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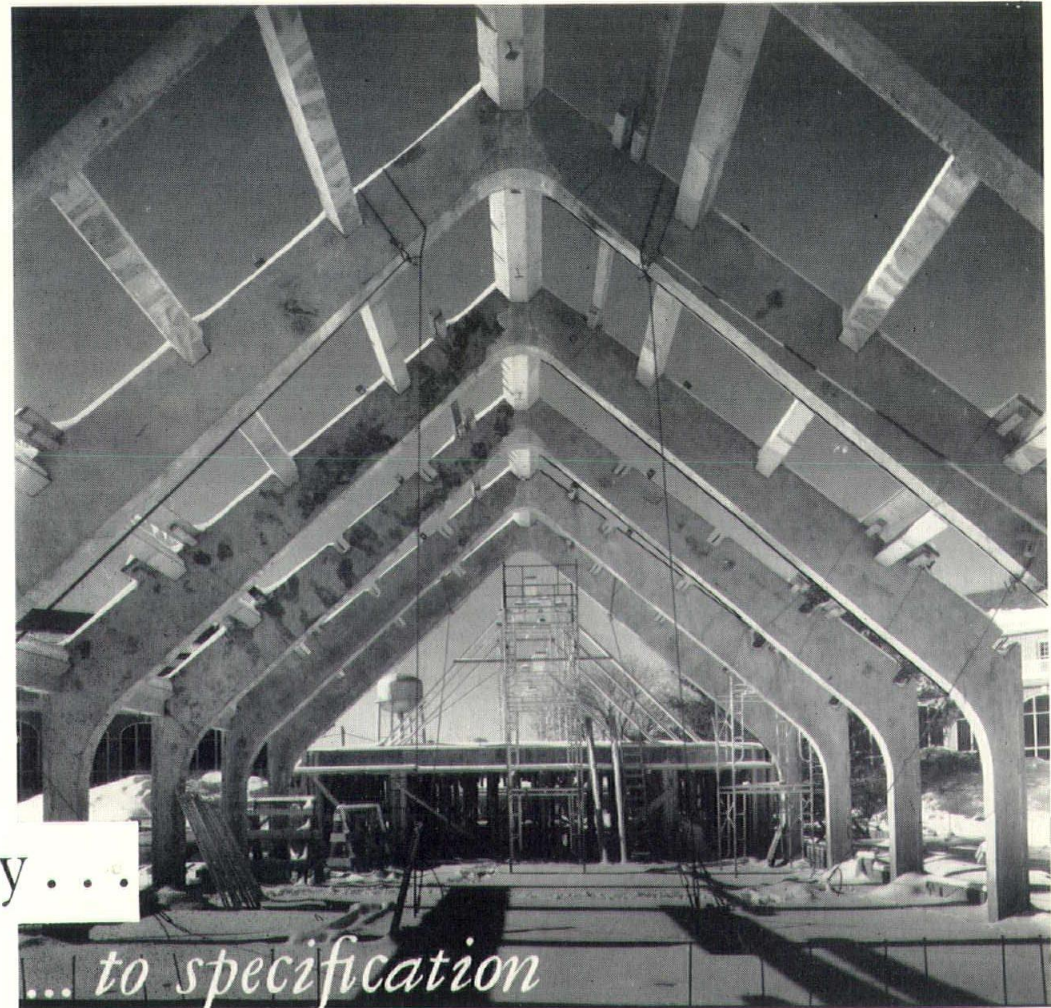
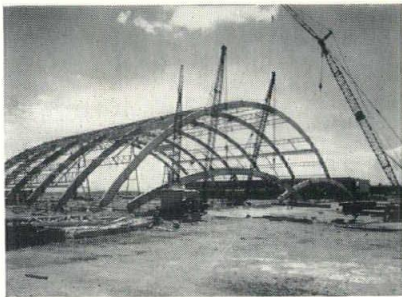
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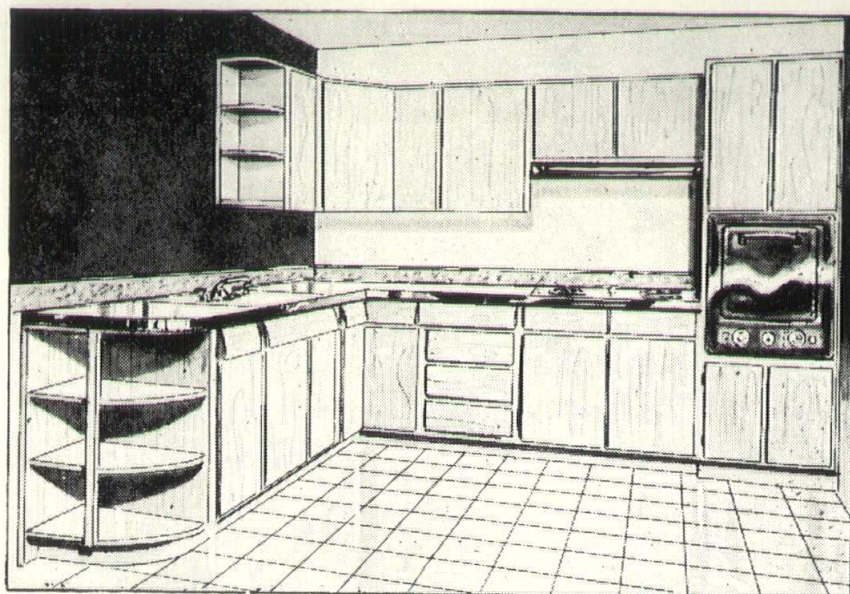
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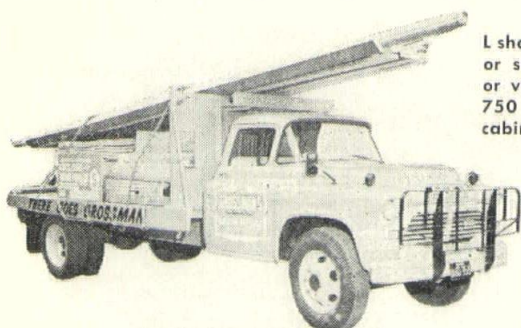
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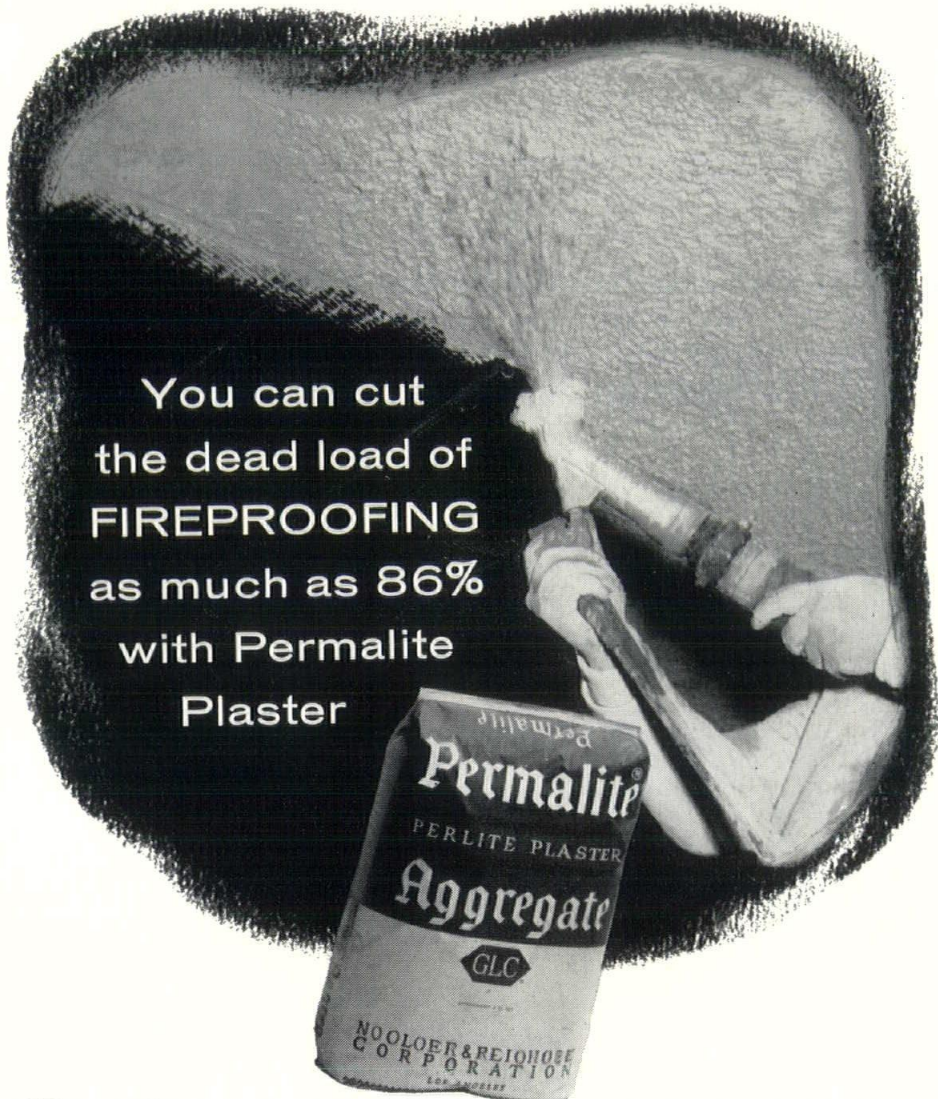
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PUBLISHERS REPRESENTATIVES

Mid-Atlantic & New York
Whiteman Associates
342 Madison Avenue
New York, New York
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Southeastern
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COVER

St. Francis Xavier Church
South Weymouth, Mass.

Architect:
Edward J. Shields Associates, Inc.
Quincy, Massachusetts

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modern

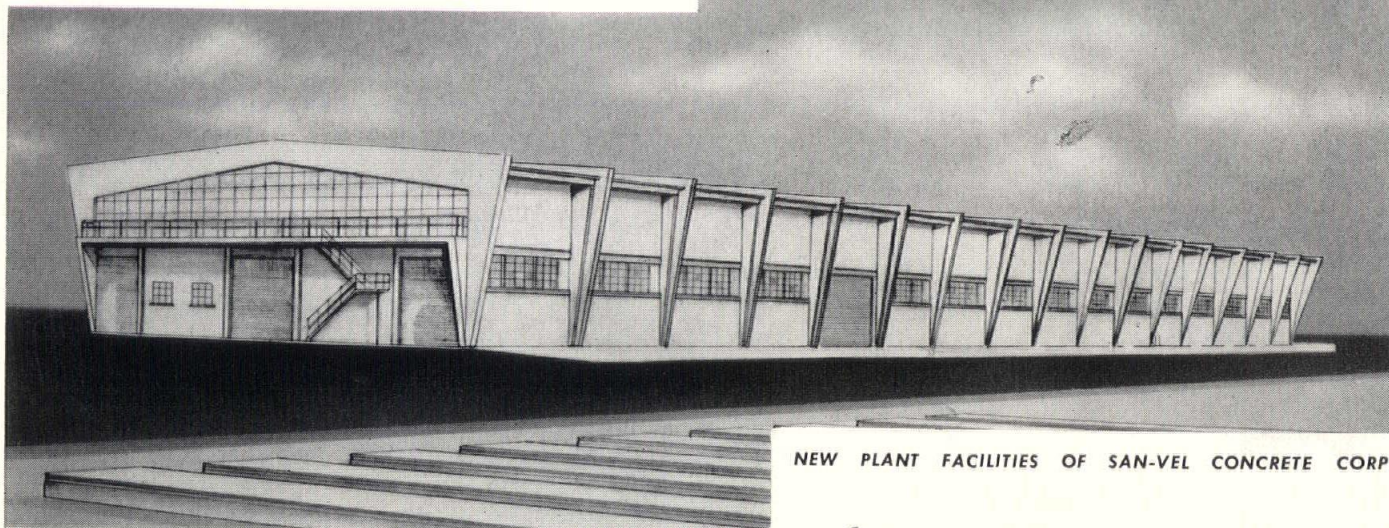
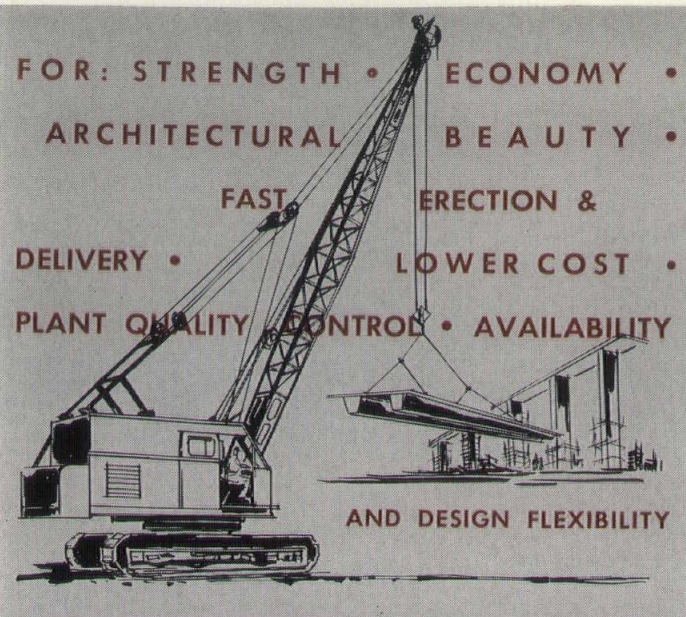
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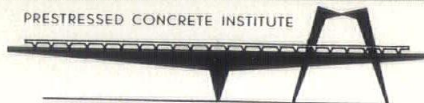
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ARCHITECTURE HAS ALWAYS BEEN MODERN

by Jan Reiner

Architecture has always been "modern" because the architect has always used new ways of building to express new ways of living. That is why architectural styles change. There are many definitions of architecture, of course. These range from Schlegel's "Frozen Music" to the "99% business and 1% art" of the late architect Kahn of Detroit, but no matter what the wording, architecture is always made up of three basic components: a people, a location, and a specific era.

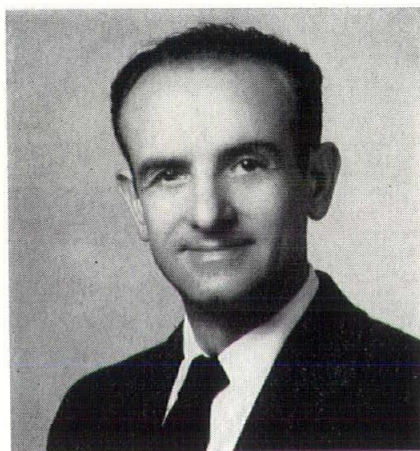
Architecture is like a sociological "mirror" reflecting a civilization — past or present. In this mirror one can see the progress of man's mastery over nature (science and technology) as well as the progress of his relation to men (from slavery to organized labor, and from property rights to human rights). This architectural mirror, then, can be a pyramid or a church, a palace or a housing development, a blueprint for a home or a Master Plan for a city. An architectural glance into the past will illustrate how this "mirror" is always changing — always "modern."

* * *

Some 5,000 years ago, in the Nile River valley, the classless barbarian society which had lived there for a long time began to transform itself into a class society — the Egyptian Empire. This gradual change was induced by a series of technical discoveries such as the ability to cultivate edible plants, flood control, and domestication of wild animals. These in turn led to social changes consisting of the establishment of a new segment of the population who did not have to work for a living — a segment consisting of the royal court with its priesthood, administrators and army. This new part of the population was supported by the agricultural surpluses produced by subjugated tribes and military captives. Thus, the prototype of modern society came into being, with its division of labor and wealth — and with it came the origin of cities as we know them today.

Egyptian architecture, totally in the service of the Pharaoh, the god-

king, reflected the beliefs and philosophies of the court. The pyramid was a monument to the belief in immortality. To the Pharaoh, the pyramid must have been a guarantee — or at least a psychological symbol — of his immortality in the midst of unexplained fears concerning the little known world. The form of the pyramid was probably not invented by the Egyptians; most likely they were familiar with the pyramidal burial mounds of the peoples who had preceded them in North Africa. But what the Egyptians developed was the size and splendor of the pyramid. To make a comparison: the height of the famous Cheops pyramid equals a 50-story building.



Jan Reiner, Architect

The Egyptian architect-builder used a simple and bold design; his buildings were brightly painted abstract compositions assembled on the red desert and silhouetted against the sky. In that day, art and architecture must have inspired in the ruling class a feeling of their own splendor and might, while at the same time it became a frightening and awe-inspiring symbol for the slaves and military captives. And that was what made architecture "modern" in those days.

* * *

Greek art and architecture reveal a new interpretation of the world, bespeaking the freedom of man and his joy in life. Greek art — the temple in particular — was designed

to create a democratic environment in which the Greek citizen was closer to his gods. Whereas the Egyptian temple was a kingly monument mysteriously separated from the people by high walls, the Greek temple was a public monument — a sort of a modern community center — attracting the people into its beautiful colonnades. The size and decoration of the temple were more "human" than those of the Egyptian temple. Greek architects even introduced the ordinary human figure into their designs. In one of their temples, for example, figures of young Greek maidens supported the roof of a porch and these stone figures were dressed in "modern" clothes.

