, is by direct verbal association as in poetry, or by the complex visual association of painting, or by the abstract and subtle processes of music and architecture. Within given framework of a society the style of a painting reflects the style of the architecture, and the poem contains the music as the music contains all.

Let us see if any of this has meaning when looking at our familiar architecture. It will not be a hortatory research, for I am not a scholar, and my private prejudices will not be masked by erudition.

Let me start, for the sake of a little background, with the contrary strains of turn-of-the-century eclecticism in architecture. There were the two main schools, the neo-renaissance school of the eastern seaboard and that of the Searchers after Truth in the mid-west and far-west. The eastern school, as everybody knows, triumphed at Chicago in 1893. The victory of the cartouche—by the way, does any architect under fifty know what a cartouche is?—seemed complete.

McKim, Mead and White were the symbol of success, for theirs was the triumph and theirs the major spoils. They were the ideal architectural firm, rich, socially well-connected, and cultured. While their work was not greatly original it was at least originally great. The sources of their inspiration were impeccable, and what they did had always fine proportion and great sensitivity. In fact, much of their work was better than the prototypes. Unlike the work of some of their contemporaries, the profiles of the mouldings of their 16th century palazzi were Italian, and those of their Roman thermae were Roman. Their best work had strength of character and a vitality of its own: The University Club, the Morgan bank, Penn Station; these are adaptations of real power. Incidentally, one wonders what McKim is saying to himself about that curious tin shanty that is being stuck inside the station; and still more what Alexander Cassatt, who was president of the railroad and a noble old Roman from Philadelphia, is saying.

Like the other successful architects of those times McKim adapted to contemporary use those outward evidences of the great past which his great
and powerful clients needed to bolster up their cultural inferiority complexes and to justify their insolence. McKim, a greatly gifted man, understood them and worked with them without condescension. The Carrères and Popes and the rest of the lesser fry did the same thing, only far less well. Augustus St. Gaudens and the much admired, technically marvellous John Singer Sargent followed the same road. Verrocchio and Velasquez come to mind, as examples of similar artists in a similar society.

In the middle west the Searchers after Truth, made bloody by Burnham, but unbowed, carried on as Truth always has. They owed much to H. H. Richardson, whose so-called Romanesque left its mark as far west as Chicago. Richardson, a huge man of huge vitality, was no mere copyist. What is called his “Romanesque” bears as much or as little likeness to any Romanesque left in Europe as does Moby Dick to any whale in the seven seas. Melville was no stranger for his time than was Richardson; neither was willing to accept only what he saw, and if neither could stand the transcendentalists both were mystics in their own right. Sullivan, following on Richardson’s heels, was a more complex man and more aware of the conflicts of his genius with the genius of robber baron culture. Sullivan’s structural logic came from his mind and the richness of his ornament from the depths of his emotions. The effort to express the one in terms of the other and maintain his integrity in the face of a materialistic and hypocritical society was too much for him. It might be a good idea to read, once again. “The Autobiography of an Idea” in order to understand what architecture should be. Sullivan died defeated, a tragic architect, as Samuel Clemens, who wrote a prose as precise and clear and beautiful as Sullivan’s ornament, died defeated, a tragic writer.

And for the same reasons.

Meanwhile, while Whistler, James and others fled to Europe and Henry Adams completed his education, Frank Lloyd Wright, Perkins, Emlen, the Greenes, persisted. So did Willa Cather and Theodore Dreiser. So did Willard Gibbs, one of the greatest mathematicians of his time, lonely at Yale. Thomas Eakins kept on painting. Sandburg wrote a Lincoln not enshrined in a Doric temple. The Supreme Court, pushed by the transcendant principles of Justice Holmes and the liberal mind of Brandeis, moved its interpretation of Due Process from an accent on property to an accent on people. After the murderous Colorado mining strikes a man named Ivy Lee took over a man named John D. Rockefeller, and the Era of Madison Avenue began.

By now Madison Avenue and the income tax have done away with the rich man’s contumely, except in Texas. The victory of Modern Art, as we never cease to proclaim smugly, is now complete. So complete that in architecture practically no one knows what a groined vault is, although every one seems to know all about non-existent space-frames. Hemingway, Faulkner and Mickey Spillane—not to mention the Reverend Peale—have replaced Howel and Tarkington—and Ella Wheeler Wilcox. We have bounced back from Bach and on to Bartók. Only the United States Government still thinks this art since 1917 is something not to be seen in public. We no longer depend as much on Europe; we once did, but stand more confidently on our own feet. This is particularly true of architecture when our technological advances have forced an independence upon us which, esthetically, we do not seem entirely prepared to shoulder.

For instance, there recently was held a symposium on architecture by architects for architects the title of which was “Fine Architecture is Good Business: The Challenge of Economics and Industry.” There is more than a hint of insecurity in this title, as though somehow the old feeling persists that what is artistically good is economically wrong and must be apologized for. The doubt is curious, for certainly when Pericles set out to advertise Athens he picked the best artists he could find, and Pope Sixtus definitely set about to prove the esthetic as well as the spiritual ascendency of the Church. So too General Motors, in its ceaseless quest for what is good for the United States, has shown that it numbers in architecture among its goods.

So let us accept, without apology, the obvious fact that fine architecture is good business, and take a look at what is going on around us. A style, or styles, seems to be forming, or at least there seem to be sufficient acceptance of certain modes of architectural expression to justify the use of the word “style.” This, of course, is a good thing, for a “style” is the orderly development of a vocabulary. A “style” encourages exploration in depth instead of the exploitation of differences. Style is neither ossification of the obvious nor perpetuation of a cliché. Style is a development of clichés: The gothic rib was a cliché, and so was the renaissance pediment. One could multiply examples, all of them no endurable, influential and omnipresent clichés in the time than even the vista-window and brise-soleil has been in ours. A good recognizable vocabulary makes for common understanding and appreciation. It is not wrong to be understood—merely, if you are the avant-garde, unfashionable.

(To be continued)
The Architect and Standards

The American Institute of Architects participates extensively and usefully in significant but unglamorous activities essential to technical progress. Notable among such services is development of standards.

In days gone by it was a comparatively simple matter to select the materials entering into a building structure.

It is no longer so simple.

In addition to the more familiar of natural materials, more or less processed, a host of synthetic products have been developed, as well as the transformation of many varieties of waste materials into useful products.

Some products have developed increased strength permitting elements of smaller dimensions, while others have combined strength with lightness of weight.

The desire to keep expensive heat in and winter’s cold out has encouraged many new types of insulation, while acoustical treatments and resilient floors have assumed a variety of new forms.

This ever-increasing multitude of new and improved products, while offering the architect a continuing enlargement of the choice of materials, imposes problems in selection not always solved by study of favorable product literature.

To establish a basis for the evaluation of products to meet reasonably satisfactory performance requirements, two organizations of national scope came into being: The American Society for Testing Materials in 1898, and, in 1918, five leading American Engineering Societies formed a national organization, “to coordinate the development of national standards,” becoming, in 1928, the American Standards Association (ASA).

The formulation of standards by these organizations is the work of Committees composed of representatives of industry, government, the professions, and the consuming public.

The National Fire Protection Association is active in the field of fire prevention and protection, and Commercial Standards and simplified Practice Recommendations are issued, subject to the review of Standing Committees, by the Office of Technical Services, Commodity Standards Division of the U.S. Department of Commerce.

Another example of standards of interest to the architect is Building Codes.

In addition to numerous municipal and state codes comprehensive codes have been developed by the National Board of Fire Underwriters, the Pacific Coast Building Officials Conference, the Building Officials Conference of America, the Southern Building Code Congress, and the New York State Building Code Commission.

The Committee activities of the American Standards Association alone involve the voluntary cooperation of approximately 10,000 architects, engineers, government officials, and representatives of interested national groups.

The American Institute of Architects cooperates, through representation, with about 125 Committees of the foregoing organizations in formulation of standards, test procedures, and building code requirements, related to the interests of the architect and the construction industry, and serves as a Sponsor, or Joint Sponsor, for the activities of many of these Committees.

In the formulation and revision of Building Codes reference to appropriate Standards serves to establish necessary criteria with a minimum of textual description, and assists in keeping codes up to date without involved legal procedures.

Such references are also of service to the architect in the preparation of his specifications.

These Standards do not remain static but are subject to review and revision to keep them current with the introduction of new products and technological developments.
For many industries, other than construction, Standards developed under the procedures of ASA, ASTM, and NFPA, serve to establish authoritative criteria, test procedures, and desirable standardization of economic value.

Many of the Standards developed under the ASTM procedure are approved by ASA as “American Standards.” Among the ASA Standards for which The American Institute of Architects serves as Joint Sponsor are:

ASA-A10—Standards for Safety in Construction Industry
ASA-A17—Safety Code for Elevators, Dumbwaiters and Escalators
ASA-A42—Specifications for Plastering
ASA-A62—Coordination of Dimensions of Building Materials and Equipment (Modular Measure)
ASA-A97—Standard Specifications for Gypsum Wallboard
ASA-A22—Safety Code for Walkway Surfaces
ASA-A23—School Lighting

Standards reveal technical information concerning the important characteristics of products, in addition to their convenience in providing desired criteria through reference in architectural specifications and Building Codes.