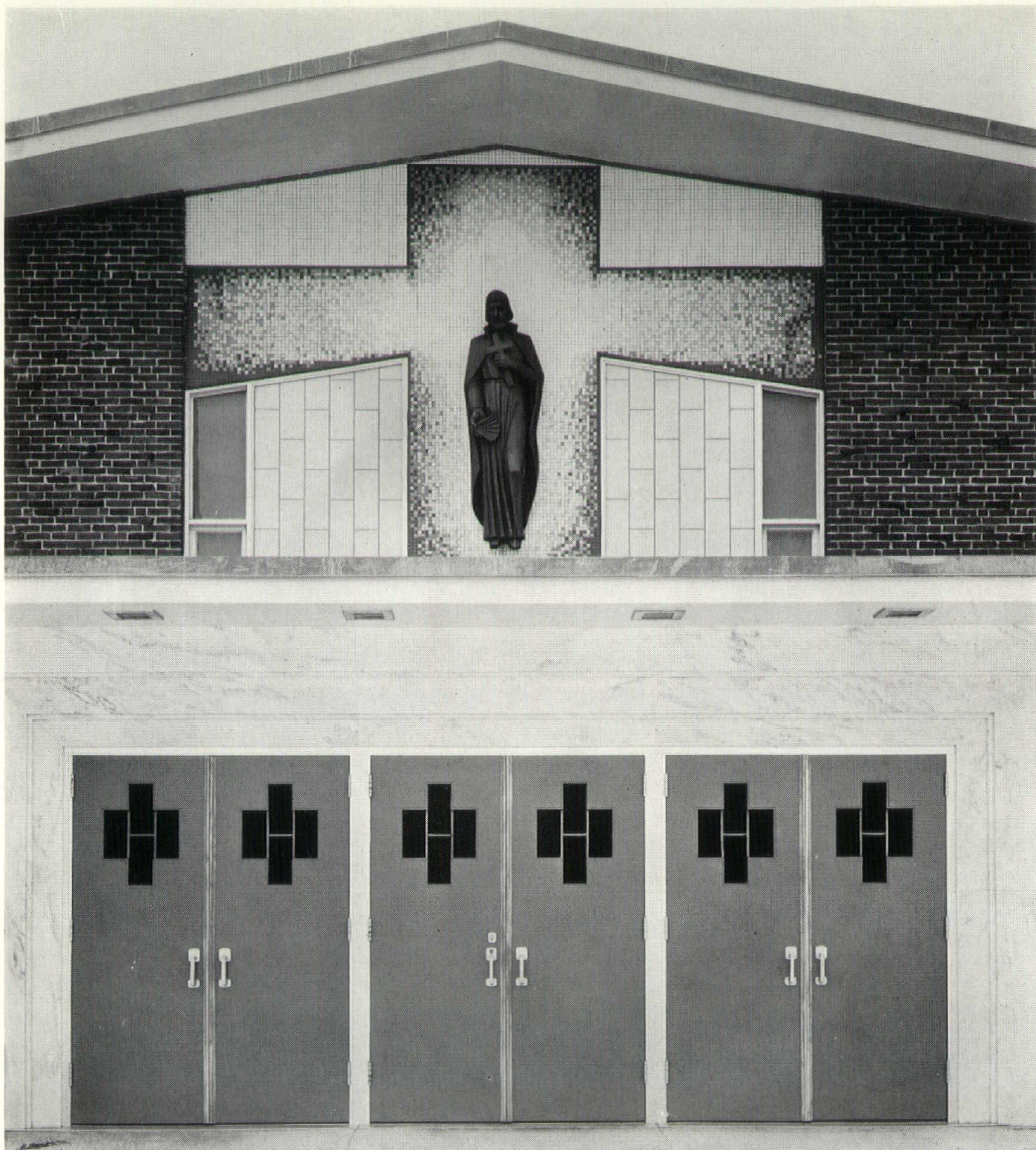
Greek architects and philosophers believed that beauty could be expressed in numbers. In studying the proportions of the human body, the bodies of animals, and the proportions of many plants, they discovered that a certain proportion existed in many of the beautiful products of nature. They "extracted" this proportion from nature and embodied it in their buildings; in this way they believed their buildings became a part of nature. Plato described it as an attempt "to make the buildings a part of the universe." To the Greek architect style was more than something to borrow from "old" Egypt and then apply to his buildings. To him a style must be invented in order to express his particular way of living and building... only then was it "modern."

* * *

In the Middle Ages architecture was practiced by a well-organized profession — the guild of the Master-builder-architects. The Head of the guild drew the plans, signed contracts, and acted in much the way as general contractors do today. He assigned specialized work to various subcontractors and he also trained "students" in the art of building. Architecture was a semi-scientific and semi-mysterious art; secret geometrical formulae and symbols were subtly embodied in the proportions of the cathedrals — both in their floor plans and elevations — as well as in the secret "signature" of each guild which became a sort of a geometric password by which the various trades identified themselves.

The Gothic cathedrals of 12th century Western Europe were spiritual and economic symbols of the splendor and power of the Roman Catholic church. If nothing else,

(Continued on page 46)



Entrance to St. Francis Xavier Church and School, South Weymouth, Mass. Edward J. Shields and Associates, Architect.
Bloom, South and Gurney, Inc., Tile contractors.

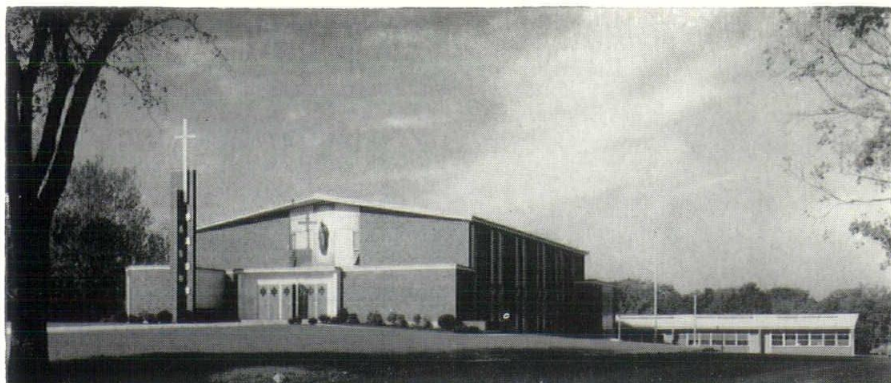
A special blend of colors in American Olean tile creates an unusual and effective background for the free-standing statue over the main entrance to this church and school. Today, more and more architects are turning to American Olean tile to achieve original new design treatments for both interior and exterior applications.

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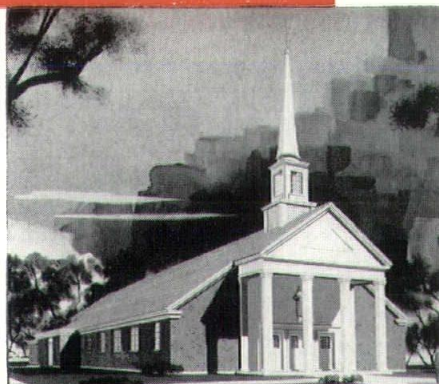


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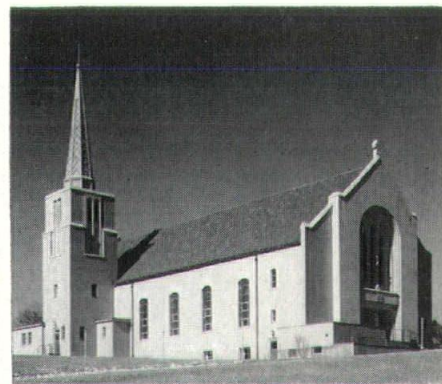
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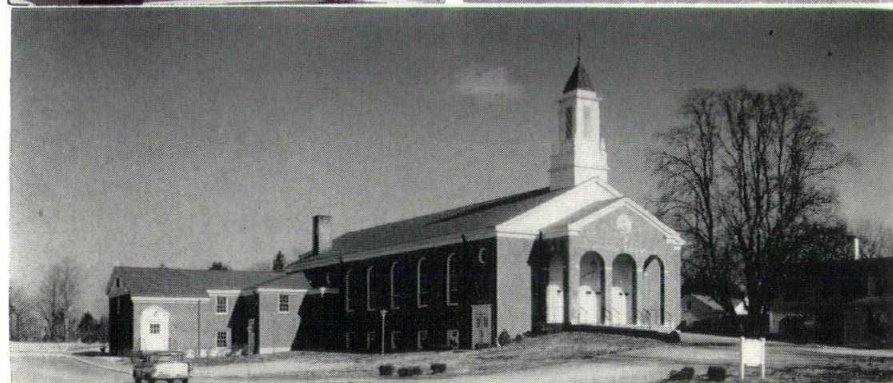
*St. John's Church
Townsend, Mass.*



*Immaculate Conception Church
Worcester, Mass.*



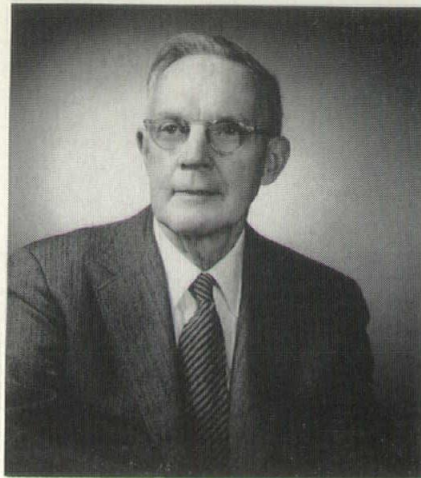
*St. John's Church
East Bridgewater, Mass.*





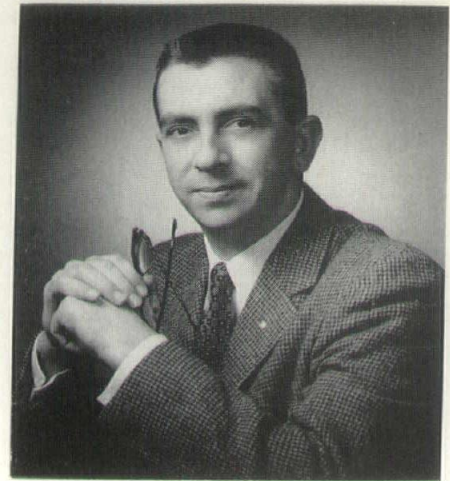
DAVID W. SHIELDS,
President

Mr. Shields fulfilled his requirements for registration as architect through many years of apprenticeship at his father's office and education at the Boston Architectural Center. He received his degree at the Massachusetts Maritime Academy. A Lieutenant Commander, U.S.N.R., he has traveled widely throughout the world. Active in many civic endeavors, Mr. Shields is a Registered Architect in the Commonwealth of Massachusetts and a member of the American Institute of Architects.



FRANCIS D. BULMAN,
Vice President

Mr. Bulman studied architecture and design at Harvard University and the Boston Architectural Center. He has wide experience in the design of schools, churches, convents, libraries and college buildings. He was senior architect with the firm of Coolidge, Shepley, Bulfinch and Abbott, and the firm of Maginnis and Walsh. A member of the American Institute of Architects, he is certified by the National Council of Architectural Registration Boards and a Registered Architect in the Commonwealth of Massachusetts and the state of Connecticut.



EDWARD J. SHIELDS, JR.,
Treasurer and Office Manager

After early thorough training at his fathers' office and the Boston Architectural Center, Mr. Shields graduated from the Massachusetts Maritime Academy with a commission in the Naval Reserve. He joined the firm as a draftsman before seeing active duty in the Korean War and later broadened his professional experience by participating as an architectural designer on the St. Lawrence Power Project. He is an associate member of the American Institute of Architects.

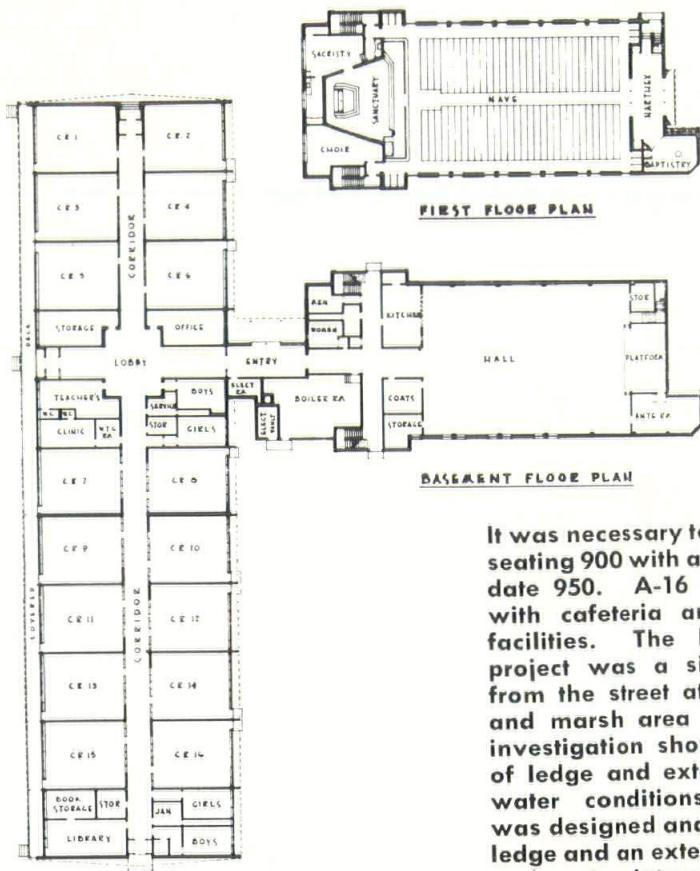
P R O F I L E

SAINT FRANCIS XAVIER CHURCH AND SCHOOL — SOUTH WEYMOUTH, MASS.

Today's advances in technology and architectural concepts make it possible to present to the people a church which is functional in concept, clean of line, and clad overall in a prayerlike simplicity. The beauty of the Church of St. Francis Xavier is the beauty of the unexpressed as well as the expressed. It is the beauty of faith. Here you find no excessive expression of the architect's ego to distract the congregation in their prayerful search for spiritual solace.

The church is the altar and the altar is the church. The devotional concept of the directional force of the design is that the focal point of the entire structure is the altar and the sacrifice which takes place thereon. All interior appointments are planned to complement rather than conflict with this central purpose.



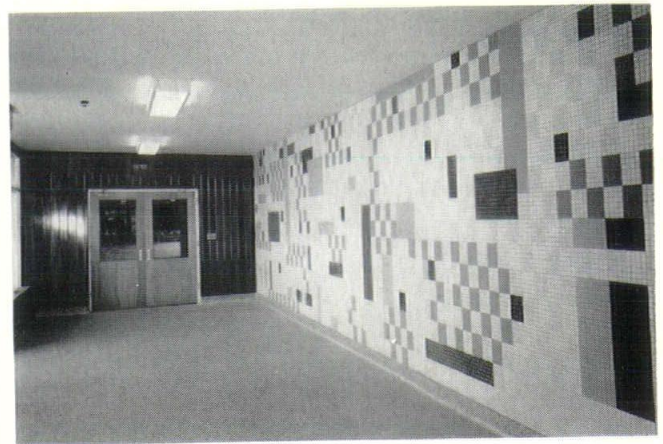


THE BAPTISTRY TOWER

The baptistry is protected from the "outer world" by masonry walls. The intersection of these walls is extended vertically in a masonry cross, terminating in a sixteen-foot high stainless steel cross. Attached to the brickwork, and working up toward the cross are symbols for the seven sacraments:

1. **BAPTISM**, represented by a font and candle — denoting the gift of faith and the individual's reception into the Church.
2. **CONFIRMATION** — represented by a dove for the Holy Ghost and a cross, because here we become soldiers of Christ, mature Christians, and are prepared to accept whatever crosses we have to bear with holy resignation.
3. **HOLY EUCHARIST** represented by a chalice and a host.
4. **PENANCE** portrayed by a cross and behind it crossed switches, the Gothic symbol of punishment.
5. **MATRIMONY** represented by the joined hands of bride and groom with the hand of God joining them.
6. **HOLY ORDERS** represented by a chalice and missal.
7. **EXTREME UNCTION**, the final sacrament, represented by an urn for holy oils and an olive branch with five olives symbolizing the five wounds of Christ by which He became our Saviour. This branch symbolizes peace of soul and final reconciliation with God.

The visual design impact of the baptistry tower is that we, as Christians, work our way up through life and the sacraments, in the shadow of the cross.

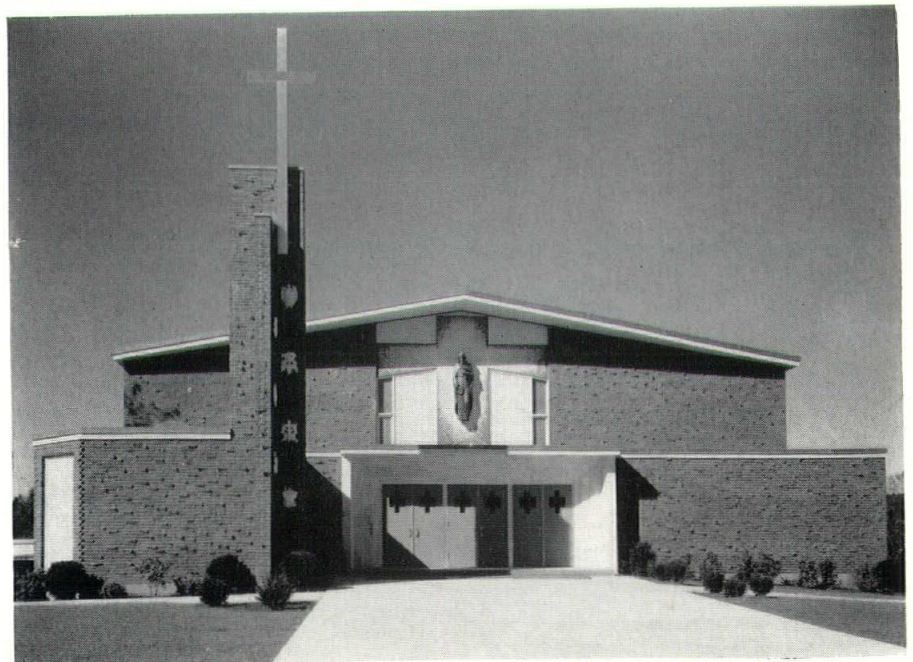


It was necessary to provide a church seating 900 with a hall to accommodate 950. A-16 classroom school with cafeteria and administrative facilities. The location for this project was a site sloping down from the street at front to a brook and marsh area in the rear. Site investigation showed the presence of ledge and extensive subsurface water conditions. The structure was designed and oriented to avoid ledge and an extensive subdrainage and water interceptor system was designed to overcome the water problems. The site was continuously drained through this system during the course of construction. The construction time for the entire project was 19 months.

One of the unique problems in the construction sequence required the occupation of the first half of the

school in September 1958. The entry and sequence of building trades on the project were controlled by the architect and the general contractor with the full cooperation of all trades involved. This made possible the occupancy of the first piece of earth moving equipment on to the property. This construction record demonstrates what can be done when an architect, general contractor, and subcontractor work together as a team, within a framework of carefully controlled construction scheduling.

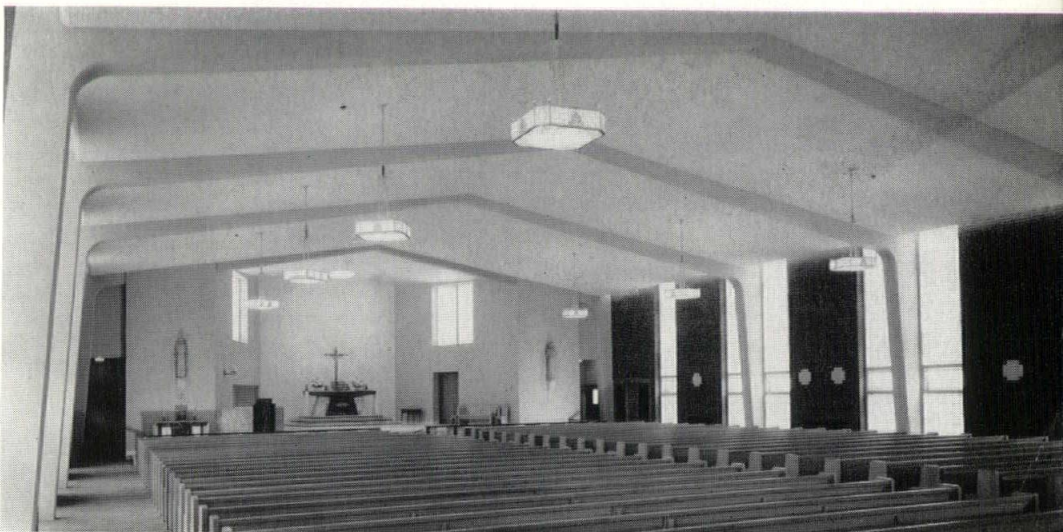
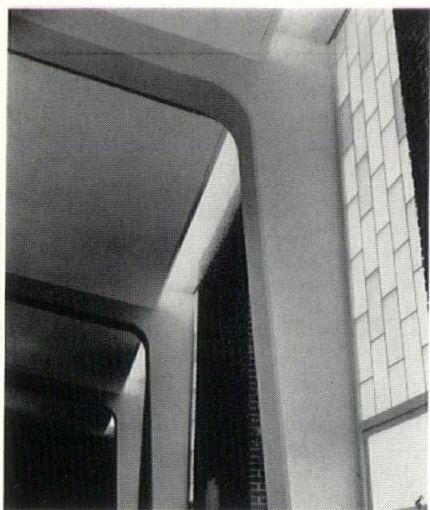
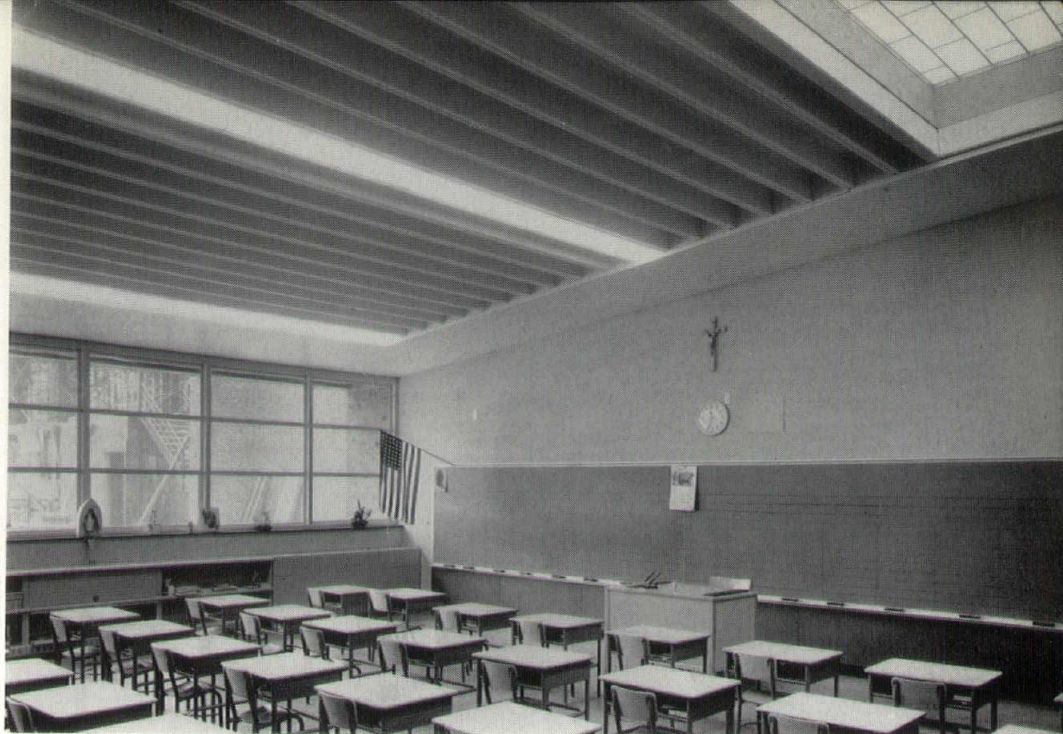
Foundation walls and slabs are waterproofed. Exterior walls above grade are solid masonry. The nave is spanned with reinforced concrete frames supporting long span steel decking, with hung vermiculite ceiling. The nave, narthex, and baptistry have $\frac{1}{2}$ " slate floors over a



concrete slab. The floor of the sanctuary is marble. The hall and entry floor are rubbercrete terrazzo.

Walls of stair wells, corridors and traffic areas in general have ceramic tile full height.

The one-story sixteen-classroom school features a unique ventilation system which avoids ugly fans on the roof. Immediate egress to outside is provided from each classroom. The bi-lateral lighting of classroom is achieved by 4' x 20' structural aluminum panels with translucent plastic lamination.



The reinforced concrete frame with steel deck roof, and a hung ceiling of one inch vermiculite plaster, achieves the maximum in fire resistance. So far as possible the structure was left exposed as finish. There are no windows as such in the church. Instead, translucent plastic panels fixed to structural aluminum grid provide both lighting and interior decoration for the nave.

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BAPTISTRY GATE

The gate is executed in wrought iron and bronze to the design of the architect to symbolize the sacrament of baptism. The words, "Ego te baptizo" (I baptize thee) in bronze are located in the waters in wrought iron, from which and through which souls become Christian, enlightened and relaxed from the strain of original sin, and received into the Church.

BAPTISMAL FONT

Since, outside of the sanctuary, the baptistry, is the most important part of the church, by rubric, the marble of the font is the same as that of the altar. The font cover, in stainless steel is round, symbolic of the catholic (world-wide) character of the faith. There are seven shafts of marble supporting this round basin, just as there are seven sacraments which the soul will eventually use to support, replenish, and strengthen its faith.

MAIN ALTAR SYMBOL

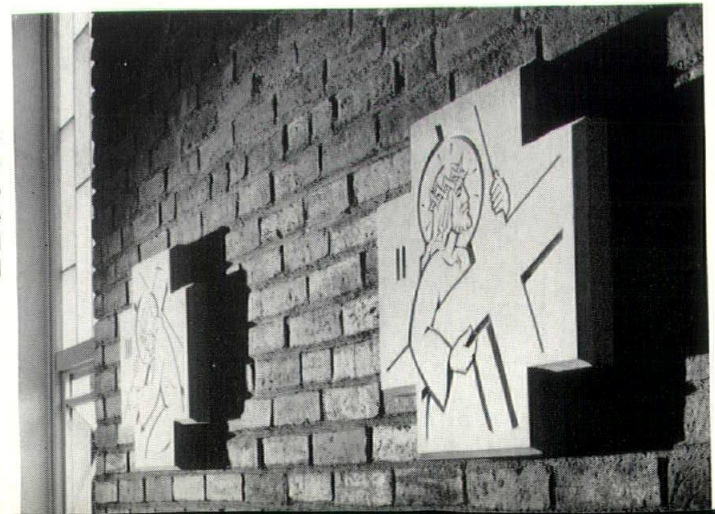
The fish shape for this symbol was designed by the architect as an expression of the ancient symbol used frequently during the early days of the persecution and in the catacombs as a sign of recognition among the faithful. The Greek word for fish is "ICHTHUS" and the same word is formed by the first letters of the Greek for, "JESUS CHRIST SON OF GOD OUR SAVIOUR". These words can be seen on the symbol superimposed upon a metallic mesh representing a fish net. This net is to remind us of God telling Peter and his followers that henceforth they were to be fishers of men.

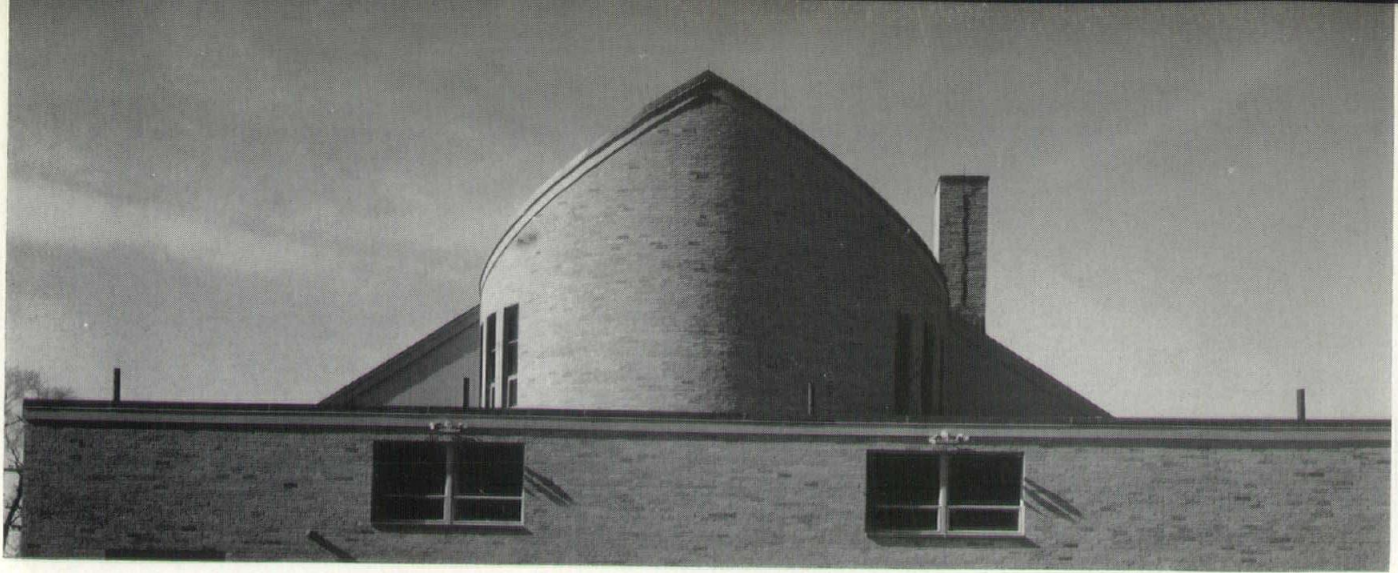


Unique in its installation the Model 10-A Baldwin Electronic Organ is found in a separate room just off the chancel and partitioned from view of the congregation by a venetian-like wooden shield. Due to limitations of space, the speakers are installed on a baffle just behind the main altar. Speakers situated as they are reflect the tones from the back wall and project into the church. Even the softest flute or string stop in the organ can be heard from the back of the nave so that it is impossible to pinpoint the exact source of the sound. All the amplifiers and chora-tone projectors are closeted just off the priests' sacristy. The entire installation was designed and supervised by the Baldwin Organ Technical Service Department from the Cincinnati factory.

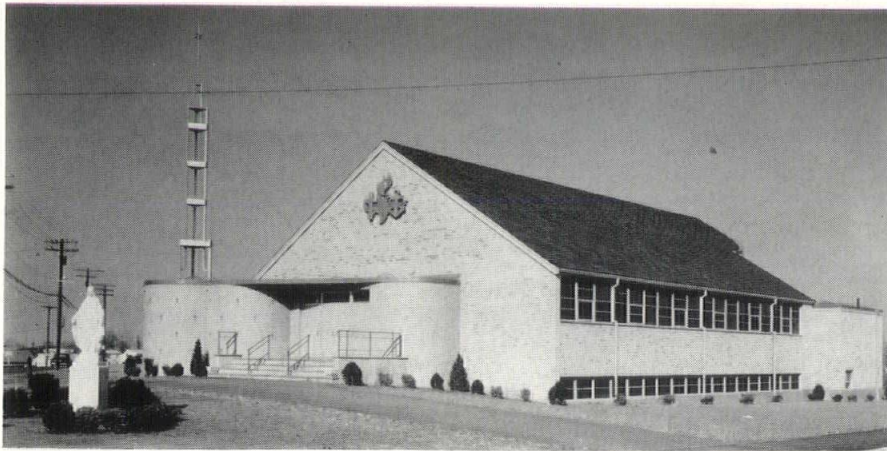
STATIONS OF THE CROSS

All that is required for erection of the stations of the cross, actually are fourteen wooden crosses. The pictorial representation of the stations is merely to help people concentrate upon the sorrows of the Way of the Cross. Here then we have enlarged the required wooden crosses, and incised upon them the pictorial subject of each station.





SAINT BONIFACE CHURCH AND HALL, Quincy, Mass.

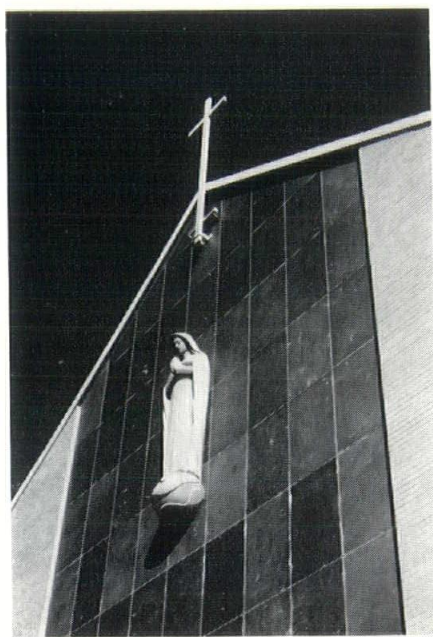


Constructed of reinforced concrete, steel and brick with laminated wooden arches and timber deck spanning the nave. The church seats 600 with 600 in the hall below containing platform stage and service facilities. Cost \$197,601.

The new building is of an eye-pleasing contemporary design in brick and stone construction. A semi-circular baptistery of tile inset with numerous symbolic crosses, rises to the left of the entrance surmounted by a multi-stage open spire topped by a cross. Above the entrance are the intertwined emblems of Faith, Hope and Charity, the cross, the anchor and the heart. Focal point of the upper church is its marble altar surmounted by a 20-foot free standing cross of light oak with life-size replica of the crucifixion, its lines emphasized against a reredos of black walnut.

Laminated wooden arches span the nave, with the exposed underside of roof planks as a ceiling. A cost saving of \$20,000 resulted from placing the choir gallery at the Gospel side of the Sanctuary. Excellent acoustics permitted the use of a second-hand organ with no loss in sound quality.