Lists of Standards and of interest to the architect are available from:

American Standards Association, Inc.
70 East Forty-Fifth Street
New York 17, N.Y.
American Society for Testing Materials
1916 Race Street
Philadelphia 3, Pa.
National Fire Protection Association
60 Batterymarch Street
Boston 10, Mass.
Office of Technical Services
Commodity Standards Division
U. S. Department of Commerce
Washington 25, D.C.

Among the several kinds of interests represented in Standard-Making bodies, the architect is recognized as having a unique position; he is concerned not only with his own efficiency and the quality of buildings he designs, but also, as in practice, represents impartially the interests of his clients, the public, and to the extent that he has no proprietary interest in specific products or types of products.

The service of architects in this field is an important part of the million-plus man-hours voluntary service which members of the profession have given for the advancement of the industry and the profession during the hundred years of the Institute.

/\Necrology

According to notices received at The Octagon between March 29, 1957, and June 26, 1957.

Allen, Gordon, FAIA
Boston, Mass.

Armistead, J. Warren, Jr., FAIA
Atlanta, Ga.

Barili, Alfredo, Jr.
Atlanta, Ga.

Bellows, Robert P., FAIA
Boston, Mass.

Boyle, Edward J.
Bloomfield, Conn.

Conklin, Philip A.
Phoenix, Ariz.

Cromelin, John S., FAIA
Chicago, Ill.

Dyer, J. Milton, FAIA
Cleveland, Ohio

Emerson, William, FAIA
Cambridge, Mass.

Fairweather, Clement W., FAIA
Metuchen, N.J.

Finney, Clarence Jack
San Antonio, Texas

Freeman, Osborn Ricker
Cambridge, Mass.

Graham, John, Jr.
Falls Church, Va.

Halperin, Moses Phillips
Cleveland, Ohio

Hetterich, Ralph Henry
Hamilton, Ohio

Hooyt, Richard C.
Houston, Texas

Kaufman, Byron Hale
Lakewood, Colo.

Martinson, Henry Wilford
Chicago, Ill.

McDougall, George B.
San Rafael, Calif.

Murray, Oscar Harold
Rheinebeck, N.Y.

Murrey, John Aleck
North Hollywood, Calif.

Neuffer, George T.
Dayton, Ohio

Satre, Harold P.
Sheboygan, Wis.

Small, Ben John
New York, N.Y.

Smith, Gordon Morse
San Antonio, Texas

Smith, J. Frazier, FAIA
Memphis, Tenn.

Watts, George E.
Skokie, Ill.

August 195
THE LIBRARIAN wishes to take this opportunity of expressing his thanks to all the “Accession List” recipients who responded so helpfully to his request for opinions on the best method of publishing the accession lists. At the moment of writing replies are still being received, so a detailed analysis is yet to be made. The final decision will be reported in a subsequent issue of “Library Notes.”

CENTENNIAL GIFTS

The Library is pleased to note here the several gifts of books received at the Centennial, in addition to the gift of $150 for the purchase of books from the Potomac Valley Chapter already noted last month.

The Architectural Association, of London, presented an eleven volume work “Views of the Seats of Noblemen and Gentlemen, in England, Wales, Scotland, and Ireland from drawings by J. P. Neale” London, 1818-29. This set provides a useful reference on the appearance of many of the stately homes of the period with pertinent historical data.

From the Norske Arkitekters Landsforbund was received a copy of “Norwegian Architecture Throughout the Ages” published in 1950. A comprehensive survey of Norwegian architecture from the earliest period to the twentieth century, this is a welcome addition to our collection.

José Ortiz Echagüe, president of S.E.A.T., whose Visitors’ and Factory Lounge won for its three young architects the R. S. Reynolds Memorial Award, presented the Institute with four volumes of photographs which he has taken on various aspects of Spanish life. Sumptuously bound in a manner befitting the quality of the photos these volumes are a handsome accession.

Because of the special nature of these gifts, all will be treated as reference works and be available for consultation only in the Library.

SOME BOOKS ON SPORTS AND RECREATION FACILITIES

This list includes those books in the AIA Library dealing with sports and recreation structures. They are available on the Library Loan Service to Corporate Members of the Institute. A service fee of fifty cents on the first volume and twenty-five cents on each additional is charged.

Anderson, Lawrence B.

BUILDINGS FOR ATHLETICS. (In Hamlin, Talbot. Forms and functions of twentieth-century architecture. N.Y., Columbia Univ. Press, 1952 v. 4, p. 682-715.)

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THE MIDDLE ATLANTIC DISTRICT

DeWitt S. Hyde in a recent address to the Potomac Valley Chapter has asked Congress to set up a Joint Committee to investigate and study the problems created by the growth and expansion of the District of Columbia and its Metropolitan Area. This study will cover city planning, zoning, water supply, transportation, etc. If properly conducted, it could serve as a guide for other Metropolitan Areas.

The Pittsburgh Chapter on May 21 entertained the graduating class of the Carnegie Institute of Technology. The Institute school medal was awarded to Allen S. Anderson and the Alpha Rho Chi Medal was awarded to David W. Scott. The Pittsburgh Chapter’s Scholarship was awarded to Delbert Scott. The Pittsburgh Chapter of the South Atlantic District was held at Delbert Highlands. This scholarship is awarded annually to the fourth year student whose over-all work for the four years, in the opinion of the jury, is the best of five or six graduates selected by the faculty. Each graduate is also interviewed by the jury to determine his potential as a future architect.

THE SOUTH ATLANTIC DISTRICT

The Regional Conference of the South Atlantic District was held in Atlanta in April, with a reported 600 people attending. It was one of the most successful Regional Conferences ever held in the country, with outstanding speakers capturing the attention of capacity crowds.

Two prominent members of the Georgia Chapter died recently, Alfredo Barili, Jr., and J. Warren Armistead, FAIA. A past president of the Chapter, Mr. Armistead exerted a wide influence among his fellow architects and is greatly missed.

The South Carolina Chapter held its annual summer meeting at the Pine Lakes International Country Club at Myrtle Beach, July 19 and 20, with the Executive Committee meeting July 18.

A.I.A. Members in Sumpter, South Carolina, held a dinner on May 29 to acquaint the people in the building industry with the aims and the needs of the Clemson Architectural Foundation. During the spring semester the Foundation has brought a number of distinguished visitors to Clemson, among them Roy Childs Jones, FAIA, Dean Emeritus of the School of Architecture at the University of Minnesota; Marcus Whiffen, English educator and art authority; Robin Boyd, well-known Australian architect; Michael Patrick, principal of the Architectural Association School of Architecture in London; Norman Fletcher, formerly on the faculty of the Graduate School of Design at Harvard; and Robert Royston, California landscape architect.

THE CALIFORNIA-NEVADA-HAWAII DISTRICT

California architects broke even in the hectic 1957 session of their State Legislature. A strong effort by the California Council, A.I.A., to render the Architectural Practice Act enforceable was defeated at the last moment. The Council-sponsored amendments to the Act passed the State Assembly—a milestone in itself—but died in a Senate committee. The committee heeded the pleas of unlicensed designers that the amendments would put them out of business, despite an opinion to the contrary from the legislative counsel, the Legislature’s own attorney. The C.C.A.I.A. is now planning a long range, year-round program to familiarize legislators with the activities and problems of California architects.

An emergency education program of similar nature paid off in the 1957 Legislature with defeat of several bills intended to sharply reduce architects’ fees on schools and other public works. During the “constitutional recess” that splits California’s legislative sessions, a period after all bills have been introduced when the lawmakers go home to supposedly sample their constituent’s opinions, 61 school architects contacted legislators at the grass-roots level to carefully explain how such restrictive measures would hamper the high-speed school construction program. These contacts continued when the Legislature reconvened. As a result, none of the school fee bills came to a vote; one of the worst of the lot, was literally laughed out of committee.

With the legislative session past for better or worse, the California Council turned to a happier project. The 12th Annual Convention, to be held October 2-6 at the Hotel del Coronado, San Diego. Program now being planned by the Convention Advisory Committee, headed by Wallace Bonsall (Pasadena Chapter) includes addresses and panels on urban development problems and “Design Through Structure.” Among speakers chosen so far are R. Buckminster Fuller and Felix Candela. Social highlight of the convention will be dinner dancing aboard a chartered ferry boat touring San Diego Harbor.

NORTHWEST DISTRICT

The Montana Chapter held an annual joint meeting with the Student Chapter at Montana State College at Bozeman, Montana, on May 10 and 11, in connection with the yearly design competition for the students in the architectural department of the college. The Montana Chapter also reports that its annual election of officers was held on May 11. The Chapter, chartered in 1921, with nine members, now has 58 corporate members, 12 associates, 32 junior associates, and 63 student associates.

THE NEW YORK DISTRICT

The Central New York Chapter sponsored an essay contest for 11th and 12th grade high school pupils in the chapter area as a major project in the observance of the Centennial. Based on the provided text, the information appears to be a collection of news items and updates from various architectural and related organizations, including meetings, events, and legislative activities. The text is structured in a way that each section begins with a header indicating the geographical or organizational context, followed by a detailed report or announcement. The content covers various aspects such as scholarship awards, regional conferences, legislative activities, and other professional developments within the architectural community.
The meaning and message of America to the world is written in the lives of our people. It has been expressed by our still-ringing Declaration of dignity and worth of the individual, of his right to a beautiful place wherever his pursuit of happiness will take him. America has found a new work even equal to the greatness of its concept in the works of her dedicated architects.