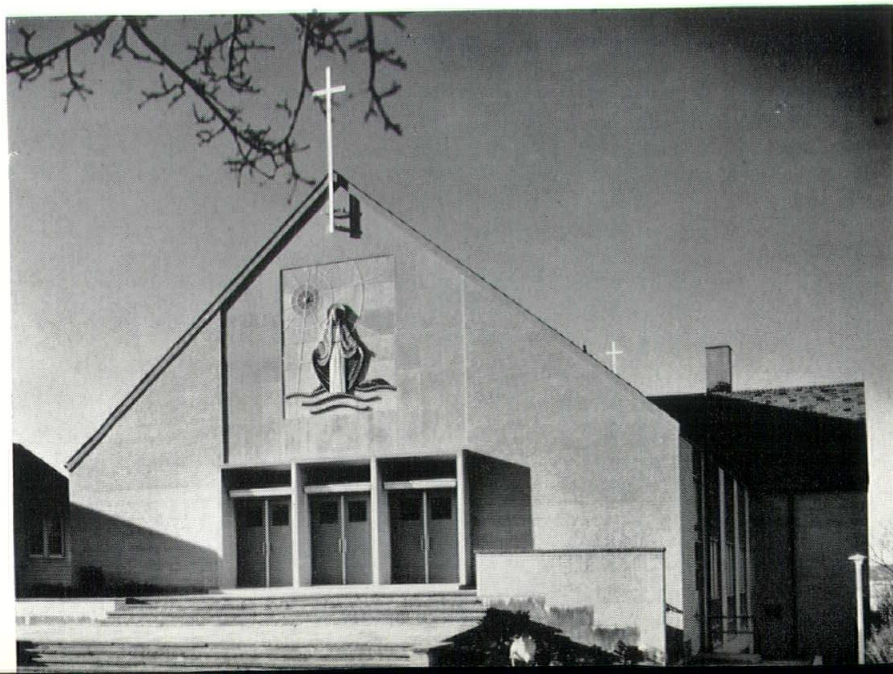


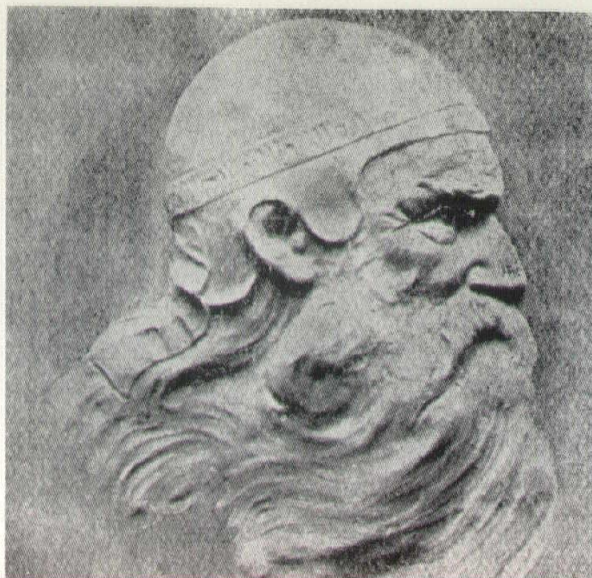


The free-standing two-ton limestone statue set against a background of slate can be seen for many miles. Careful design harmonized the church to its site so that an impression of religious simplicity may be gained from any angle. A terra cotta sculpture of our Lady, Star of the Sea, graces the simple, dignified limestone entrance. Cost \$219,000.

STAR OF THE SEA CHURCH AND HALL, Squantum, Mass.

The Roman Catholic church, ancient in ritual, language, and ceremonial tradition in keeping with the wisdom of the ages, presents a contemporary face to the people of the parish. Instead of the forbidding liturgical darkness of the classical churches of the dead past, we have the inviting warmth of light and the monastic simplicity, which encourages the trend toward ceremonial participation by the people rather than mere attendance at services.





"King Lear" by the Cambridge Art Tile Works

DECORATIVE TILES

PART III

Their Contribution to Architecture and Ceramic Art

by E. STANLEY WIRES



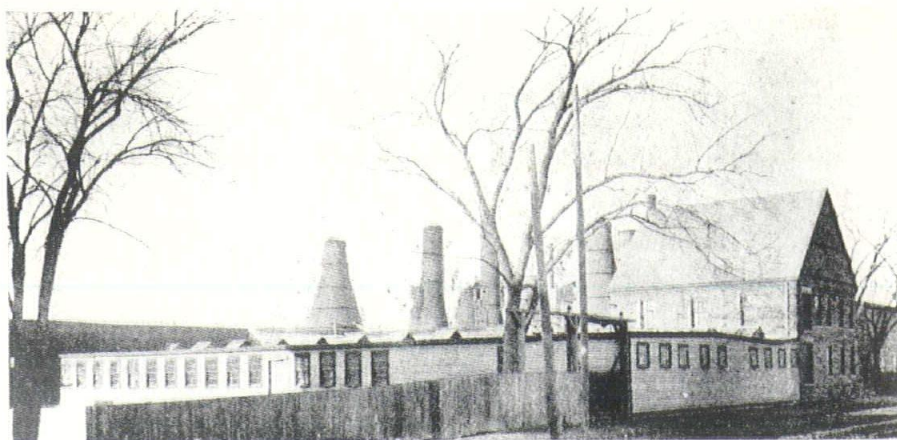
Courtesy—Lyman Allyn Museum—New London, Conn.

Tile painted by Winslow Homer when a member of the Tile Club.

Early American Tiles

To fully cover the development and production of decorative tiles in the United States we must bear in mind the fact that in the latter half of the Nineteenth Century the tile manufacturers of England and Scotland established numerous sales agencies in the United States. Some of these agents were Sharpless and Watts, Philadelphia; Samuel S. French & Company, Philadelphia; Hawes & Dodd, Chicago; Murdock Parlor Grate Company, Boston; Jones, McDuffee & Stratton Corporation, Boston; Miller, Coates & Youle, New York; The Alfred Boote Company, New York and Mart and Lawton, New York, distributor for "Heatherbrown" quarry tiles, manufactured by Dennis Ruabon Ltd., Nr. Wales — Founded 1878. Of these companies only two are in existence today, Jones, McDuffee & Stratton Inc., and Wm. H. Watts & Company.

In the year 1853-54 a New York exhibition, called "The World of Science, Art and Industry" opened with about six acres of floor space. The purpose of this exhibition was a sincere desire to awaken in the people of the United States a quicker sense of the grace and elegance found in the productions of European taste and skill. Among the exhibits were both decorative encaustic floor and wall tile by Minton & Co.'s Tiles, Stoke-upon-Trent, Staffordshire, England.



Low Art Tile Works — Chelsea, Mass.

However, it was not until 1876 that interest in tile manufacture became greatly stimulated through the extensive displays of European tiles in the Centennial Exposition at Philadelphia, where tourists were advised to allow three days to cover the seventy-five acres of buildings and twenty-five miles of walks. Shortly after the close of the exposition, tile-factories were erected in several states and by 1897 about eighteen companies were manufacturing floor and wall tiles. Up to this time the interest to produce tiles had been unimportant and can be recorded as follows: Mrs. Lura Woodside Watkins in her well-documented book, "Early New England Potters and Their Wares," states that tile roofing tiles and possibly some paving tiles were made as early as 1647. At that time the tilers' wages were regulated by a statute of the General Court to be not more than two shillings per day when boarding themselves or fourteen pence per day "with dyett."

In 1800 — Isaac Hanford of Hartford, Connecticut, was granted a patent for a new method of making bricks, tile and pottery ware but nothing further is known of his work.

In 1845 — So-called Rockingham paving tiles, nine by eighteen inches were made in the pottery of Abraham Miller in Philadelphia. Edwin Atlee Barber in his book, "The Pottery and Porcelain of the United States," tells us that Mr. Miller was making octagonal spittoons, which he cut in half and utilized as a wall decorative border around the ceiling of his office.

In 1853 — The United States Pottery of Bennington, Vermont, produced enough inlaid decorative tiles to cover the floor space under their exhibit at the Crystal Palace Exhibition in New York.

In 1867 — The Union Porcelain Works, Greenpoint, L. I., manufactured hard porcelain tiles and at the time it was claimed that these were the only tiles "which will endure the heat of a hearth fire."

In 1870 — Hyzer and Lewellen, Philadelphia, manufactured decorated encaustic tiles of geometrical shapes.

In 1872 — James R. Robertson, a Scotch potter, who had arrived with his family, in 1853, on the old sailing ship *Lord*



Collection of E. Stanley Wires

Floral Design — Low Art Tile Co.

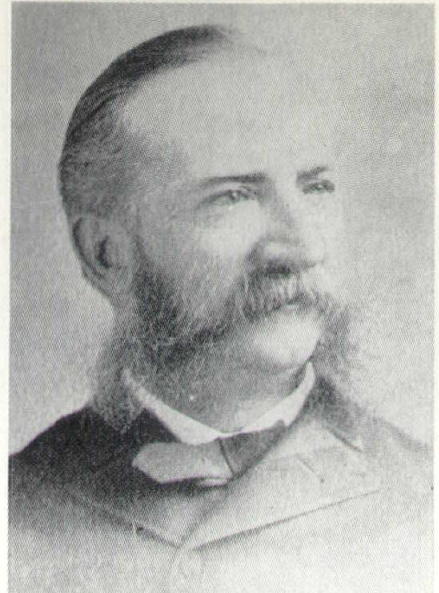
Mulgrave, and his three sons, Alexander, Hugh and George, produced decorative pottery and tiles under the name of James Robertson & Sons at the Chelsea Keramie Art Works, Chelsea, Mass. Hugh Robertson was the artistic member of the family and modeled a number of tiles or glazed plaques in high relief, the subjects being fables, portraits of celebrities, and one of his tiles in the writer's collection is taken from the famous painting by Regnault, "Automedon with the Horses of Achilles." George W. Robertson, who retired from his father's business, ultimately organized the Robertson Art Tile Company at Morrisville, Pa.

The real beginning of the great tile industry in the United States dates from 1867 when Samuel Keys, an Englishman, conceived the idea of entering the tile manufacturing field, but it was not until 1876 that he organized the Pittsburgh Star Encaustic Tile Company, Limited, to manufacture red and buff floor tiles only. From this time on the industry developed rapidly, but many small companies lasted only a short time or were combined with their larger and more successful competitors. Between 1875 and 1920 there were at least fifty tile companies organized. A list of the most important companies with the dates of organization will be found on page 26.

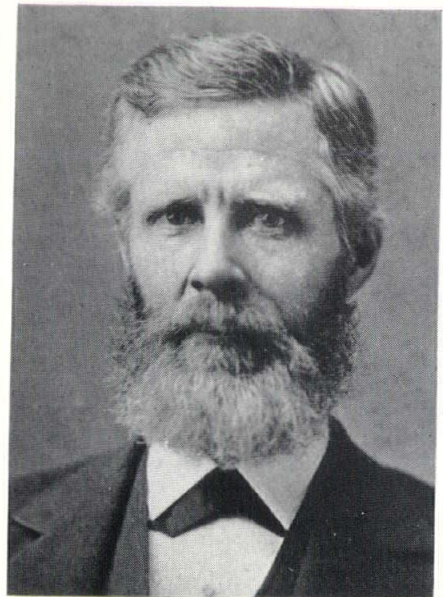
The first tile companies made encaustic floor tiles and decorative panels with relief and intaglio designs. Between 1890 and 1900 white glazed wall tiles were in demand, the decoration consisting of embossed tiles, caps and borders with design outlined in gold or color. Noted below are some of the best modelers and designers of this early period and the companies with which they were associated.

HERMAN MUELLER, American Encaustic Tiling Company, Mosaic Tile Company, National Tile Company, Robertson Art Tile Company; RUTH M. WINTERBOTHAM, The U. S. Encaustic Tile Company; ISAAC BROOME, The Trent Tile Company, The Providential Tile Works, The Beaver Falls Art Tile Co., Ltd.; WILLIAM WOOD GALLIMORE, The Trent Tile Company; SCOTT CALLOWHILL from Royal Worcester Works, England, The Providential Tile Works; FERDINAND MERSMAN (studied at the Academy of Fine Arts, Munich), The Cambridge Art Tile Works; CLEM BARNHORN, The Cambridge Art Tile Works; CHARLES VOLKMAR, The Menlo Park Ceramic Company, New Jersey.

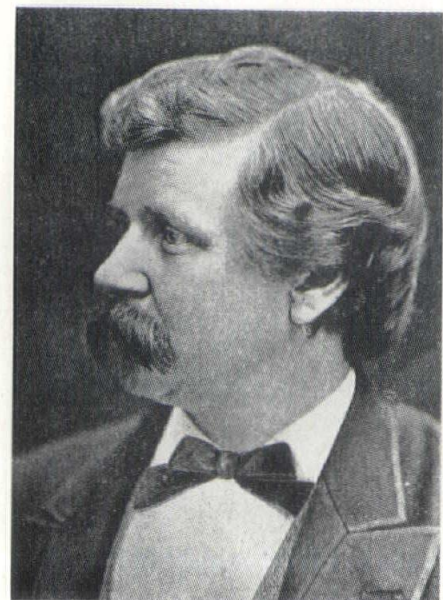
As the use of glazed tile increased, its hygienic property caused it to be relegated to those sections of a building requiring such treatment. Mechanical perfection of the tiles furnished the proof that true ceramic beauty ceases to exist when the potter's hand parts company with the clay, and as a result of this, faience tile became a popular medium of ceramic decoration, conforming to architectural composition of this early period. It will be impossible to describe in detail all of those companies that made faience tile or comparable decorative ware, but the following are well worth recording.



Honorable John G. Low



James Robertson



Hugh Cornwall Robertson



Collection of E. Stanley Wires

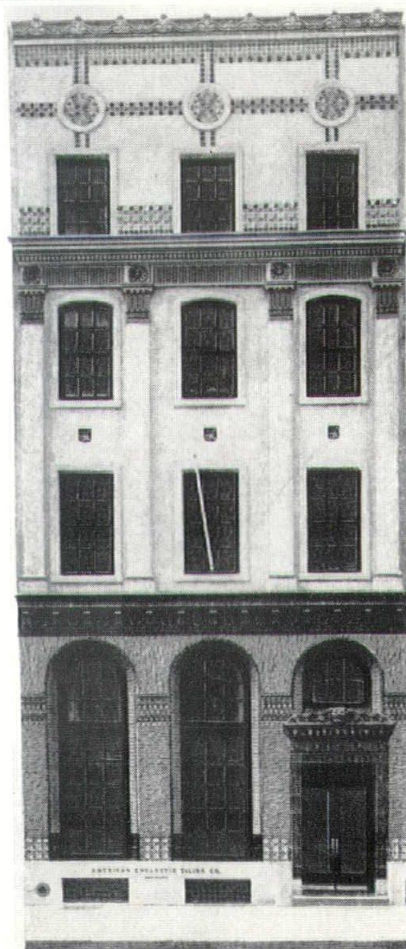
Examples of the work of the Low Art Tile Works, Chelsea, Mass. and the Chelsea Ceramic Art Works. Designs by Hugh Robertson and Arthur Osborne.

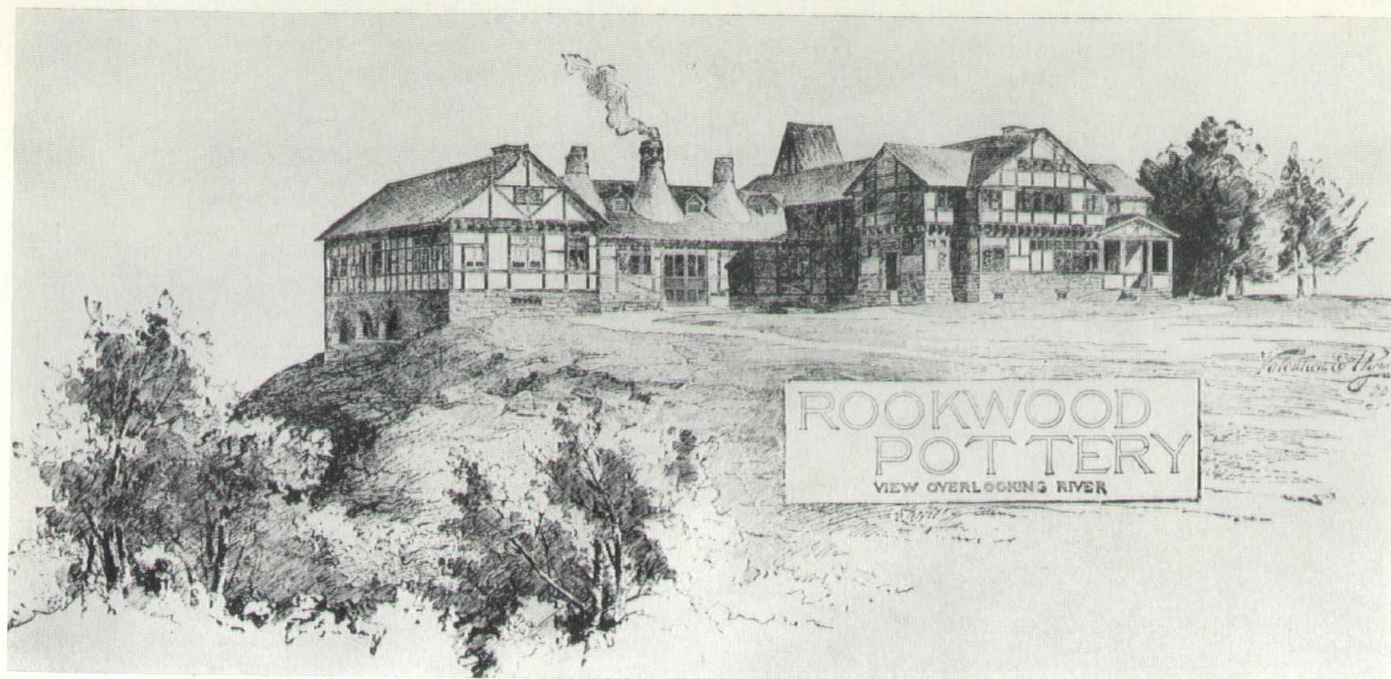
American Encaustic Tiling Company Office Building, 16 East 41st Street, New York.