As one ponders on the past, the question of what the future has in store is an intriguing one. No one holds the answer, but certain facts are inevitable. Surely, the scientist will continue his research; the doctor will still be caring for his suffering fellowman; the farmer, with improved implements and methods, will continue to produce the staff of life, just as inevitably and just as necessarily the architect will continue to create an ever more comfortable and beautiful environment.

Out of change and developments unforeseen, and with forces as yet anonymous and contradictory, whole new cities will be created. These new cities will not be like the old; they will have new values, new principles, and new beauty in unison with future technology. Yes, out of the diverse palette of civic forms: the crystals of plastic and glass, as yet undisciplined, which rise out of the centers of today's cities; our immense bridges; the swift unfolding of our new highways; the play of green against areas of brick and asphalt; the ingenious control of artificial light and the majestic profiles of our wide horizons, will first sprout, then branch and eventually blossom into the future cities of America.

To the new schools, which will eventually crystallize, architecture offers a true and invaluable companionship. The future halls of learning will, in a thousand subtle ways, fulfill more efficiently and effectively the mission of education. The students and teachers alike who will feel daily the impact of architectural order and unity will eventually experience a new thirst for knowledge. They will know themselves to be a part of an organic whole; they will realize they are citizens and form more readily the habit of citizenship. They will perceive the intention of their forefathers—the idea of those who framed their country—its wholeness and its march will be brought home to the future Americans in a moving symbol.

From prairies of the middle west out to the deserts, woodlands, mountains and coasts, thousands of buildings will be created and inspired to speak eloquently of the continent that is our country. Through future architecture, Americans will be shown, by living in constant touch with its varied beauties, by living in homes that partake directly of them, that are designed to grace their lovely sights by accepting their natural gifts, man's inner spaciousness, his inner nobility which mark the people of democracy. The buildings of the future will truly be worthy of democracy and strongly encourage it.

The fate of future architecture rests in the hands of those who will create it and of the society of which they are a part. If we, the Americans of today, continue to develop the foundations of this new civilization, the first efforts of the modern style will be seen as indications of a greater humanism and universalism so necessary in any country's future.

Yes, American architecture is just entering upon a renaissance which will probably be regarded in future histories as a great creative epoch. The colors are ground. The canvas is taut. The brushes lie in readiness. We await the master—the American architect of tomorrow.
DEAR BOSS, the other day you threw an outside curve which I took for an insinuation that this column would have to appeal to the younger architects also so I raised the level of my trifocals and looked over my bookshelf past Symonds, d'Espouy and Burckhardt, and a couple of other fogies; shaved off my white beard and sat down to an evening of a second hand copy of Giedion's CIAM publication “Ein Jahrzehnt Moderner Architektur,” which has been translated, just for me, into French and English. In about five minutes I was dozing while sneaking a glance at Channel 3 with Ethel Merman belting out “Gems from Floradora,” which is good background music for enjoying Modern Architecture according to the Gospel of St. Giedion. There are good photographs of Gropius, Giedion, Mies van der Rohe, Ferrari-Hardoy, Sert, Giedion, van Eesteren and Giedion and some fine photographs of Modern Architecture.

“Don't be stuffy,” said Betty, who carries her youth very well, “put away those 'Five Sins of an Architect' by Solomon Gargoyle, which you bore everybody with and get hep to Mies van der Rohe, Corbusier, Sacheverell Sitwell and Nikolaus Pevsner, Moholy-Nagy and Gropius.”

Thoroughly chastened I bought a library of paper-backs of all these gentlemen; but went back for a moment to “Kindergarten Chats” by Sullivan to find that he wrote a whole chapter on “Form Follows Function.” I thought I had said thus thirty years ago but it is usually credited to Le Corbusier. I was so hurt I went to sleep.

The next day I had to go to New York so I got right down to white meat by chaining “The Architecture of Humanism” to my arm and taking a benzedrine for the ride. I have always meant to read the “Architecture of Humanism” by Geoffrey Scott because it was given to me for a wedding present, and like all wedding presents it has stood silent and dusty. Now it is available in paper backs and has that picture by Michelangelo proving that a man is as long as he is wide to his finger tips. The way Michelangelo found out was by driving a pin into the gentleman's middle and swinging a circle. Must have hurt like hell but there is the model not seeming to mind it at all. If you read the foreword about the “Theory of Architecture” all sounds about the same as the stuff we get peddle now, except that Herr or Monsieur translated it from Vitruvius' Latin into English, French and German and in the retranslation back into English the need slips every once in awhile and makes reading a lot more difficult, and certainly much harder to understand.

In this edition, Geoffrey Scott writes an epilogue which I read right after I read the prologue. He now says that somebody asked him to write a second volume, but having reread the first volume he felt that his readers should reread his first volume to get the full value. He quotes some knowitall in English who reviewed his book and said “I have read it fourteen times. It is a very dull book.”

To get home from New York I bought Mies van der Rohe's volume, greatly reduced. This is a very modern book. It is printed sideways and very difficult to look at in a train since it is two seats wide. Mr. Breuer has discovered that modern Architecture is based upon the American Barn. I had to take Miltown to keep that discovery from choking me with shock. Here, I own an old American barn and some Hungarian has to come here and discover it modern architecture and right in my own back yard. Boss, if I gotta be erudite it will take a lot more time than I have allotted to this space, because I read slow.

Take Buckminster Fuller of the Dymaxion House fame. He wrote a book about Architecture called “Nine Chains to the Moon.” I tried to read it. All I remember is that he said that if you dehydrate all the people in the world you could stack them in a packing case in the hundred and ten floor of the Woolworth building. I suppose that's...
good and faithful readers will write letters telling you how stupid, dull, backward and illiterate I am but at least I now have a collection of books which look real good and will trade for one foxed copy of "Lettarouilly Edifice de Rome" translated into Ghana for their new library. I must read a book written by an Architect titled "Posthistoric Man" by Roderick Seidenberg. Seidenberg used to be an Architect in New York and has retired to Ottsville to write and put additions on farmhouses. He is a sweet guy who gave me a copy of his book and autographed it. I read about two pages so far. It fits well over the face while lying down.

FRANCIS KEALLY, FAIA, has been elected President of the Fine Arts Federation of New York, succeeding Walter H. Kilham, Jr., FAIA, who becomes a Director of the Federation.

PIER LUIGI NERVI, Honorary Fellow of the A.I.A., has been elected an Honorary Member of the American Academy and the National Institute of Arts and Letters.

LUDWIG MIES VAN DER ROHE, FAIA, has been awarded Germany's highest honor in the field of art and science. He has been named to the Order Pour le Merite, an order founded in 1740 by Frederick the Great, and limited in lifetime membership to 39 men.

LEOPOLD ARNAUD, FAIA, Dean of the Faculty of Architecture, Columbia University, has announced that the William Kinne Fellows Memorial Traveling Fellowships for the year 1957-58 have been awarded to the following students who graduated in June, 1957: Leslie Feder, Gabriel D. Gibson, William E. Gindele, Michael Kaplan, Gaetano Scutaro, Robert Piecioneri, George E. Weitzman, George Yourke, who graduated as Bachelors of Architecture; Raymond Lifchez, who graduated as Master of Science in Architecture; Sigurd Grava and Joseph K. Murphy, who graduated as Masters of Science in Planning and Housing.

THE WASHINGTON UNIVERSITY, School of Architecture in St. Louis, has announced that Alfred A. Hermeling, St. Louis architect, has been awarded the 3,000 James Harrison Steedman Memorial Fellowship for a year of study and travel abroad.

JULIAN CLARENCE LEVI, FAIA, was honored recently at a testimonial dinner given by the New York Chapter of the A.I.A., and the Architectural League of New York, each of whom presented him with a scroll; the National Institute for Architectural Education who presented him with its new bronze statuette; and the Société des Architectes Diplomés, who presented him with a citation. Plans for the dinner were successfully kept from Mr. Levi whose impromptu speech impressed the gathering with its grace and its simplicity. Following the formal ceremonies, a series of skits depicting memorable incidents from Mr. Levi's life was presented. The following is a letter to Olindo Grossi, president of the League, from Mr. Levi written after the dinner:

My dear Olindo,

Words fail me when I attempt to express my gratitude for the wonderful surprise party of May 3rd and, above all, for the friendship that prompted it and the affection for Alice and me that pervaded the atmosphere. I was so deeply touched and surprised, that I could not say what my heart wishes me to say, and now that I have recovered my sanity I still cannot write it.

May I, through you, thank the League membership, particularly those who participated, and tell them how proud I am to be one of them.

Cordially,

Julian
EDITOR, *Journal of the AIA*:

I am disappointed in the format of the new *Journal*. It looks like any common trade publication. It has no class or distinction to it whatsoever. The cover in color and design and without the crest (on the back!) on the front does not look good at all. The tech bulletin even looked better. Why not continue using a textured paper for the cover, and bleed the photos out to the edge of the page. If you must cut costs, at least use type and photos to better advantage. Please improve the looks of the *Journal*.

M. ROBERT DES MARAIS
State College, Pennsylvania

EDITOR, *Journal of the AIA*:

After reading the first issue of the new *AIA Journal*, may I send you my hearty congratulations for taking such a fine broad plank on your editorial policy. I am rather glad that you are stressing the broadening aspects of our profession; this is of utmost importance in our times. But since you did not mention the technological progress in any of your seven basic planks, I am wondering what proportion of the issues you intend devoting to such subjects as may fall in this category.

JEFFREY ELLIS ARONIN
Woodmere, L.I., New York

EDITOR, *Journal of the AIA*:

I enjoyed the first issue of the new *Journal* and shall look forward to the future copies. Here's wishing you the most success in the world!

CLYDE C. PEARSON, FAIA
Montgomery, Alabama

EDITOR, *Journal of the AIA*:

I have just seen the new *Journal* and would like to congratulate you for the complete metamorphosis. The layout and typography are excellent and the editorial direction clear and fresh.

THEODORA MORGAN
Managing Editor
National Sculpture Review
New York, New York

EDITOR, *Journal of the AIA*:

Having recently relinquished the post of editor of the R.I.B.A. *Journal* after most of a lifetime spent in architectural journalism, I feel entitled to comment on the new AIA *Journal* and to offer my warmest congratulations. I do so with a background of affectionate esteem for the old AIA *Journal* and for Henry Saylor.

In looks the new *Journal* has what I think the periodical of a vigorous professional society should have in the year 1957. It avoids the two deadly pitfalls of the house organ—stiffness and artiness—but cannot possibly be mistaken for a glossy commercial publication. Its format and typography are what should be expected of a society of designers. In a word, it has distinction.

I find the contents equally forward-looking and full of interest for British architects. We too have the problems of the package deal and working with the merchant builder. As one who knows something of the fire problem, I cut along the dotted line of "The Architect and Fire Safety" and have filed it for reference. I always read everything Ralph Walker publishes and I warmly approve his appeal that a capital city should look like what it is and not like a mere collection of tin-clads bounded by traffic arteries. "The Rehabilitation of New York City Hall" will appeal to English architects, a high proportion of whom have abundant experience in this special class of work. I have read with warm approval your obituary of that great and charming character Sir Patrick Abercrombie and I liked your review of my friend John Gloag's "Georgian Grace."

On how your new *Journal* will appeal to American architects I cannot offer an opinion, but I feel you have taken a great forward step in the field of the professional society periodical, reflecting the steady growth and influence of professional societies in all highly-organized nations.

ERIC L. BIRD, ARIBA
High Wycombe, Bucks England

EDITOR, *Journal of the AIA*:

May I express my great pleasure about the job that is being done with the *Journal*, new format, content, printing and all.

We certainly need a magazine of our own, entirely different from the trade magazines. We need to have a space where we can speak our minds with our own words. The editors of the trade magazines who have the last word about us in their glib, purple prose don't give us a chance except in letters to the editor which are not always printed, or through quotations from an occasional speech one is giving. For our growing membership the old *Journal* became too small. We need to expose our thinking and to grow intellectually. The ideas in an article should speak for themselves without the need for authoritative make-up. I would like to see the technique used where there is, on a back page, the listing of all the authors with perhaps a biographical note and a very small picture. The trade magazines have deafened our ears with the propaganda drums of taste making We need not see pictures of over-publicized buildings. I would like to see more of the architects' personal craftsmanship. There is too much unpublished material.

H. H. WAECHTLE
Creswell, Oregon

EDITOR, *Journal of the AIA*:

The new *Journal* is a real treat and gives such promise for the gold so many have cherished that I wish to add my word of thanks to the many congratulatory notes which, undoubtedly, have already been received.

The magazine retains the dignity and high standards of its predecessor.
while combining and adding many of the fine features appropriately expected in our professional paper.

The "Planks in your platform" offer a real challenge to you and I'm sure will serve more fully your constituency. The President's page and that of the Executive Director are both fine in bringing the leaders in closer touch with the membership though I don't know how either can find time to make this desirable feature a continuous one.

The format and the added photographs are both felicitous changes and the first articles all interesting, specially the well thought-out expression by Vincent Kling on the "Package Deal." The grouping of the advertisements is, of course, a particularly pleasant change from the necessities faced by other publications.

All in all you have a happy and appreciative reader here and I can only suggest that you give consideration to tired eyes and tired architects in the statistical printings. The important Hospital Studies will require a magnifying glass for many readers.

Marcellus Wright, Jr., FAIA
Richmond, Virginia

The Esthetics of City Rebuilding

Great gaps in the skyline are opening up in cities all over the country as the urban renewal program gains momentum. Old landmark buildings are coming down in city centers. Old residential neighborhoods, heavy with the memory of several generations of family living, are being ripped open—and sometimes emptied. Churches, stores, restaurants, small businesses, all types of institutions with links to the past are falling under the demolition boom.

To achieve this leveling operation, the men and women behind the urban renewal movement have spent years developing the needed laws, financing formulas, and administrative machinery. Now the big question is—are we prepared to rebuild the skyline; rebuild the neighborhoods; rebuild the shopping centers, church squares, parks and playfields—and do it up to high esthetic standards? Do we have the artistry, the imagination, the understanding of people, the perception of urban values that will make our rebuilt cities real tributes to this era?

In short, is there an art of city building that should be applied to the re-building job? Cities of the past have been able to stir all kinds of creative effort—by painters, poets, philosophers, political leaders. In spite of their noise, confusion, dirt and desolation, cities have captured the love and loyalty of millions of people. What are the spiritual qualities of a city, what are its physical characteristics that appeal to the emotions, give delight to the eye, develop great creative movements?

The men and women who are concerned with today's urban renewal drive—having worked through the legal, the financial, the operating phases of the program—must face these new questions of philosophy and esthetics. The real test is still ahead . . . and we have only begun to question whether there is an art of urban design and, if so, how we can apply it to the day-to-day decisions that are being made in urban renewal. If we do not find the answers soon, all of the millions of dollars that are going into the current program and all of the deep disruptions that are being created by today's demolition will stand as monuments of waste—and failure.

Editorial from the Journal of Housing, February, 1957
RECENT BOOKS OF PHOTOGRAPHS of the work of Louis Sullivan have recorded the Condict (or Bayard) Building, on Bleecker Street, New York. It is a typical Sullivan building, with slender colonnettes between the windows and rich terra cotta ornament in the window spandrels. We wonder how many people have noticed the angels with outspread wings between the spandrels of the arches in which the colonnettes culminate, thirteen stories above the street? Angels are certainly not typical Sullivan ornament.

Meyer Berger told the story in the New York Times not long ago. It seems that Silas Alden Condict always wanted to be a minister, but his practical father forbade it, for two other sons were already in the ministry. So Silas became a lawyer, with a flair for real estate, and prospered in spite of his frustration. When he hired Sullivan to design a building for him, he said, "Under the cornice I want six angels with outspread pinions." The astonished architect replied, "Mr. Condict, do you want a commercial building or do you want a church?" and emphatically refused to put any angels on his building. But Condict stood his ground and Sullivan finally gave in—probably the only time a client ever dictated the ornamentation of his building to Louis Sullivan.

For over sixty years the six angels have watched over the tenants of the building and brooded on the changes that have come to Bleecker Street. They must be in pretty bad shape by now, for the corrosion-laden atmosphere of New York City is tough on terra cotta. To complete the story, Silas Condict, at the age of eighty-two, finally became a minister. He had his own church in Los Angeles for two years before he died in 1935.

THE ABOVE STORY brings to mind the decoration of buildings. We hear many criticisms today of the barrenness of contemporary architecture. It is certainly true that during all periods which we consider to have turned out great architecture, sculpture, painting and the crafts were richly employed—and usually as an integral part of the architecture, not just added. This is true even in modern times, and certainly is true of the work of the man whom we consider to be the father of contemporary architecture, Louis Sullivan. Consider Ruskin: "There is no existing highest-order art but is decorative. The best sculpture yet produced has been the decoration of a temple front—the best painting, the decoration of a room."

WE HAD BREAKFAST the other day with Mr. and Mrs. Richard Neutra—an early breakfast, too, 7:45. Mr. N. had an appointment at the State Department or some such place, at nine, and he wanted to see the Architectural Exhibit at the National Gallery before that, since he was leaving town at noon. We had arranged with the Director of the Gallery the day before to have a guard open the Constitution Avenue entrance for him at 8:30 and light up the exhibit.

Breakfast was brief—fruit, toast and coffee—and Mr. Neutra spent most of the time looking over the galley proofs of his editorial in the July issue and wondering out loud if he had time to go to the exhibit and if it was worth while. We pointed out that he could make a quick trip through it in fifteen minutes and still be on time for his appointment, so he rushed off, full of glee at the thought that it was doubtless the first time the gallery had been opened that early for any one—also at the thought of his lone footsteps echoing through those sepulchral halls.

We then settled down for a second cup of coffee and a long chat with Mrs. Neutra, who turned out to be a brilliant and fascinating woman and obviously an important member of the team. She told us a great deal about their early days and of how she had helped her husband, and still does, as a sort of chief secretary and co-ordinator. Our journalistic noses smelled a story, so we asked her to write it up for us. The very next day we received it, air mail typed on the plane flying back west. Surely no magazine ever got prompter service than that! It will appear in the Journal as soon as we can make space for it. She told, however, only the story of their early days, and although she doesn't know it yet, she is going to get a request for the sequel. Young architectural wives, and older ones too, will read it with mixed feelings, for few American girls would be willing to make the sacrifices she did to help her husband get started in his career.