The American Encaustic Tiling Company, Zanesville, Ohio, 1875: This company was the pioneer in floor and wall tile production and the part it played in designing and producing decorative ceramic artwork was outstanding. Its roster was made up of important men — Benedict Fischer, Emil Kohler, George Stanbury, Karl Langenbeck, Harry Lillibridge, Herman Mueller, the modeler, and at a later date Paul and Leon V. Solon, sons of L. M. Solon, the noted English ceramist.

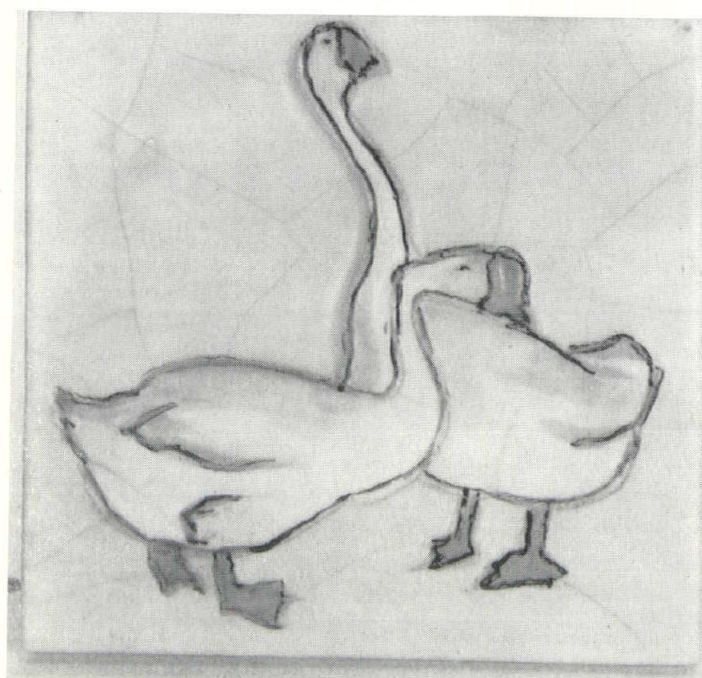
At first decorative panels, encaustic tiles and intaglio portraits were made but in a short time the design department developed Decalcomania tiles, hand-painted underglazed panels, embossed tiles, fountains, grills and window mullions. By 1930 this company constituted the largest tile industry in the world and maintained a beautifully decorated office building and show-rooms at 16 East 41st Street, New York. However, during the depression of 1932 financial difficulties arose and liquidation ultimately took place.

Low Art Tile Works, Chelsea, Mass.:—Mr. John Gardner Low, the founder of the Low Art Tile Works, was born in Chelsea, Mass. in 1835. As a young man he studied painting in Paris and when he returned to the United States, he was employed by the Chelsea Ceramic Art Works, where James Robertson taught him the business. He left this company to form a partnership with his father, the Honorable John Low, and on May 1, 1879 the first tiles were produced.





The Rookwood Pottery, Cincinnati, Ohio



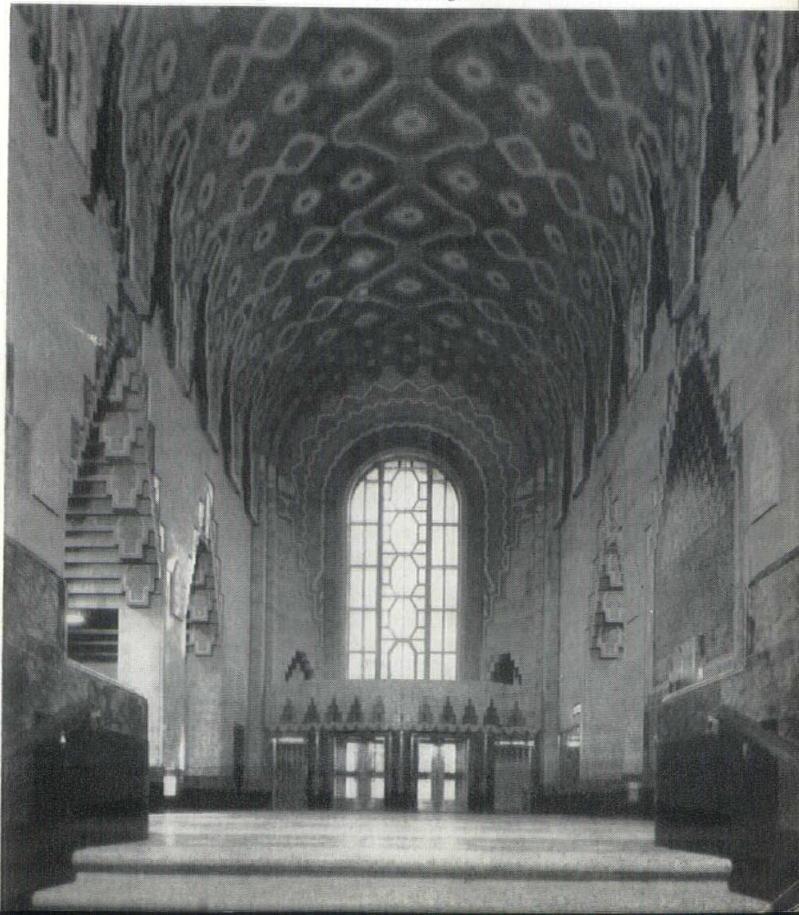
Collection of E. Stanley Wires

Rookwood Faience Tile

A talented young artist, Arthur Osborne, joined the Lows and designed and modeled the so-called "Plastic Sketches" or "Poems in Clay." These were beautiful single tile, up to two feet in length, made of plastic clay, the design modeled in low relief. The subjects were delicately executed heads, farm scenes of various animals with moulded landscape in the distance, and beautiful women. In the high relief tiles the under-cutting was done by hand after the designs were stamped in the press.

Rookwood Faience Tiles

Union Guardian Building — Detroit, Michigan



With an increasing public demand for decoration the Lows turned to study and experimentation, which resulted in a new species of ceramic-ware, giving a new value to tiles. In an attempt to simplify the process of hand carving they developed what they called the "Natural" process of ornamentation, where grasses, leaves and flowers were used as natural patterns and pressed into the surface of the unfired tile. On this impression thin tissue paper was spread and a second tile applied under pressure. After the units were separated and the paper peeled away, the result was a pair of tiles, one in relief and one intaglio. Some of the favorite motifs used for the tiles were patterns of hawthorn, quince and apple blossoms, wild rose, narcissus and blackberry.



Rookwood Faience Tile

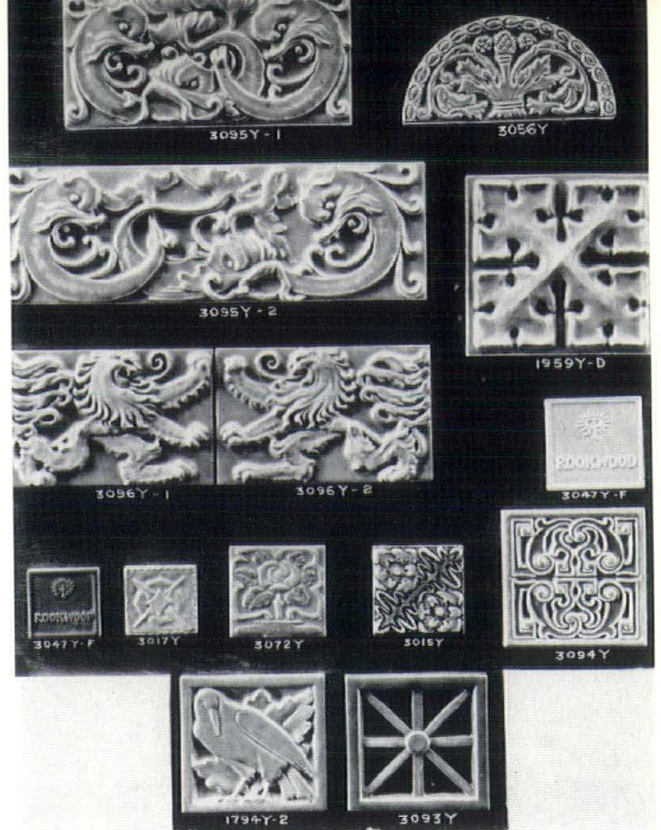
The Low Art Tile Company manufactured mantel facings, panels, stove tiles and small decorated tiles that were combined with brass for paper weights, ink stands, clock cases and boxes. One of the specialties were Art tile soda fountains, a further example of the marked originality of their work. They received many awards for their tiles but the most important one was an exhibition at Crew, Stoke-on-Trent where they were awarded the gold medal in competition with the best tile-makers of the United Kingdom; a record probably unsurpassed in ceramic history.

Two companies of historic importance were the Wheatley Pottery Company, Cincinnati, Ohio, 1879 and the Cambridge Art Tile Company, Covington, Kentucky, 1887 to be combined at a later date as the Cambridge-Wheatley Company. These companies produced high-grade art goods for interior decoration — friezes, modeled plaques, mantel facings, handmade faience tile and garden pottery.

Rookwood Pottery, Cincinnati, Ohio: — This pottery was distinctively an American institution, being established in 1880 by Mrs. Maria Longworth Nichols (afterwards Mrs. Bellamy Storer). Through the liberality of her father, Mr. Joseph Longworth, the pottery was furnished with the necessary means for its maintenance while its products were finding a market. In fact, the company derived its name from that of the Longworth country place, so-called Rookwood on account of the many crows (European Rooks) in the adjacent woods.

For the first time in this country it was demonstrated that a non-commercial art-product could command the appreciation of the American public. The tiles produced at Rookwood were a true faience, glazed in a soft textured dull finish or high glazed over a Cameo, or shell tinted body. Some of the artists associated with this company were the modeler Ferdinand Mersman, Clara Chipman Newton, Albert R. Valentien, Matt A. Daly, E. P. Cranch and Kataro Shiraymadani.

Grueby Faience and Tile Company, South Boston, Mass.: — In an article written in 1920 by William H. Graves, he states the word "faience" was a puzzle to some of the customers and letters were received addressed to the Grueby "Finance" Company, which seemed to him, as treasurer, to be used in derision at their inability to finance themselves.

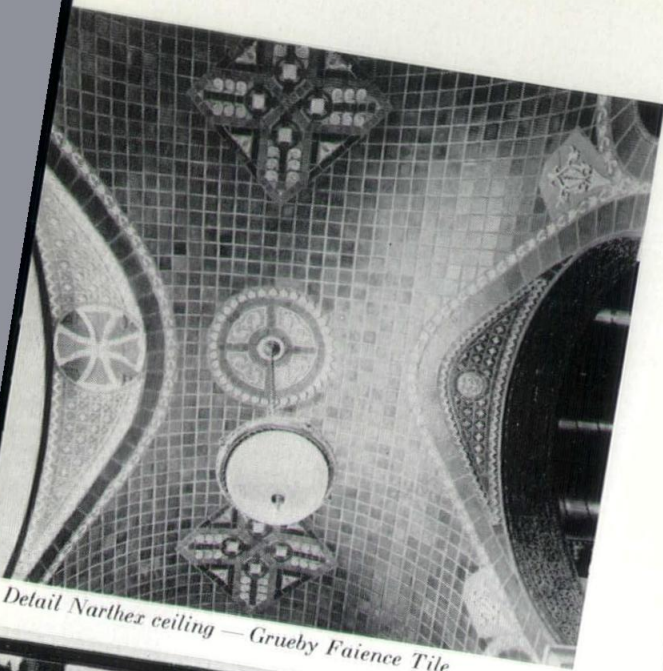


Rookwood Faience Tiles

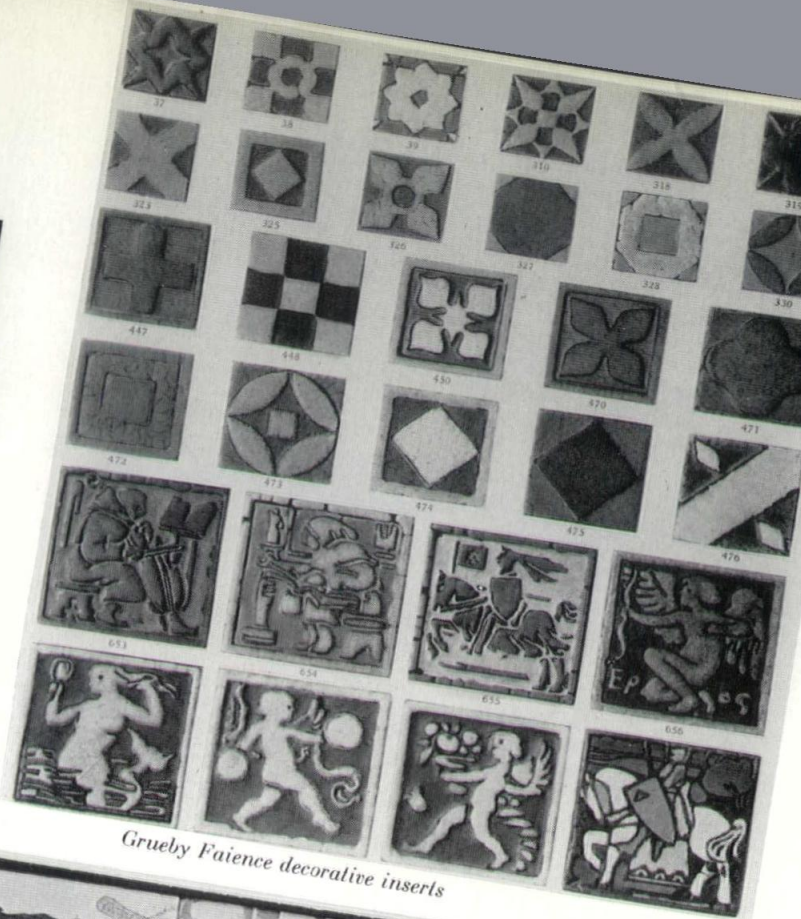


William H. Grueby

William H. Grueby organized the company in 1891 and was regarded as a pioneer in making a faience tile that was rated by some as the highest achievement of the potter's art in the United States. George Prentiss Kendrick was the artist and designer and the animal sculptor, Frederick G. R. Roth modeled some of the animal pieces. The tiles were glazed in a soft matt finish and the favorite subjects were trees, flowers, ships, and a set of four Apostle Tiles that were used in the Cathedral of St. John the Divine, New York. After the pottery was closed in Boston, Mr. Grueby was engaged by the C. Pardee Works, Perth Amboy, N. J. to manage a faience department.