Included with the typescript was a note from Mr. Neutra saying that he thought the exhibit was superb, and full of congratulations to Mr. Guthheim and Mr. Purves, and those who had made it possible.
MA COMMITTEE ON RESEARCH (CR) 1950-1957

Still another type of Institute committee is described in these pages—tabular history, similar to previous presentations on AIA Committee on School Buildings (AIA Bulletin May-June 1956) and AIA Committee on Hospitals and Health (January-February 1957).

AIA Committee on Research (CR) has had an elusive field of activity and in its lifetime its scope of duties has been subject to many interpretations and misunderstandings. For an example of the most common error, it has never considered setting up an AIA laboratory or building materials. Some of this confusion lies in the many meanings of the word "research"—as explained by Walter Taylor's article in AIA Bulletin (Sept-Oct 1953) careful reading of which will clarify several special meanings appropriate to our profession.

Shortly after the AIA Department of Education & Research was formed (1946) the first small AIA-IR was appointed to consider and strengthen its program. Encouragement was given by it to preparation of building type and technical reference guide articles to appear in AIA Bulletin, to technical seminars and to the beginnings of the Building Research Advisory Board (BRAB).

The number of Institute committees for special projects then increased greatly—a national defense emergency occurred and civil defense properly became an urgent concern of architects. Result was AIA board action to reduce total number of committees and to merge many more groups under CR—and utter haxo ensued.

The American Architectural Foundation then began a campaign for funds for "research" without definition of the word. Something had to be done and staff recommendations were followed: CR was given a 2-part task:

- to clarify and restate its scope of duties
- to develop a statement on architectural research for distribution to AIA membership

In the course of accomplishing these objectives it became clear that CR should concern itself not with operation of research projects but with AIA research policy. It should review and stimulate research projects of and for AIA regions and chapters and operate such projects by small subcommittees. This was in accordance with new Institute vertical committee organization—although CR was not a full 13-man committee and in fact had resisted enlargement for vertical status until its program was developed.

Continuing study of two proposed services (Index and Registry) now seems to indicate considerable economy possible in production of data by contract outside AIA but under AIA direction. These two projects are considered part of a future 3-part information program to include a specification service which has been for some time under development by the Joint Committee of AIA and Construction Specifications Institute—which service is also being studied for commercial production.

The Research Forum idea is another CR activity with mutual interest for architects and other professions and elements of the construction industry. In April 1956 CR called a meeting in Washington at AIA-HQ of representatives of ten professional societies and trade associations to tell CR, and a few special guests, what was new in their respective fields—from roofing to lighting, from portland cement to aluminum windows, et cetera. This pilot meeting set a pattern for other research forums at AIA regional conferences. A 3-man session was held at Louisville, Ky., and others are planned for the fall of 1957.

CR now has a program ready for national participation. It requested full vertical status of the Board and was enlarged in 1957 by addition of four members to represent regions not then included. Following a successful tradition set by other committees (schools—hospitals—nuclear facilities—office practice) a meeting of CR is being planned to participate in the annual meeting of the California Council AIA. It includes an "open meeting" of CR and a research forum as part of the AIA regional conference. It is hoped that full CR attendance can be had since this is the first meeting of the committee west of Chicago and some of its most effective members are from the West Coast.

A final project, now in preliminary stages, brings us back to our early objective of finding financial support for research. The National Science Foundation (NSF) has granted AIA about $7,000 to hold a small workshop conference of authorities to identify subjects of basic architectural research for which NSF, under its considerably enlarged program, can allocate grants to institutions and individuals. This has been a joint CR and AIA staff project and is a result of several years' work.

CR now has demonstrated that there is effective action in the field of research to be taken by AIA staff and by CR as a national, regional and chapter effort. Beyond this proof of the value of our concerted activity, however, those of us connected with this program hope that every architect will come to realize that every properly studied architectural job is a true research problem, aesthetic as well as technological, and that individual architectural offices are the ultimate research laboratories of our profession. It is our conviction that we are working toward some methods of bringing this scattered experience to focus for benefit of the architectural profession and our clients—who have the right to up-to-date service.
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<td>1953-54</td>
<td>M Ketchum, jr</td>
<td>B E Brazier, R Cameron, S I. Cooper, T K. Fitzpatrick, C M. Frank, B Funaro</td>
</tr>
<tr>
<td></td>
<td></td>
<td>L C Haeckel, E F. Kennedy, jr, A D. Mackintosh, M R. Patterson, A Shaw, G Simonds</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(former separate Committee on Architecture &amp; Nuclear Science merged with CR—see history in AIA Bulletin mar/apr 54: 42-45)</td>
</tr>
<tr>
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<tr>
<td>1954-55</td>
<td>W E Campbell</td>
<td>R Cameron, C M. Frank, L C. Haeckel, M Ketchum, M R Patterson, L H. Robertson, W H. Scheick, advisory</td>
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<tr>
<td>subc on Nuclear Facilities (CNF)</td>
<td>C S Haines, II</td>
<td>B E Brazier, T K. Fitzpatrick, A D. Mackintosh</td>
</tr>
<tr>
<td></td>
<td></td>
<td>W M Rice, A Shaw</td>
</tr>
<tr>
<td>subc on Color (CC)</td>
<td>W Faulkner, chairman</td>
<td>A B Dow, J Labatut, A Shaw, K C. Welch</td>
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<tr>
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<td></td>
<td>nov 50 New York NY (with AAF) (AAF—American Architectural Foundation)</td>
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<td></td>
<td></td>
<td>dep 53 Washington DC CR &amp; CRX (CRX—CR executive committee)</td>
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<tr>
<td></td>
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<td>jun 53 Berkeley Calif, Stanford Calif, Seattle Wash</td>
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<td>mar 54 Augusta Ga, Raleigh NC</td>
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<td>may 54 Brookhaven NY</td>
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<td>dec 54 Washington DC CR</td>
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<td>feb 55 Washington DC CRX</td>
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<td>mar 55 Chicago Ill CR</td>
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<tr>
<td></td>
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<td>oct 54 Schenecctady NY</td>
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<td>dec 54 Washington DC</td>
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<td></td>
<td></td>
<td>jan 55 Washington DC</td>
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</tbody>
</table>
AAF: solicitation of research funds

PC: specification card file study
   (PC—Producers’ Council)

AEC-NSF: fellowship support & administration
   (NSF—National Science Foundation)

BRAB: climatology articles for *AIA Bulletin*
   (BRAB—Building Research Advisory Board)

---

**OTHER AGENDA**

sponsorship of Architectural Abstracts & Building Type Reference Guides in *AIA Bulletin*

technical seminars at AIA meetings

---

AIA NW Regional committee
propose Index to Architectural Information

---

C: installation inspection visits
   Berkeley National Lab
   Stanford Research Institute
   Savannah River Plant
   NC State College reactor
   Brookhaven National Lab

---

participation in atomic blast test on structures (Nevada)

Walter Taylor’s draft on architectural research circulated to CR

participation in South Atlantic Regional CR meeting
   (Charleston SC may 55)

---

C: book on nuclear facilities
   design criteria manual
   construction film review
   installation inspection visits
   Knolls Atomic Power Lab & GE Research Lab
   Naval Radiological Defense Lab
   Chem Bldg U of Cal Radiation Lab

CD articles in *AIA Bulletin*

---

C: AIA members appointed delegates
   (ISCC—Inter-Society Color Council)

limestone color measurement
   participation in meetings of Colorists of Washington & Baltimore
   color panel program at Washington-Metropolitan chapter meeting
MEMBERSHIP

1954-55 cont

subc on Index of Architectural Information (CIAI)

MR Patterson, chairman

J A Berla G E Pettengill, ex officio
J T Lendrum

1955-56 W E Campbell, chairman

W A Carlisle D S Nelson  dec 55 Washington DC
C M Frank M R Patterson  CRX & CR
J W Hines W H Scheick, advisory  apr 56 Washington DC

subc on Nuclear Facilities (CNF)

C S Haines, II, chairman

B E Brazier W M Rice  dec 55 Ann Arbor Mich
T K FitzPatrick A Shaw  apr 56 Washington DC
A D Mackintosh

subc on Color (CC)

W Faulkner, chairman

A B Dow J G Meem  dec 55 Washington DC
J Labatut K C Welch  apr 56 Washington DC

subc on Index of Architectural Information (CIAI)

M R Patterson, chairman

J A Berla G E Pettengill, ex officio  dec 55 Washington DC
J T Lendrum  apr 56 Washington DC

subc on Building Products Registration (CBPR)

(former Committee on Materials Research)  apr 56 Washington DC

S E Lunden, chairman

A S Alschuler, jr W W Hook
V A Frid J Jones, III
J S Hagan
RAB: research forum planning  
NSF: prelim discussion of fellowships  
CSI: specification card service study  
(CSI—Construction Specifications Institute)  

AEC: book on nuclear facilities 
construction film review  
installation inspection visit U of Michigan  

SCC: W Faulkner elected president  
(jan 56)  

RI: documentation  
(BRI—Building Research Institute)  

NPVLA: pilot study on paint references  
(NPVLA—National Paint, Varnish &  
Lacquer Assoc)  

BPR program approved  
(BPR—Building product registration)
1956-57  W E Campbell, chairman
W A Carlisle  S E Lunden  aug 56 Washington DC
W Faulkner  D S Nelson  nov 56 Washington DC
T K FitzPatrick  M R Patterson
C M Frank  W H Scheick, advisory
J W Hines

(CNF now separate committee)

subc on Color (CC)
W Faulkner, chairman
A B Dow  J Labatut
F Keally  K C Welch

subc on Index to Architectural Information (CIAI)
M R Patterson, chairman
J A Berla  G E Pettengill, ex-officio
J T Lendrum

subc on Building Products Registration (CBPR)
S E Lunden, chairman
A S Alschuler, jr  T H Peddie  nov 56 Washington DC
W W Hook  N P Randlett
J Jones, III

1957-58  W E Campbell, chairman
A S Alschuler, jr  S E Lunden  may 57 Washington DC (CR luncheon)
K T Boyington  D S Nelson
C E Brush, III  H M Prince
W E Burk, jr  I Richmond
W A Carlisle  H H Swinburne
C M Frank  C S Haines, II, ex-officio
J W Hines  W H Scheick, advisory

subc on Color (CC)
K Yasko, chairman
W Faulkner  J Labatut
F Keally  C A Strauss

subc on Index to Architectural Information (CIAI)
M R Patterson, chairman
J A Berla (resigned)  G E Pettengill, ex-officio
J T Lendrum

Research Forum at CCA Convention
(CCA—California Council of Architects)

subc on Building Products Registration (CBPR)
S E Lunden, chairman
A S Alschuler, jr  T H Peddie
W W Hook  N P Randlett
J Jones, III
KAF: proposed new joint corporation "The Foundation of the AIA, Inc" not approved

MSF: sponsorship of research conference

SI: specification writing study

SCC: W Faulkner, president
proposed exhibit on color at Octagon

SPVLA: pilot study on paint references printed
(sample quantity)

ISF: workshop conference to identify basic architectural research—being programmed

SI: specification writing study

BPR interim report

BPR staff coordinator added to Octagon staff
BPR statement circulated; report on architects' reaction

participation by 3 speakers in research forum at Great Lakes Regional Conference (Louisville mar 57)

participation in South Atlantic Regional Conference (Atlanta april 57)

research programs for architectural schools

regional & chapter CRs encouraged

participation in meetings of Colorists of Washington & Baltimore

Index study continued

research forum planned at Coronado (oct 57); CCA convention

World Construction Year 1960 (AIA convention action)

World Construction Congress 1961

research programs for architectural schools

participation in meetings of Colorists of Washington & Baltimore

Index study continued
PARTICIPANTS

AIA-CR
Walter E Campbell, chairman CR
Julian Berla, member subc
Index to Architectural Information
C Melvin Frank, chairman subc
Research Forum
John W Hines
Samuel Lunden, chairman subc
Building Products Registration
Marvin R Patterson, chairman subc
Index to Architectural Information
Eric Pawley, staff executive CR

AIA STAFF
Edmund R Purves, executive director
Theodore Irving Coe, technical secretary
Polly Shackleton, editor MEMO
Byron C Bloomfield, secretary for professional development

SPEAKERS
Dr A Allan Bates, VP for research & development
Portland Cement Association
Dr Glenn A Fry, chairman technical advisory committee on light & vision (IES)
Illuminating Engineering Research Institute
John P Jansson, AIA, field manager
Aluminum Window Manufacturers Association
Elmer R Kaiser, director of research
American Society of Heating & Air Conditioning Engineers
Prof Aladar Olgyay, Princeton University
discussing research on curtain walls for
Committee of Stainless Steel Producers
William J Marshall, technical director
Insulation Board Institute
Francis Scofield, assistant director technical advisor
National Paint, Varnish & Lacquer Association
James L Strahan, technical director
Asphalt Roofing Industry Bureau
Dr Robert B Taylor, director of research
Structural Clay Products Research Foundation
Lloyd H Yeager, general manager
Gypsum Association

GUESTS
Harold Horowitz, Building Research Institute
Frederick Pavlicek, NY State Building Code Commission
<table>
<thead>
<tr>
<th>Hospital</th>
<th>No. 59</th>
<th>No. 60</th>
<th>No. 61</th>
<th>No. 62</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location (State)</td>
<td>Mississippi</td>
<td>Tennessee</td>
<td>Colorado</td>
<td>Oregon</td>
</tr>
<tr>
<td>Date built</td>
<td>1948-49</td>
<td>1953</td>
<td>1952</td>
<td>1955</td>
</tr>
<tr>
<td>Total beds</td>
<td>50</td>
<td>42</td>
<td>42</td>
<td>40</td>
</tr>
<tr>
<td>Fed. &amp; surgical</td>
<td>25</td>
<td>30</td>
<td>30</td>
<td>31</td>
</tr>
<tr>
<td>Ed. &amp; others</td>
<td>15</td>
<td>12</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>Imitate Total Beds</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specific features or con. Shape of plan. Rectangular</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>T. X</td>
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<td></td>
</tr>
<tr>
<td>Offset X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Double corridor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other—state</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non floor area</td>
<td>29,506 SF</td>
<td>21,040 SF</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**DEPARTMENTAL AREAS—FIGURES GIVE GROSS AREA IN SF—AREA PER BED & % of total**

| Administrative | 3,400 | 765.63 | 1,355 | 1,317 |
| Services | 1,775 | 744.11 | 1,151 | 1,058 |
| Laboratory | 225 | 17.64 | 241 | 6.03 |
| Radiology | 625 | 3.6 | 538 | 13.4 |
| 1) Diagnostic | 200 | 1.8 | 207 | 5.18 |
| 2) Treatment | 550 | 7.7 | 72 | 1.8 |
| Physical Medicine | 175 | 1.8 | | |
| Pharmacy | 11,681 | 39.4 | 12,365 | 9,122 |
| Nursing services | 4,631 | 15.7 | 5,600 | 4,200 |
| a) Bed units | 2,550 | 8.6 | 3,202 | 1,732 |
| b) Medical & surgical | 3,000 | 10 | 1,641 | 1,439 |
| c) Obstetrics | 850 | 2.9 | 1,418 | 1,197 |
| d) Emergency | 650 | 11 | 502 | 457 |
| e) Service departments | 5,600 | 22 | 515 | 526 |
| a) Dietary | 2,100 | 30 | 2,010 | 1,263 |
| b) Housekeeping | 1,250 | 6.2 | 1,497 | 130 |
| c) Employee facilities | 350 | 9 | 852 | 252 |
| d) Storage (incl. CGS) | 1,500 | 5.1 | 1,078 | 919 |
| e) Cent. sterile supply | 400 | 1.4 | 400 | 92 |
| Outpatient service | 3,500 | 10 | 1,641 | 1,439 |
| same as emergency | | | | |
| Residential quarters | 7,895 | 29.0 | 7,569.79 | 6,612 |
| All other space | 3,950 | 13.4 | 3,532 | 4,445 |
| a) Circulation | 7,895 | 29.0 | 7,569.79 | 6,612 |
| b) Educational | 2,200 | 9.1 | 1,900 | 1,263 |
| c) Mechanical | 900 | 3.1 | 1,397.7 | 1,050 |
| d) Other usable | | | | |
| e) Service units | 625 | 24 | 538 | 72 |
| f) Operating suite | 1,200 | 20 | 2,010 | 1,263 |
| g) OB delivery suite | 1,100 | 30 | 2,010 | 1,263 |
| h) OB delivery room | 750 | 15 | 919 | 919 |
| i) OB wing | 400 | 8 | 400 | 92 |
| Total | 29,506 | 586 | 21,040 | 804 |
| Bed area per bed | 586 SF | 500 SF | 804 SF | 514 SF |

| Personnel | 2 | 2 | 2 | 1 |
| Operating rooms | 1 | 1 | 1 | 1 |
| General surgery | 2 | 2 | 2 | 1 |
| Orthopedic | 1 | 1 | 1 | 1 |
| Eye & ent. | 1 | 1 | 1 | 1 |
| Cystoscopy | 1 | 1 | 1 | 1 |
| Pharmacy functions | yes | yes | yes | yes |
| Dispensing | no | no | no | no |
| Compounding | yes | yes | yes | yes |
| Manufacturing | yes | yes | yes | yes |
| Type of food service | central | 24 | 180 | 95 |
| a) Meals per day | 400 | 24 | 46 | 16 |
| b)艺术 in dining rooms | 24 | 180 | 95 | 16 |
| c) Number of meals per meal | 1,143 | 24 | 180 | 95 |
| d) Quantity of laundry done | 1 | 1 | 1 | 1 |
| e) Delivery rooms | 1 | 1 | 1 | 1 |
| f) Labor rooms | 1 | 1 | 1 | 1 |
| g) Baisinets | 1 | 1 | 1 | 1 |
| h) Premature nursery | OB wing | 23 f. | 10 m. | 10 m. |
| i) Obstetric rooms | 150 mo | 16 f. | 40 f. | 20 f. |
| j) Other | 2 m. | 7 m. | | |