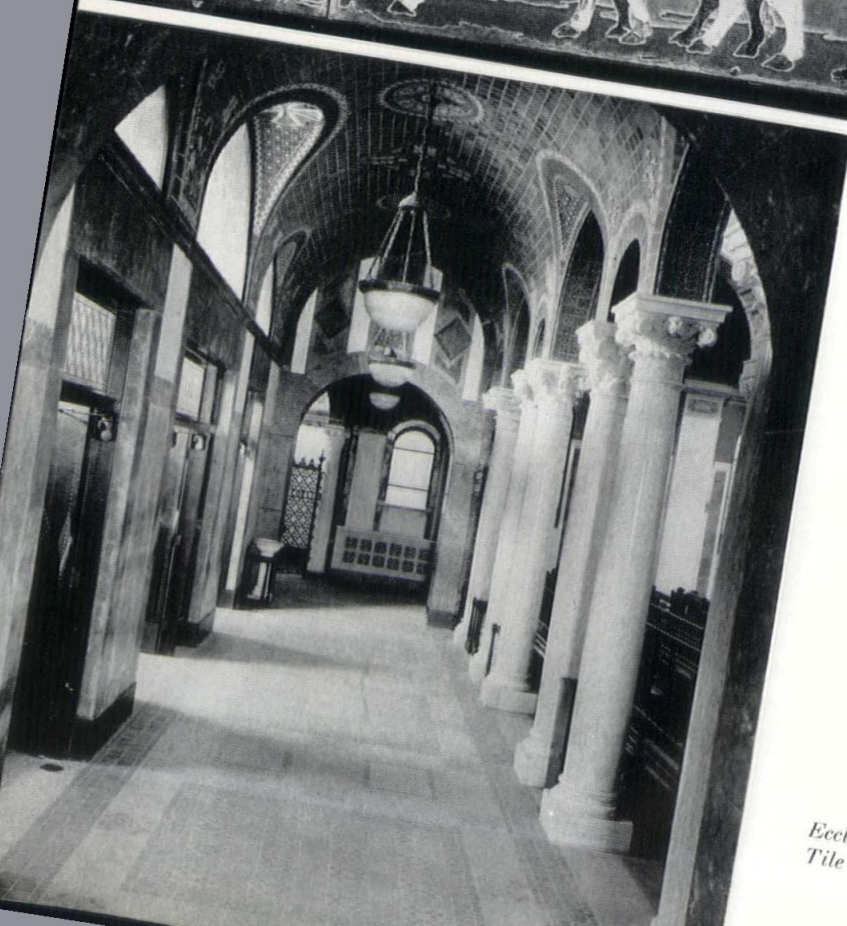
Detail Naether ceiling — Grueby Faience Tile



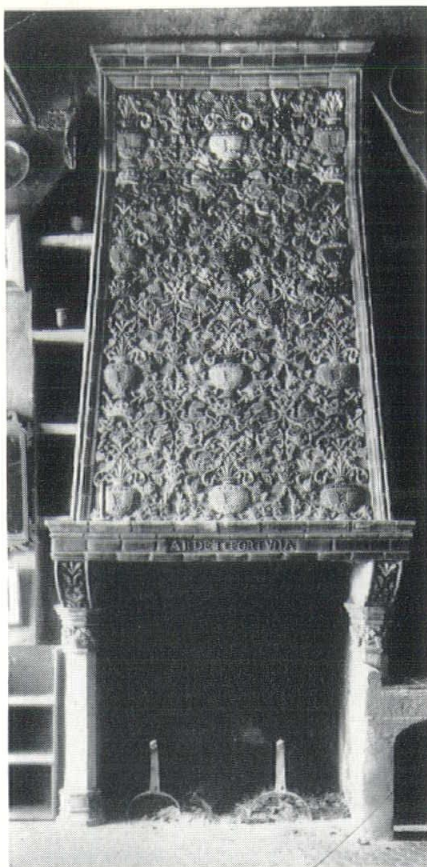
Grueby Faience decorative inserts



Grueby Faience Tile Fireplace panel

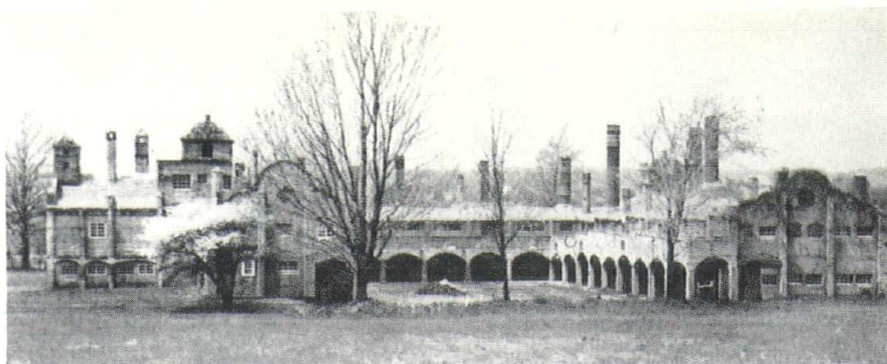


Ecclesiastical design of Grueby Faience Tile and Marble



Moravian Tile Fireplace

"Fonhill" the home of Dr. Henry C. Mercer, Doylestown, Pa.



Moravian Pottery and Tile Works, Doylestown, Penna.



The Rich Man and Lazarus Panel (Five feet by three feet) Moravian Pottery and Tile Works, Doylestown, Penna.

In writing of the Moravian Pottery and Tile Works, Doylestown, Pa. it all centers around the individuality, talent and enthusiasm of one man, Henry C. Mercer, at one time curator of the Museum of Archaeology, University of Pennsylvania. According to an address that he made at a meeting of the Bucks County Historical Society, at Doylestown in 1914, the Moravian Pottery and Tile Works owes its origin to a series of disappointments and the desire to restore the work of the Pennsylvania German and Dutch potters.

Many architects disliked the decadent designs, mechanical surface and chilling white background of available tiles and a demand had sprung up for handmade tiles in soft colors and attractive designs. The Moravian Pottery struggled to make such a product with inadequate equipment, culminating in a disastrous fire in 1912. Finally designs for tiles were produced, the first of which were adapted from patterns upon old Pennsylvania Moravian iron stove plates that Mr. Mercer discovered in his rambles about his home in Doylestown. Other designs originated from a gift by Sir Hercules Read of the British Museum, of a valuable collection of tile drawings gathered from the ruins of old English churches. Visits were made to Nuremberg, Seville and Paris where Spanish and Italian maiolica tiles were observed and copied. Notable work of this pottery, including pavements and emblematic decoration, can be found in Museums and Gothic churches of the United States and Canada. Two associates of Mr. Mercer, whose collaboration helped to bring success to this pottery, were Frank K. Swain and Benjamin H. Barnes.



Breakfast Room — Moravian unglazed paving tiles.



Herman C. Mueller

The Mueller Mosaic Company, Trenton, N. J.: — One of the most talented men in the industry was Herman Mueller, who received his training in the Art School of Nuremberg. For twenty years he was in charge of modeling and design for several of the large companies and personally modeled many exceptionally fine plaques. In 1908 he organized the Mueller Mosaic Company of Trenton, N. J., and this company made some of the most beautiful faience tile ever produced in this country. The products consisted of Frost-proof Faience, Flemish Tile Mosaic, Decorated Inserts, Grilles, Fountains and Polychrome Faience Panels.

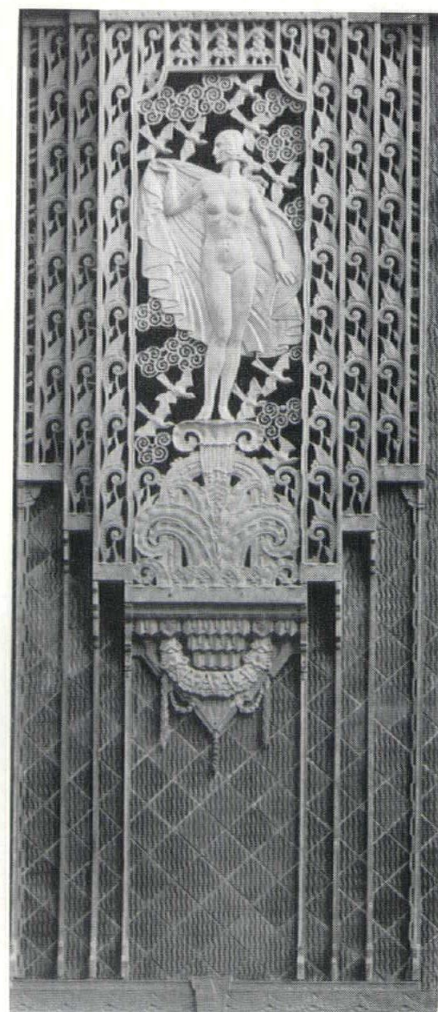
As far back as 1893, at Cresson Springs, Pa. the tile manufacturers organized an association, the original common interest being to discuss the tariff situation. It seems probable that the charter members were those companies marked against the list of manufacturers noted on page 26.



Faience Tile inserts — Mueller Mosaic Company — Trenton, New Jersey



Mueller glazed ceramic Mosaic tile and marble



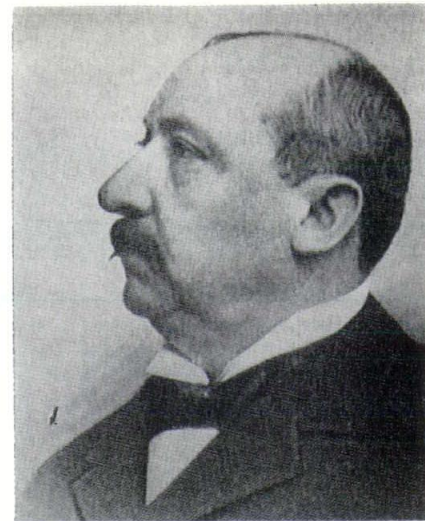
Detail Faience Tile and Metal — Mueller Mosaic Company



Faience Tile Installation, designed by Leon V. Solon, American Encaustic Tiling Company, Zanesville, Ohio.



*William M. Shinnick
Mosaic Tile Company, Zanesville, Ohio*

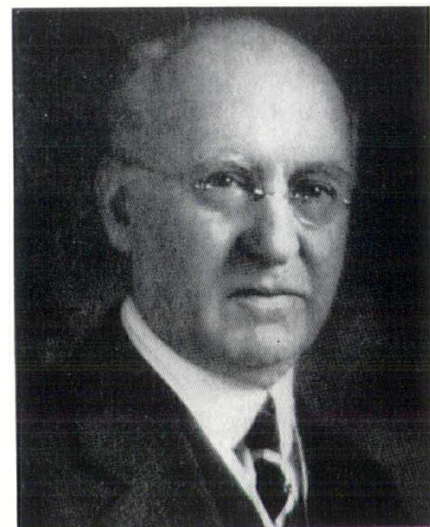


*Benedict Fischer
A.E.T., Zanesville, Ohio*

The tile industry of the late 19th Century owes its growth to the vision of these two men.



Grille Tiles by Leon V. Solon — A. E. T. Company



Francis W. Walker, First Secretary of the Associated Tile Manufacturers, 1893.

The first President was either Benedict Fischer or Emil Kohler of the American Encaustic Tiling Company and the secretary Francis William Walker, who retained the office for almost thirty-five years. Mr. Walker was a remarkable man and the work of the association centered around his activities. He was originally in the drug business but in 1886 he became interested in the tile industry and helped to organize the Beaver Falls Art Tile Company becoming secretary and treasurer. New machinery and methods were applied to slip room practice; rotary frit furnaces were introduced; pressing and fettling operations were made largely automatic and continuous glaze-spraying was developed. Mr. Walker cultivated a close relationship with the Robert Rossman Co. of New York, a jobbing house of long standing, and in 1908 this company was taken over by the Beaver Falls Art Tile Company and maintained as a sales company until 1927 when the Rossman Corporation was organized.



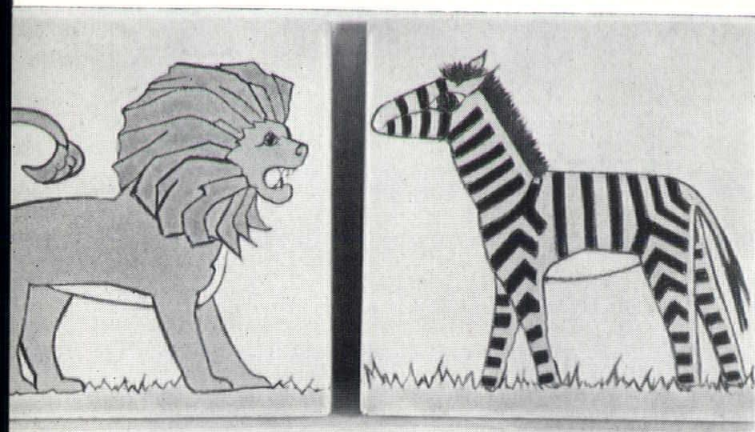
Leon V. Solon, an outstanding tile designer, awarded the Gold Medal for Applied Arts by the American Institute of Architects

Collection of E. Stanley Wires

Tiles by Leon V. Solon—A. E. T. Company



Tile Design—eighteen by thirty inches—Herman Mueller, A. E. T. Company



As secretary of the Associated Tile Manufacturers, Mr. Walker displayed an unselfish devotion to his fellow manufacturers and carried out their activities with boundless energy. Although the early interests centered around matters relating to the tariff by 1905 the activities of the association broadened and under Mr. Walker's able leadership matters of credit protection, simplified practice, sales promotion, joint advertising, architectural service, apprentice training and research were in turn undertaken.

In 1927, the Association commissioned Mr. Walker to go to Europe to study the tile industry. The report which he later submitted was his last direct service in its behalf. Closely allied with the work of the Associated Tile Manufacturers was that of the Tile Mantel Contractors' Association of America, a trade association representing the tile contractors, and one to which Mr. Walker was greatly attached. For twenty-five years he was a welcome guest at every convention. Mr. Walker died in 1933 and in a recorded tribute it was said that with the passing years, we shall cherish with veneration the memory of Mr. Walker's rich life.



Embossed Faience Tiles by A. E. T. Company

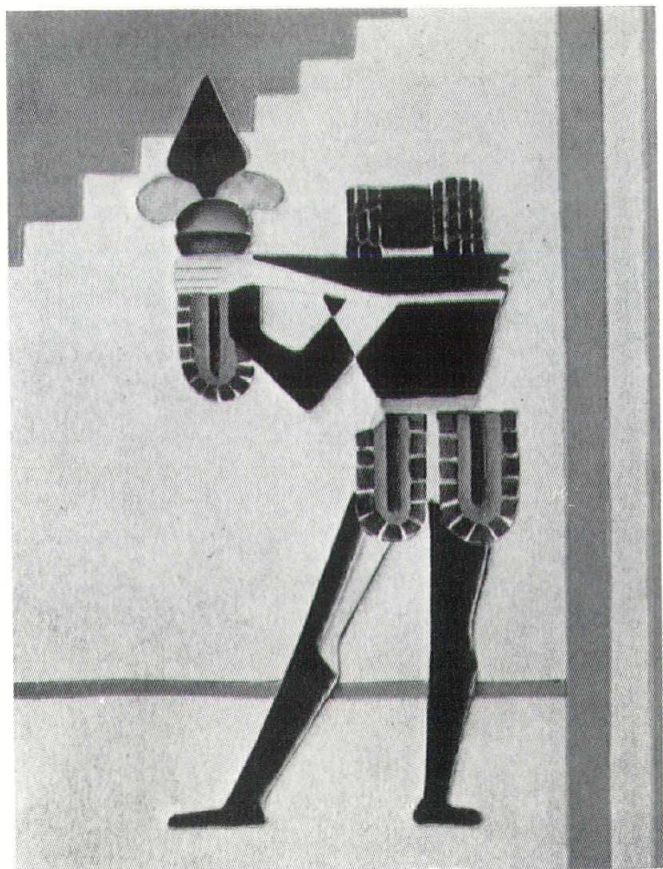
Collection of E. Stanley Wires
Decalcomania Designs—A. E. T. Company



One can hardly conclude this history of early tile decoration without reference to the work of the Tile Club 1877 to 1887. The club was composed of young American artists in New York who sought a common ground of fellowship and discussion. The medium selected for their expression was painting or modeling on tiles. Originally planned with a membership of 12 artists, the club grew to some 30-odd. Each member was given a nickname and we find in the early roster: the illustrator, Edwin A. Abbey (The Chestnut); the sculptor, Augustus Saint-Gaudens (The Saint); the writer, F. Hopkinson Smith (The Owl); the painter, Winslow Homer (The Obtuse Bard); and the architect, Stanford White (The Beaver).

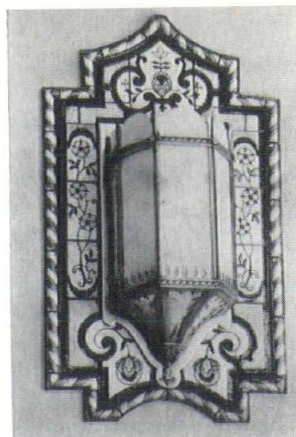
On Wednesday nights the Tile Club met at members' studios, and painted on 8x8-inch white tiles, after which a light refreshment was served. The regular evening meetings were supplemented by week-end sketching expeditions, the accounts of which can be found in the old *Harper's*, *Scribner's*, and *Century* magazines. A memorable trip of the Club was June 1878, when they hired a canal boat for three weeks and went on a leisurely trip up the Hudson. The big cabin was hung with old tapestries and filled with treasures from the various studios. At Troy the tow mule team was decked out in splendid Spanish saddlecloths, etc. The members were so enthused that they painted nearly five hundred sketches on the trip.

This group of notable painters, sculptors, and decorators saw in the use of tile decoration a very personal expression of their talents and a medium of human thought.



This tile is from a group of ten designs by Augustin Lazo, a Mexican painter. The designs are based on authentic Aztec Costumes.

American Encaustic Tiling Co.



*Detail Lighting Fixture —
A.E.T. Company Faience
Tile — Designed by Leon V.
Solon.*

AMERICAN TILE COMPANIES

- 1875 — *American Encaustic Tiling Company — Zanesville, Ohio
- 1876 — *Star Encaustic Tiling Company — Pittsburgh, Pa.
- 1877 — *United States Encaustic Tile Works — Indianapolis, Ind.
- 1879 — J. and J. G. Low Art Tile Works — Chelsea, Mass.
- 1879 — Wheatley Pottery Company — Cincinnati, Ohio
- 1880 — Rookwood Pottery — Cincinnati, Ohio
- 1882 — Trent Tile Company — Trenton, N. J.
- 1886 — *Beaver Falls Art Tile Company — Beaver Falls, Pa.
- 1887 — *Columbia Encaustic Tile Company — Anderson, Ind.
- 1887 — *Cambridge Art Tile Company — Covington, Ky.
- 1890 — *Robertson Art Tile Company — Morrisville, Pa.
- 1891 — *Grueby Faience Company — Boston, Mass.
- 1891 — *Providential Tile Company — Trenton, N. J.
- 1892 — Alhambra Tile Company — Newport, Ky.
- 1893 — Old Bridge Enameled Brick and Tile Company — Old Bridge, N. J.
- 1894 — Mosaic Tile Company — Zanesville, Ohio
- 1894 — C. Pardee Works — Perth Amboy, N. J.
- 1899 — Moravian Pottery and Tile Works — Doylestown, Pa.
- 1902 — Matawan Tile Company — Matawan, N. J.
- 1906 — Enfield Pottery and Tile Works — Enfield, Pa.
- 1908 — Perth Amboy Tile Works — Perth Amboy, N. J.
- 1908 — Mueller Mosaic Company — Trenton, N. J.
- 1910 — Atlantic Tile and Faience Company — Maurer, N. J.
- 1911 — Architectural Tiling Company, Inc. — Keyport, N. J.
- 1913 — Olean Tile Company — Olean, N. Y.
- 1913 — United States Quarry Tile Company — Canton, Ohio
- 1913 — Wheeling Tile Company — Wheeling, West Virginia
- 1915 — Wenzel Tile Company — Trenton, N. J.