**SUMMARY OF THE AIA**

- 271
### AIA Committee on Hospitals and Health — Part III

#### Hospital

<table>
<thead>
<tr>
<th>Location (State)</th>
<th>No. 63</th>
<th>No. 64</th>
<th>No. 65</th>
<th>No. 66</th>
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<tbody>
<tr>
<td>Texas</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Date built</td>
<td>1955</td>
<td>1951–1952</td>
<td>1951</td>
<td>Tennessee</td>
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<tr>
<td>Total beds</td>
<td>40</td>
<td>40</td>
<td>38</td>
<td>35</td>
</tr>
<tr>
<td>Med. &amp; surgical</td>
<td>28</td>
<td>36</td>
<td>26</td>
<td>25</td>
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<tr>
<td>Maternity</td>
<td>12</td>
<td>10</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>Ped. &amp; others</td>
<td></td>
<td></td>
<td></td>
<td>2—isolation</td>
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<tr>
<td>Ultimate Total Beds</td>
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</tr>
<tr>
<td>Radiographic rooms</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Loc. of premature nursery</td>
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</tr>
<tr>
<td>No. of bassinets</td>
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<tr>
<td>No. of labor rooms</td>
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<tr>
<td>No. of deliveries rooms</td>
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<td></td>
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</tr>
<tr>
<td>No. of bassinets</td>
<td>8 &amp; 2—suspects</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Loc. of premature nursery</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radiographic rooms</td>
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</tr>
<tr>
<td>Combined</td>
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</tr>
<tr>
<td>Superficial therapy</td>
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</tr>
<tr>
<td>Deep therapy</td>
<td></td>
<td></td>
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<tr>
<td>No. of staff, lock, nurses &amp; tech</td>
<td>5 m.</td>
<td>9 ft.</td>
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<tr>
<td>Other features</td>
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<tr>
<td>Doctors</td>
<td>13 m.</td>
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<tr>
<td>Outpatient exam rooms</td>
<td>none</td>
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<tr>
<td>Residence beds in hospital</td>
<td>none</td>
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</table>

#### DEPARTMENTAL AREAS—FIGURES GIVE GROSS AREA IN SF—AREA PER BED & % of total

<table>
<thead>
<tr>
<th>Department</th>
<th>No. 63 Total</th>
<th>No. 64 Total</th>
<th>No. 65 Total</th>
<th>No. 66 Total</th>
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</thead>
<tbody>
<tr>
<td>Administration</td>
<td>2,100 SF</td>
<td>3,800 SF</td>
<td>2,145 SF</td>
<td>1,625 SF</td>
</tr>
<tr>
<td>Nursing departments</td>
<td>9,757 SF</td>
<td>26,050 SF</td>
<td>9,757 SF</td>
<td>9,742 SF</td>
</tr>
<tr>
<td>Laboratory</td>
<td>1,140 SF</td>
<td>7,010 SF</td>
<td>1,140 SF</td>
<td>1,200 SF</td>
</tr>
<tr>
<td>Radiology</td>
<td>500 SF</td>
<td>7,010 SF</td>
<td>500 SF</td>
<td>500 SF</td>
</tr>
<tr>
<td>Pharmacy</td>
<td>400 SF</td>
<td>7,010 SF</td>
<td>400 SF</td>
<td>400 SF</td>
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<tr>
<td>Housekeeping</td>
<td>400 SF</td>
<td>7,010 SF</td>
<td>400 SF</td>
<td>400 SF</td>
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<td>Food service</td>
<td>400 SF</td>
<td>7,010 SF</td>
<td>400 SF</td>
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<tr>
<td>Other</td>
<td>400 SF</td>
<td>7,010 SF</td>
<td>400 SF</td>
<td>400 SF</td>
</tr>
</tbody>
</table>

#### Other Features

- Central travel: 87 lbs/day
- Food carts: 1 wing
- Retreat main body with 4 projecting wings: 25,300 SF
- Projecting wings: 400 SF
- Maternity wing: 10,873 SF
- Isolation: 2

#### Area per bed

- Texas: 26,050 SF
- Idaho: 35,120 SF
- Oregon: 25,300 SF
- Tennessee: 21,744 SF

### August 19
## ROSS FLOOR AREAS — ACUTE GENERAL HOSPITALS Up to 200 Bed

<table>
<thead>
<tr>
<th>No.</th>
<th>State</th>
<th>Year Started</th>
<th>No. of Beds</th>
<th>Isolation Beds</th>
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<tbody>
<tr>
<td>67</td>
<td>Maine</td>
<td>1954-1955</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>California</td>
<td>1955</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>Missouri</td>
<td>1955</td>
<td>8</td>
<td>1, 1 isolation</td>
</tr>
<tr>
<td>70</td>
<td>Colorado</td>
<td>1954-1955</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>Minnesota</td>
<td>1955-1956</td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>

### Table: Floor Areas

<table>
<thead>
<tr>
<th>No.</th>
<th>State</th>
<th>Area (SF)</th>
<th>Rooms</th>
<th>Equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>69</td>
<td>Missouri</td>
<td>15,504 SF</td>
<td>110</td>
<td>central tray, hot food carts</td>
</tr>
<tr>
<td>70</td>
<td>Colorado</td>
<td>29,207 SF</td>
<td>187</td>
<td>central tray, hot food carts</td>
</tr>
<tr>
<td>71</td>
<td>Minnesota</td>
<td>15,441 SF</td>
<td>188</td>
<td>central tray, hot food carts</td>
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</tbody>
</table>

### Emergency Rooms

<table>
<thead>
<tr>
<th>No.</th>
<th>State</th>
<th>8 m.</th>
<th>14 f.</th>
<th>6 f.</th>
<th>10 f.</th>
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<tbody>
<tr>
<td>69</td>
<td>Missouri</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>70</td>
<td>Colorado</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>71</td>
<td>Minnesota</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

### Recovery Rooms

<table>
<thead>
<tr>
<th>No.</th>
<th>State</th>
<th>8 m.</th>
<th>6 f.</th>
<th>10 m.</th>
</tr>
</thead>
<tbody>
<tr>
<td>69</td>
<td>Missouri</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>70</td>
<td>Colorado</td>
<td>2</td>
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</tr>
<tr>
<td>71</td>
<td>Minnesota</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

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**Note:** The table includes information on floor areas, rooms, and equipment for various states and years, including details on isolation and recovery beds.
### AIA Committee on Hospitals and Health — Part III

<table>
<thead>
<tr>
<th>No. 72</th>
<th>No. 73</th>
<th>No. 74</th>
<th>No. 75 USPHS guide</th>
<th>No. 76</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maryland</td>
<td>Wisconsin</td>
<td>Wyoming</td>
<td>Colorado</td>
<td></td>
</tr>
<tr>
<td>1953</td>
<td>1951-52</td>
<td>started</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>1955</td>
<td></td>
<td>1949</td>
</tr>
<tr>
<td>14</td>
<td>18</td>
<td>8</td>
<td>22</td>
<td>22</td>
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<tr>
<td>14</td>
<td>12</td>
<td>8</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

#### rectangular

- modified T
- at 2 wings

#### DEPARTMENTAL AREAS—FIGURES GIVE GROSS AREA IN SF—AREA PER BED & % of total

<table>
<thead>
<tr>
<th>State</th>
<th>No.</th>
<th>SF</th>
<th>% of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wisconsin</td>
<td>72</td>
<td>16,530</td>
<td>100%</td>
</tr>
<tr>
<td>Wyoming</td>
<td>74</td>
<td>17,650</td>
<td>100%</td>
</tr>
<tr>
<td>Colorado</td>
<td>76</td>
<td>19,359</td>
<td>100%</td>
</tr>
</tbody>
</table>

#### Key

- 1 — emergency
- 2 — drug room
- 4 — dispensing
- 5 — central tray
- 6 — hot food cart
- 8 — help, 12—staff
- 9 — central tray
- 11 — hot food cart
- 12 — central tray
- 15 — hot food cart
- 19 — hot food cart

#### Notes

- buckle page to use key on page 272

### August

- 274
MODULAR COORDINATION BEGINS WITH THE ARCHITECT

The 1957 Convention and Annual Meeting of the American Association of Architects was held in mid-February at the Royal York Hotel in Toronto, and had Modular Measure as its main theme. An audience of more than 250 attended the principal technical session, which architects Frank J. Bull, Aeck Associates, Atlanta, Georgia, and C. E. Silling, FAIA, Charleston, South Carolina and general contractor James E. Coombs, president of Baker & Coombs, Inc, Morgantown, West Virginia, described their own successful application of Modular Measure to major buildings in the United States. Panel Chairman was S. A. Gitterman, architect and advisor on housing design for the Central Mortgage & Housing Corporation. Canadian architects' interest in the new technique was corroborated vividly by the questions which followed, and the close attention paid an exhibit of Modular drawings and a demonstration of Modular drafting. Excerpts of conference proceedings commenced in the July GRID LINES, and will be concluded in the next issue.

Now, let's go back and review each of these.

First, estimating is easier and far more accurate. We figure three Modular jobs in the same time it takes to figure two old-style sets of drawings. Modular generates greater speed in material take-off, and errors are greatly reduced because of the elimination of dimensional fractions. Now here we go back to the problem I asked you gentlemen to mentally calculate at the beginning of this talk. This same problem becomes apparent any time you compare Modular to standard drawings. Even though we have calculators and other modern machinery to aid in estimating, it still takes a man to transcribe figures from the drawings to the estimate sheet. As you all know, it is far easier to transfer figures when they are even numbers, and not in fractions. But probably most important of all, we can proceed with dispatch, and are not caught off-balance at first by trying to learn each architect's own individual system before starting to estimate the work.