* Charter members of the Tile Manufacturers Association

CALIFORNIA COMPANIES

Several small companies were organized in California around 1900 but they produced very little tile and were reorganized or failed. In 1905 the Western Art Tile Works, Tropico was the only company west of Indianapolis making tile and by 1910 it went out of business. By 1920 there were but two companies in production — Tropico Potteries, Tropico; The American Encaustic Tiling Company, Vernon.

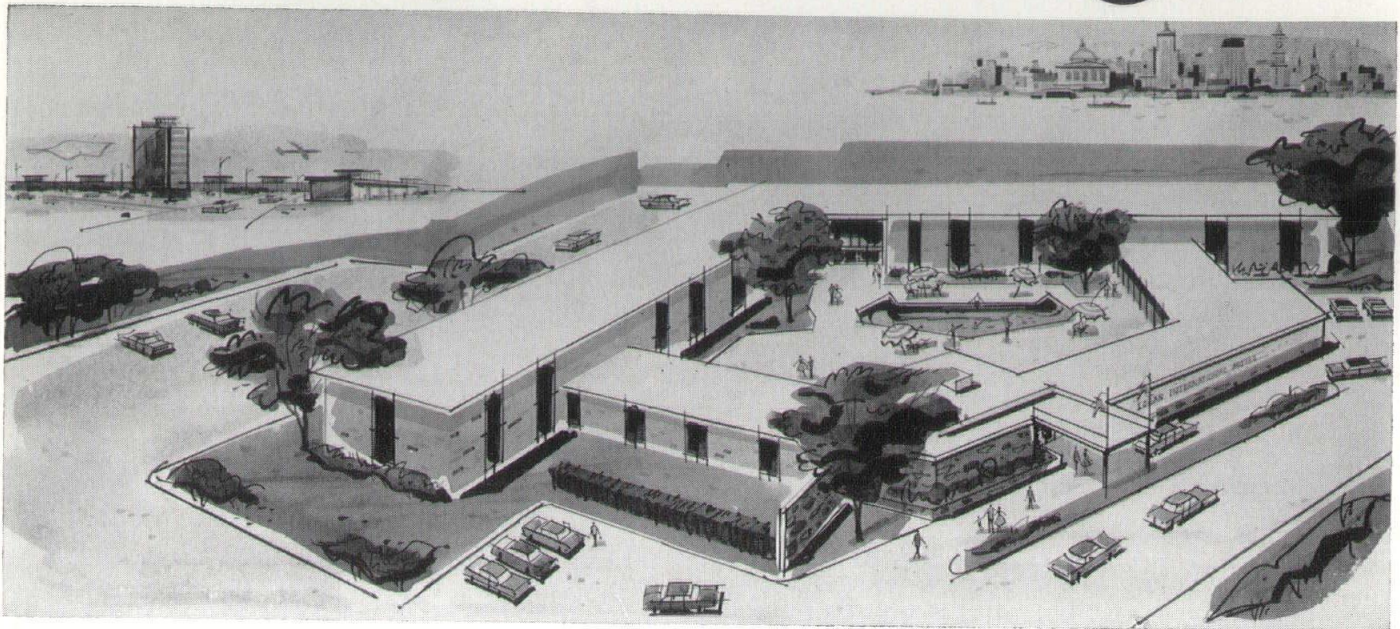
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Logan International Motel



ARCHITECTS

ARTHUR G. MANASELIAN AND ASSOCIATES, Boston, Massachusetts

ENGINEERS

SHANNON AND DOHERTY, Structural Engineers
 PROFESSOR JAMES ROBERTS, Structural Consultant
 BOLT, BERANEK & NEWMAN, Acoustical Consultants
 HARRIS ASSOCIATES, Mechanical Design Engineers

The first step in creating an airport motel, we believe, is to consider analytically the procedure that the air traveler follows as he arrives, lives in, and departs from the motel, observing closely those elements or arrangements that help make his stay — short or long — a pleasant, convenient, and appealing one.

In airport motel design, some factors are like those in a hotel, some unlike. For example, the problem of sound-proofing and providing flexibility of rooms, lobby, and service interconnections, is heightened considerably. Furthermore, because of the intimate relationship with ground and air transport facilities — with the resultant hectic pace — an aura of relaxation must be quickly established.

Following such a study the Architects: Arthur G. Manaselian & Assoc., were able to draw several general conclusions which were later incorporated as positive factors in the final design of the motel. The basic structure is a

two-story affair with a one-story function area. It is semi-quadrangular in shape and encloses a free form swimming pool surrounded by an open flagstone patio. The building proper

CONTRACTORS ON SPECIAL SERVICES

Sound — DeMAMBRO RADIO SUPPLY, Food Equipment — BOSTON SHOWCASE CO., Lighting — MASS. GAS & ELECTRIC CO., Floors — DINATALE FLOORING CO., Marble — GENERAL MARBLE CO., Interior Appointments — RAPIDS FURNITURE CO.



Main entrance and canopy showing simple contemporary lines and stone facing of walls adjacent to entrance, full height on one side and dado on other. Blank wall serves as background for name of motel.

is of brick and cinder block with bar joists. The front is handsomely faced with vari-colored fieldstone. In all, the structure is low and sleek, apropos to its general surroundings and flat terrain.

To expedite the critical problem of soundproofing, Vermiculite Plaster, supplied by the California Stucco Products Co. was used throughout the structure and in everyone's opinion, this particular treatment has succeeded in eliminating practically all objectionable noise, bringing it down to the normal acceptable level prevalent in any well constructed urban hostelry. When you consider the noise created by a modern day jet airliner this was quite a feat in itself.

The tight design created 103 rentable bedrooms of which fifty per cent have two full-sized beds. All have wall-to-wall carpeting with full tile baths and stall showers. The general color scheme is of warm brown and green shades. Contemporary walnut furniture of basically Danish design sets the motif and is further enhanced by quiet pieces of metal sculpture, matching lamps and lighting fixtures. Where walnut and light mahogany paneling is not used the wall areas are treated with vinyl wall covering by the Northeastern Vinyl Company. Rooms in the largest wing provide an exciting view of aircraft and runway activity.

The function and service wing includes a banquet room for up to 150 persons. In addition, there are three smoothly appointed meeting rooms, the Envoy, the Diplomat, and the Attaché. All have light colored resilient tile floors with floor-to-ceiling windows.

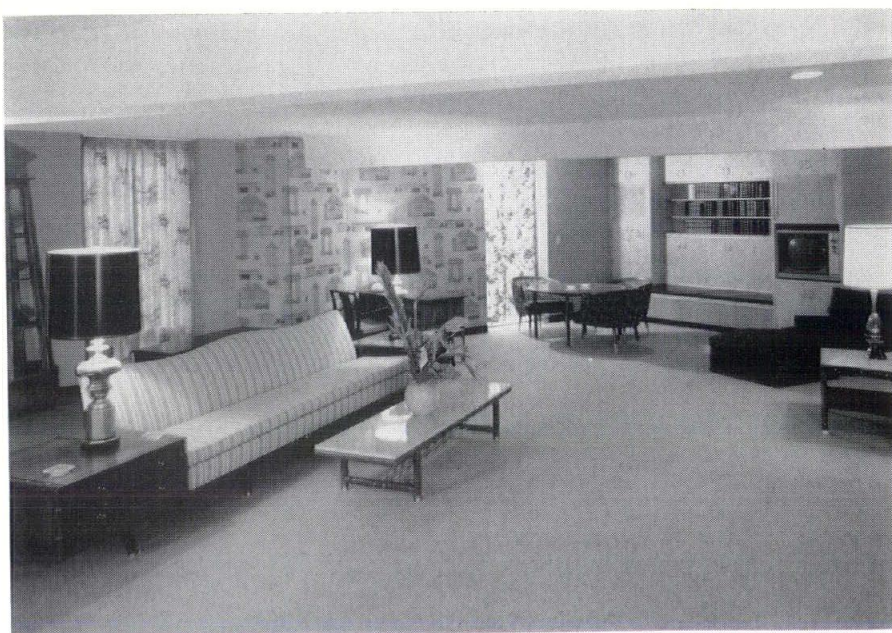
The following is a Fact-and-Data Recapitulation:

The Motel has 103 twin-sized bedrooms. The formal dining room, known as the "Continental," seats 120. The room is finished in soft Air Force Blue, is dominated by a mobile fish-shaped wire sculpture.

The coffee and light lunch shop, known as the "Runway" has a speedy food service 24 hours a day — facilitated by a continuous conveyor belt server to and from the kitchen. The cocktail lounge, known as the "Blue Horizon" is triangularly shaped with the longest tangent overlooking the patio and pool. The center of the room contains an open function fieldstone and copper fireplace. There are three special function rooms and a banquet room for up to 150 patrons. The Motel maintains, for its guests, a constant shuttle service between the Motel, the MTA station and all airline ter-

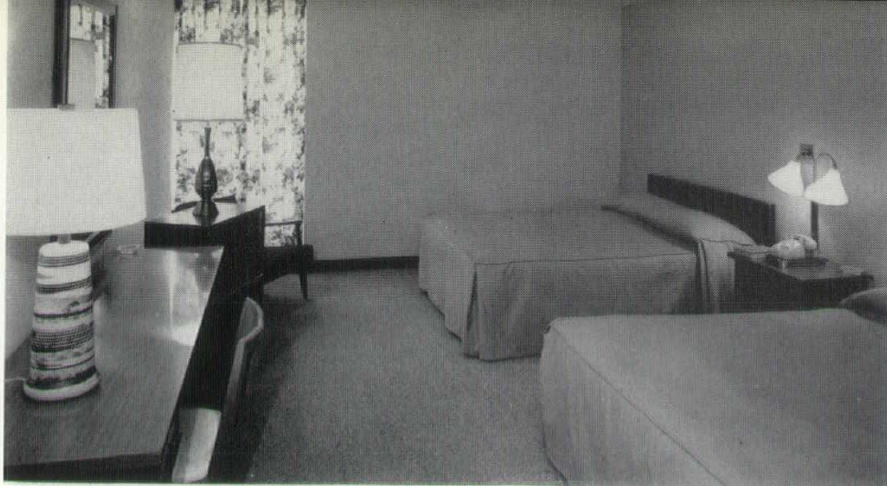


Cocktail lounge with featured stone fireplace and copper hood. View looking to courtyard, showing floor-to-ceiling window wall.



The Presidential Suite





Typical double room showing simple, tasteful decoration with accent in window drape. All windows are floor to ceiling and completely sealed against sound transmission with small opening vent at floor level.

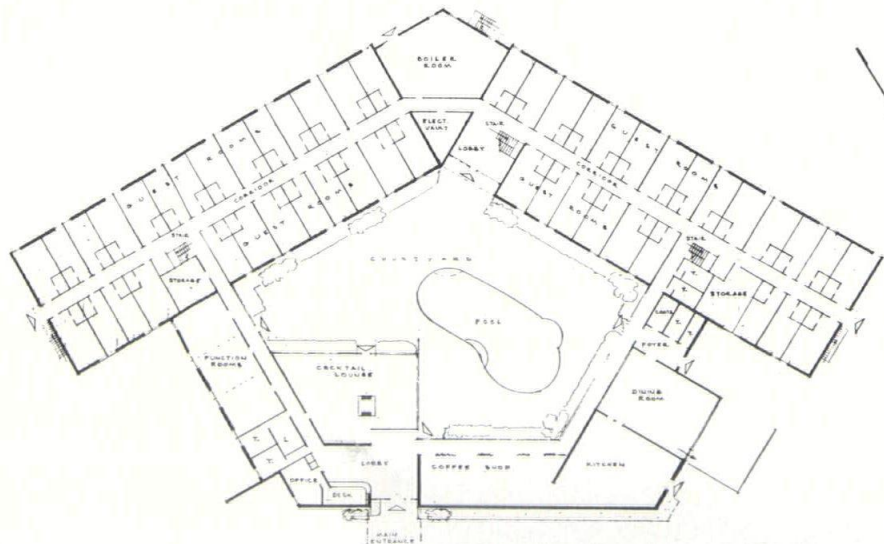
minals. The lobby is appointed with mustard gold wall-to-wall carpeting and subdued gold and white vinyl wall coverings. Five international clocks are set into the rear wall of lobby showing various times of day and night in key cities throughout the world. The exterior is finished in brick and field-stone. The free parking area parks more than 500 cars. There are three unusual suspended marble stairways. The long corridors in the living wings are covered with lime-green wall-to-wall carpeting. Each room has a colored telephone with a special "message-waiting" light, a 21-inch TV, and hi-fi music 24 hours a day. Direct telephone lines are maintained between the Motel and all airline terminals.

Included among the furniture lines used in the 103 bedrooms, suites and public areas of the Motel were the custom designs of Paul McCobb, Valley Upholstery, Tomlinson's Pavane, Jo Mead Accessories.

Of particular interest is the Presidential Suite (shown on page twenty-eight) created especially for high American and foreign dignitaries and statesmen. The luxurious setting of the V-shaped suite features furniture by Valley Upholstery, designed by world-famous architect-designer, Norman Fox McGregor and distributed exclusively in New England area by the Contract Division of Rapids Furniture Company, Boston. The living room is forty by thirty feet with floor-to-ceiling picture windows overlooking the airport and busy Boston Harbor. The room has a black marble fireplace, color television, stereophonic and hi-fi record playing instruments.



Dining room tastefully decorated and gleaming white and silver service for gracious dining. West wall has contemporary motif, which is called "Flight into Unknown," against tile background.

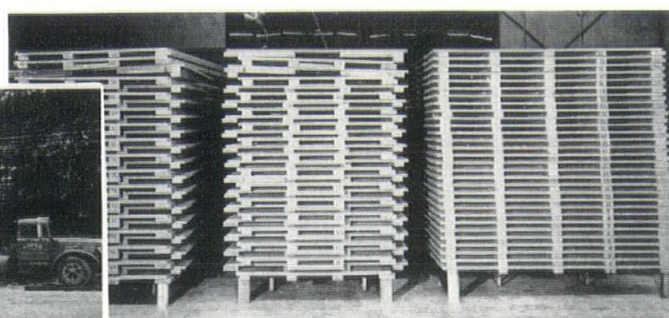


Coffee shop shows ultimate in simple decor and newest equipment for fast efficient service for meal or snack.

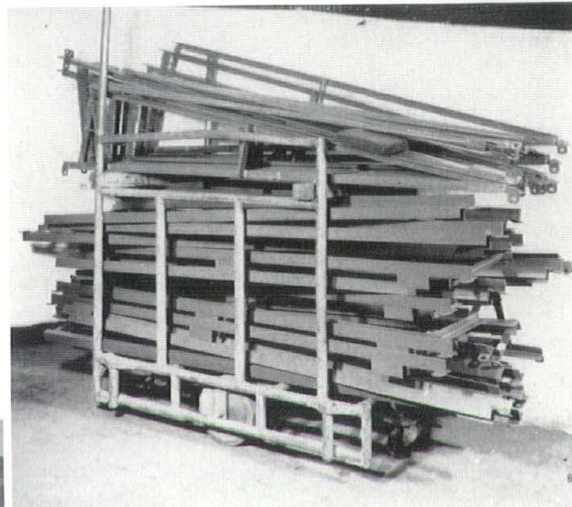


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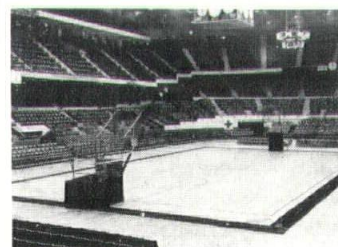


Section of running track, showing assembled steel frame

World's Largest manufacturers of sectional basketball floors and running tracks.

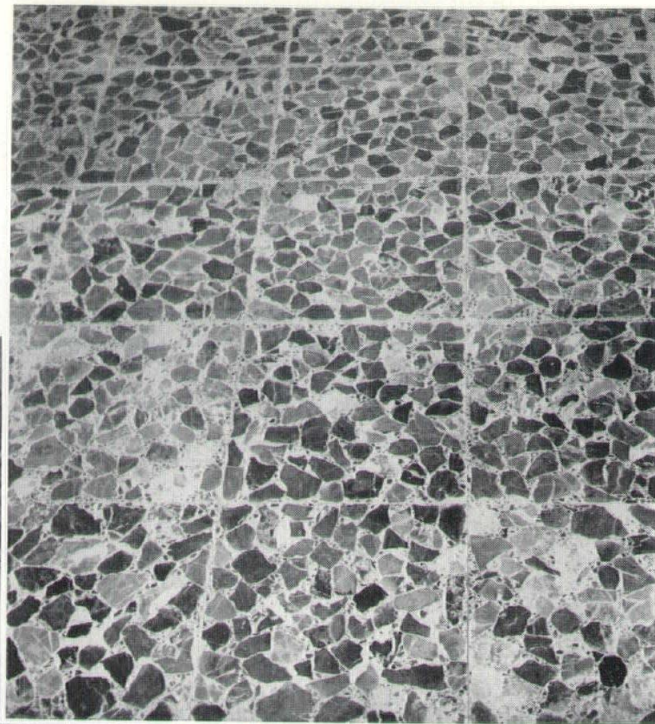
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Below: The Boston Garden.
The floor is still in top condition.
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Teakwood rafts floating past a picturesque village in Thailand. Note contemporary architecture.