Second, Modular Measure is much easier for the workmen to use. They understand it better. They move easier and faster, and waste far less time. We have a number of masons that have been employed by our company for a period of years, and we know from
actual experience that those who used to make a great number of errors are now making only an occasional error. This is only because they, as average masonry employees, can understand better what is required.

Third, our foreman can handle far more men under his supervision at any one given time, because he doesn’t have nearly so many questions to answer, layout is rather routine and much easier to check, and errors again are greatly diminished.

Now, you remember my fourth point—costs are greatly reduced. Waste of materials is held to a minimum, and the old brick huts that we used to see lying around are a scarce thing indeed. Cutting and patching is greatly diminished. Saw time is reduced almost 50% on facing materials. Squeezing and stretching of mortar joints is a thing of the past, and engineering lay-out time is easily reduced by 35%. The rate of actual laying is definitely increased, and our company’s records indicate that the Modular system, with Modular-sized units, develops savings on masonry labor alone that amount to 8-10% of that masonry labor. We have recently commenced masonry work on three buildings at another university. These buildings are all based on the architect’s own system of measurements. It’s certainly apparent to us again, very vividly at this time, the great advantages of Modular. Many of the masons employed on our work there were previously employed by us on Modular work at West Virginia University, so it’s not a difference of personnel, or working conditions, that makes the difference in our cost. It’s the difference in having, or not having, Modular Measure.

Fifth, the Modular system is easy to learn. Men can fully understand it in a few short hours, and after a day of use they are not only veterans, but experts. When we first used the system, over ten years ago, we did not even have Modular-sized materials to use in the Modular-dimensioned building. After one or two days on the job, however, it soon became apparent to us that we would rather have a set of plans laid out on the Modular system to work from, even if Modular materials are not available for the workmen.

I could name many good things about Modular Measure—such as the much greater efficiency that is possible, the better appearance and finer finished product—but maybe we could best sum it up by saying that Modular Measure does for our industry the job of standardization that has proven so fruitful for American and Canadian mass-product industries.

ADDRESS BY C. E. SILLING, FAIA (continued)

The words order, coherence and consistency offer an excellent guide to good working drawings, and their sequence forms a notable pattern. Modular Measure embraces that pattern.

One of our men studied up on Modular Measure a few evenings at home, lectured our men one Saturday morning. We made Modular drawings the following Monday. The conversion was that simple. It never been a complicated procedure for us, our structural engineers or the contractors who build our buildings. We have laudatory testimonials from our contractors on its layout advantages in the field. The masonry foremen like “Modular,” say it makes more for them.

We are firm believers in Modular Measure. It’s a mannerism we use for profit. However, its real pact lies in its simplicity, clarity and completeness an aid to better documents, as an aid to better performance in the field. Like Charlie Luckman, we believe is less expensive to be creative than it is to be pedantic.

With representatives of General Electric Company and other industrials, I served at one of our universités on a panel of architects and engineers a program titled “Simplified Drafting Procedures.” The burden of discussion might be phrased as “a method of procedure that provide the shortest, clearest, simplest statement of facts as to the size, type, character, quantity of materials required, and how they are to be assembled.” We think Modular Measure is the primary and pre-eminent step toward simplified drafting procedures.

To sell Modular Measure to those with sensible pocketbooks, I stress the profit motive by reciting personal history in a somewhat shameless fashion. I hope the points I make will excite the method of attack.

In our office, we have six architectural boards specification writer who doubles in shop drawings trouble-shooting; Bowyer, Silling and Miss James; a resident engineer inspectors at the job sites. So people explain our production by saying we draw both sides of the board.

In 1948, we certified to US Army Engineer current work-load of $31,965,000; in April 1950, certified to US Supervising Architect a work-load of $35,510,000. In May 1951, for the AIA Survey, totaled nearly $40 million completed construction since 1947, with our current work load totaling $22 mill in 1952, we booked $20,300,000 new work. Current work, we have a $30 million medical center under construction with active planning under way on $10 million for university buildings for agriculture and engineering, an $2 million hospital; also, we are doing classified work on a panel of architects and engineers a program titled “Simplified Drafting Procedures.” The burden of discussion might be phrased as “a method of procedure that provide the shortest, clearest, simplest statement of facts as to the size, type, character, quantity of materials required, and how they are to be assembled.” We think Modular Measure is the primary and pre-eminent step toward simplified drafting procedures.

We did architectural working drawings, and organized the structural and mechanical therefor, o
We get 6%. We did a $15 million hospital with 3 active drawing boards, and one man feeding the technical decisions to those 3 boards. If it is architecture, we do it in our office. Otherwise, we hire it done. Engineering and other consultants perform for us as professionals under our direction, but in their own shops. There are exhibits of our Modular drawings on display here for those who are interested.
ADDRESS BY FRANK J. BULL (continued)

First, last, and always, Modular is to be considered as a tool. According to Webster, a tool is an implement necessary to a person in the efficient prosecution of his calling.

I have here a little tool known as the Jiffy Pal, Model A. The Jiffy Pal is the angler’s best friend. There is a scale to weigh the catch and a tape to measure his length; a hook remover and scale remover; a screwdriver, wrench, bottle opener; and inside is a first-aid kit. This little tool does everything except paddle the boat. But, if you don’t know how to use it, you might try paddling a boat and decide it isn’t any good.

This little “Pal” is just like Modular—a tool you can do a lot of good with if you will take the time to learn how. Like any tool, the more you use it, the more skillful you become, the less awkward it is in your hand. Like any tool, you must also recognize its limitations, including when to stop using it and when you must not stop. There are two cardinal mistakes that make Modular Measure the whipping-boy: (1) forcing it to do what it is not meant to do; (2) timidly applying it to just a few things to see if it will work out. The result of the latter mistake can only be confusion to a degree that is fearful to see. There is no great volume of reference materials on Modular Measure, but there is quite enough to learn the basic principles. From the standpoint of design, we believe that it is also quite enough if you will learn only the basic principles, and then apply them to your problem to achieve the results you want. The reference material will give you dozens of details of windows in walls of all types. We have those details in our office. We study them. We have never used one, but we have adapted the underlying principle time after time, to varying design conditions. So, next time you see a brochure with details, and the details with gridlines, remember that is one way to do it.

You can use the same principle and do it in as many different ways as you can imagine. Instead of being handcuffed in design with a stock detail, you are simply using a tool that makes things easier to design, easier to build. The stock details are your teacher.

How about the effect of Modular materials on design? How about limiting your choice of materials those made in coordinated sizes? I would guess that you have been and will be using coordinated masonry whether you endorse Modular dimensioning or not. For six years, we designed low-cost schools with standard windows, jumbo brick, 4” steel columns on centers, 32” roof decking and concrete block partitions. Every material was Modular, but we were not. The drawings were wrapped in a fog of fractions. Finally we just woke up to the use of a tool that had been available all the time. If there has been any effect at all, it would be due to the better drawings and craftsmanship and would be an improvement. As for a limited choice of materials, we simply do not recognize any limitations at the expense of design. Our very first Modular job was blessed with a designer’s choice of kinds of non-Modular brick and a custom-built window type. It was a completely Modular job, and the results of the bidding were not short of spectacular. There was a 2% spread and the low bid was $500 under budget.
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Rotting walls . . . blistering and peeling paint . . . masonry efflorescence (the white powder that forms on the outside of brick buildings) . . . warping and rotting wood floors and termite problems are just a few of the many evils we have learned to live with . . . all of them are directly or indirectly caused by excessive vapor condensation.

If you are going to guard against these condensation problems you must first know what condensation is . . . here, briefly, is the story. Practically all air contains invisible moisture called water vapor . . . warm air holds more than cold air . . . so when air is cooled it must give up some of its moisture. When warm vapor laden air comes in contact with a cooler surface, it cools, and is no longer able to hold its vapor which condenses out as free water. This is why a lemonade pitcher gets beaded with water, and the very same reason why the inside surface of window sash shows condensation moisture.

Where does all of the destructive moisture in a home come from? Until comparatively recent times it was believed that this vapor originated from normal living habits . . . such as cooking, steam from the shower bath, automatic washers and dryers. True, some moisture is created in this manner, but in the average home not more than 20%, or just enough to produce normal comfort levels, arise from the daily living habits of the family.

Governmental and research has proven that more than 80% of the moisture induced into the home is from the ground source. It makes little difference whether gravel is used under the basement, slab floor or crawl-space . . . or whether the site is on high or low ground, whether it's on a sand dune or a cess pool—somewhere below the structure water exists and vapor will soon rise into the building.

Blameless manufacturers of paint products, metalic sash, masonry materials, etc. have tried to solve this moisture problem. However, the “cure” for destructive moisture exists only in the original construction . . . all other methods are merely temporary stop-gaps. What then, can you do to combat this destructive moisture? It's really very easy . . . simply install a true vapor seal that air cannot pass through. Unfortunately the building industry has been guilty of the promiscuous use of permeable materials under the guise of vapor barriers. It is a known fact that asphalt saturated felts, regardless of their thickness, asphalt saturated building papers, even duplex papers are all highly permeable and cannot be considered as effective vapor seals. When you purchase a vapor seal be sure the manufacturer indicates its degree of impermeability, it must also be strong enough to resist tearing and rupturing during installation operations . . . bear in mind that a vapor seal is like a child's balloon . . . just a small hole renders it useless.

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