W O R L D ' S M O S T B E A U T I F U L W O O D I I I

Information for this manuscript traveled back and forth across the ocean. Special thanks go to the Royal Forestry Department of Thailand for the courtesy of contributing the original photos for first publication. No reproduction of this article in whole or in part may be made without written authorization from the author.

By Josef M. Wallner, President Hunter & Wallner, Inc.

It is quite an interesting scene when one is traveling in the train along the northern Provinces to see thousands of teak logs or hundreds of rafts left scattered here and there in the river beds waiting for higher water level to enable these logs or rafts to float. On each raft, there is a hut big enough to house a few men, who travel with the rafts to their destination.

Upon arrival in Bangkok, the logs are then examined and all timber that does not meet the high requirements for export finds a local market in Bangkok. Small millers purchase at least 33% of the total teak production for local use for it is not suitable for

export. Nothing, however, is wasted, because all residue from the saw mills is locally sold as fuel, and all sawdust and shavings are used as fuel for the mill furnaces.

Saw mill machinery as used in Bangkok is mostly of European origin and the processing of a teakwood log in a sawmill is similar to the milling operation of any other hardwood. Recently, modern precision equipment has been imported from Germany which enables Thailand mills to ship pre-manufactured (assembled or semi-assembled) teak products to their customers in Europe and the United States. This machinery is equipped with carbide tools for it is a matter of seconds that a high speed cutting tool is dulled. A high degree of accuracy for pre-manufactured teakwood products is required by both European firms and the American representatives, Siam Teakwood

Corporation in Wayland, Massachusetts. For this reason a large number of quality controlled inspections are applied to guarantee the highest standards of quality possible.

All shipments leave the mill in polyethylene-lined cartons and all problems of expansion or shrinkage during transportation are eliminated. Teak plywood is manufactured, using a waterproof glue. All Thailand products as represented by the Siam Teakwood Corporation, are of the highest quality grade available and this refers to Flooring and Wall paneling, as well as to pre-manufactured furniture. There is no justification to compare these noble products with the type of merchandise which we are used to expect from Far East countries, other than Thailand. The industrious and able Thai's have decided to perform rather than to live from charity, often called Foreign Aid and someone who generalizes in criticizing Far East merchandise should consider the value of a country such as Thailand, which prefers to work and to market their products rather than crying for help and become a charge for the U.S. taxpayer.

The outstanding beauty and quality of teakwood for world-wide trade was first exploited by European firms who brought the first machinery to Thailand and imported substantial quantities of teakwood 75 years ago. While in Europe castles, ships, theatres, railway cars, and in South America luxury hotels have been built, applying huge amounts of beautiful teakwood, in this country Henry Ford was the one who

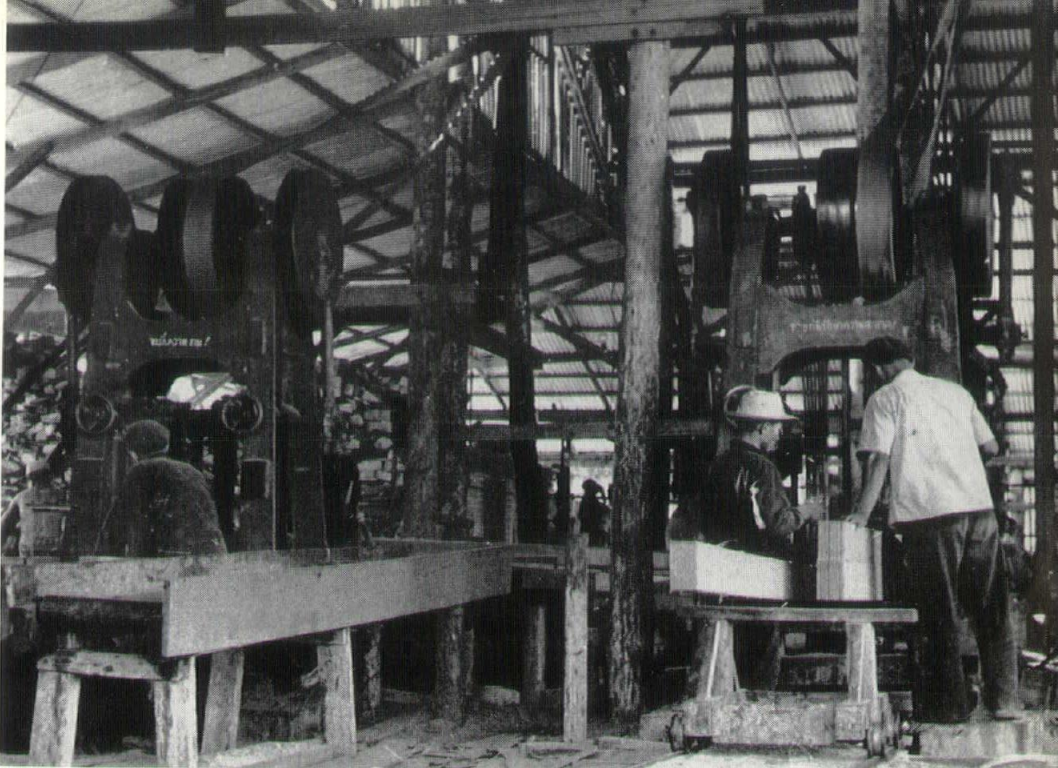


Up to one hundred and fifty giant logs are assembled on one raft for delivery to the sawmills.

ordered the use of teak for a 340,000 square foot floor in his museum. In Far East and Middle East countries, teak has always been in use, mostly for ships, railways and temples. A number of beams and other pieces have been taken out of old buildings in perfectly sound condition, which had been in site for 600 years and more. Teak timber is rich in heartwood, moderately hard, scented and contains an oil which is its chief preservative. It is dark golden yellow in color, turning darker with age. Very old teakwood appears almost black. After overcoming the inflation of synthetic materials, there is a happy new trend in using beautiful woods again for better type buildings. American Architects successfully start using teakwood in larger amounts for interiors and people with taste are talking of the great renaissance of hardwood floors. For the professional who is sold on the beauty of teak, I have gathered the following technical information. My company shall be glad to supply reprints of this data sheet or to provide any additional information.

We know from articles prior to this, that the teak tree is a very light-demanding tree and as a rule non-gregarious. It does not form large stretches of pure forest, growing here and there in groups, patches and "pockets." In Northern Thailand, where the world's finest teak specimens are growing, teak bearing areas are found between 600 feet and 3,000 feet elevation. Only government officers are authorized to girdle a tree which consists of cutting a ring around the trunk of the tree. This cut goes through the bark into the heart wood. The effect of this girdling is to kill the tree slowly. By the time the tree is felled it is sufficiently dry to float. Teak timber has the property of floating when it is dry, but not when it is green.

No modern machinery finds access to most of the places where teak occurs and elephants are then harnessed to the logs and they drag these to the



Older type machinery used in a Bangkok sawmill where no precision cutting is required.

nearest floating stream. You will notice from our pictures that holes have been made at the butt end, so that chains can be run through it to facilitate hauling of the logs.

Elephants are trained to place the logs lengthwise in the stream bed and as soon as the streams fill and flood with rain water, the logs are carried down towards the main river. Frequently logs pile up and jam, forming stacks, high as a three-story building. In case of a log jam elephants often show great sagacity in picking out the key log which will break the jam. Much training, however, for this work is necessary and the high intelligence and the physical constitution of the elephants make them indispensable until a robot is constructed who performs the work equally reliable and even cheaper than an elephant does. The work of breaking up jams and keeping the logs moving downstream

is very arduous and often highly dangerous for everyone involved.

The number of rapids make it impossible to raft on the northern portion of the main rivers, and the logs have to travel down singly for about 150 miles to reach the rafting point. Here, teak logs are caught, sorted and made into long rafts, containing about 150 to 200 logs each and floated down to Bangkok, world's most important trade port of high grade teak lumber.

Should a raft strand in a river, it must wait for the river to rise on the following year. It is not uncommon that it takes five years for a teak log to arrive in Bangkok, from the spot where it was originally felled.

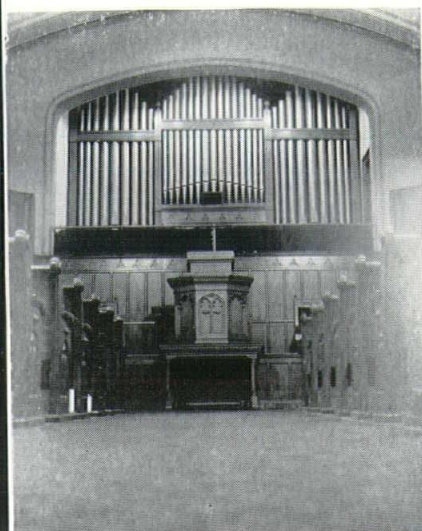
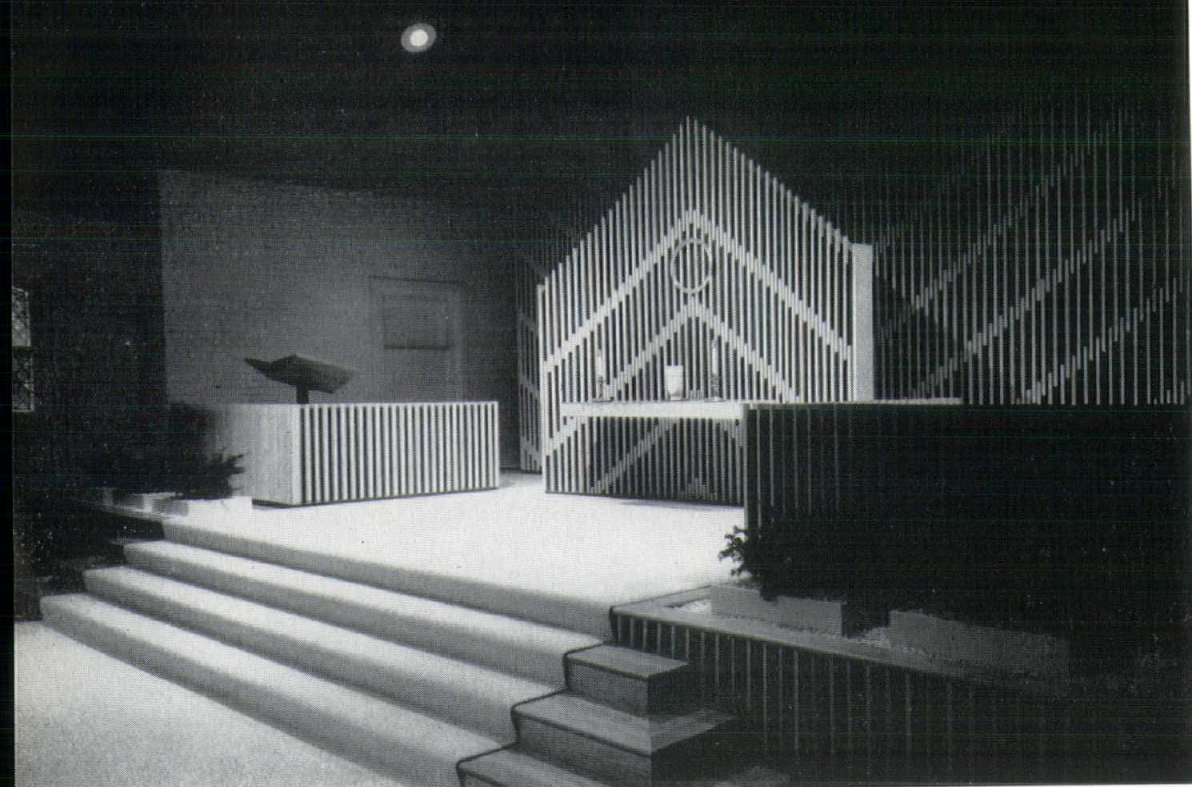
Technical data quoted from "Commercial Timbers" (Pearson and Brown), and Booklet #1940 published by the United States Department of Agriculture, Forest Production Laboratory.

DATA

Latin name: *Tectona grandis*; **Color characteristics:** Sapwood — white to pale yellowish, Heartwood — dark golden yellow to yellow brown; **Weight:** Airdried (12%) 40 lbs. cubic foot; **Special features:** Fire-resistant, Immune to decay, Strongly resistant to termite attack, Strongly resistant to marineborers, Dimensional stability (shrinkage about 40% less than most other woods. Equal to genuine Mahogany), High acoustic qualities, Acid-resistant; **Transverse Strength:** At elastic limit 9,195 lbs. square inch, At breaking limit 14,965 lbs. square inch; **Impact bending strength:** At elastic limit 21,890 lbs. square inch; **Compression parallel to grain:** At elastic limit 5,345 lbs. square inch, At breaking limit 8,525 lbs. square inch; **Specific gravity:** 58; **Shrinkage from green to oven dry condition:** radial 2.3%, tangential 4.2%; **Hardness:** (Load required to embed 0.444 inch ball to 1/2 its diameter) End 1,010 lbs., Side 1,100 lbs.

Classification and piling logs for storage.





FIRST UNIVERSALIST CHURCH - Norwich, Connecticut

ARCHITECT: RICHARD SHARPE, A.I.A.
Norwichtown, Conn.

GENERAL CONTRACTOR: ARTHUR MELLOR
Lisbon, Conn.

Old and New — on a limited time and budget basis. This is the problem that faced Architect Sharpe. Under ordinary circumstances this would pose no problem but in this instance the project involved was a church — and an old and hallowed one at that.

The First Universalist Church of Norwich had resisted the ravages of time very well until it came to the termites (notorious unbelievers) who were quite thorough. The walls from roof to basement were badly damaged. It was discovered that most of the basement floor consisting of a two-inch slab — poured on top of wood sleepers had also been eaten away.

With these cold facts very apparent, it was decided that along with necessary repairs an entire major renovation and modernization program should be instituted.

"Modernization" and renovating a house of worship is obviously most critical. To achieve the needed ends and still exercise quiet good taste — to create the illusion of spaciousness when you are limited by an existing shell . . . these two facets plus many others were nobly acquitted by the Architect.

The project took four months with a total cost of \$27,500, excluding fees.

They first removed the entire plaster system exposing a handsome brick wall which was left in its natural form and covered by several coats of masonry paint. The exterior surfaces of these walls were treated with two coats of Silicon waterproofing paint. Then approximately forty per cent of the basement floor was removed and replaced by a four-inch concrete slab poured over a vapor barrier.

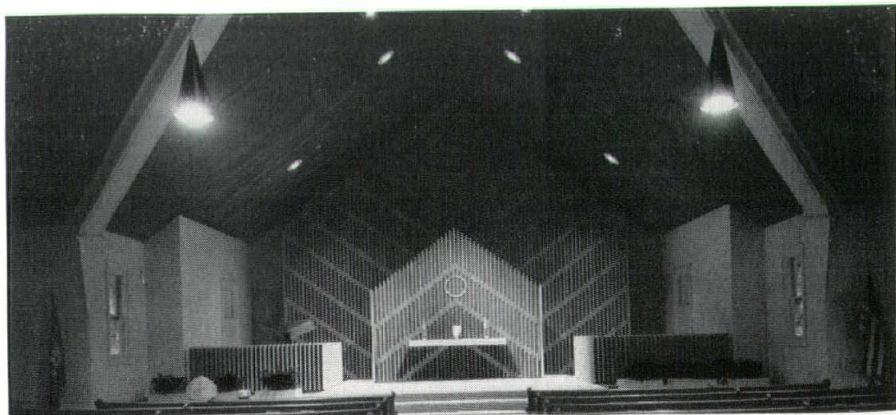
The fifty by forty-four sanctuary was completely remodeled. The walls consisting of plaster on wood laths and furring strips, all fastened to a sixteen-inch solid masonry wall. The altar and choir area was removed and replaced by a (contemporary) re-designed altar and choir sections.

The thirty-two by thirty-four chapel was refinished by a new ceiling, painting of the walls and new lighting. (Incidentally, all lighting fixtures were designed by the Architect and executed by General Lighting with Kurt Verson.)

The twenty by fifteen kitchen was completely redone and features cabinets designed by Mr. Sharpe with new sinks, ceilings, floors and lighting fixtures.

The final touch was added by termite proofing and complete rewiring of the entire structure.

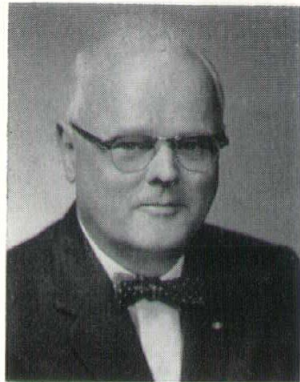
Acoustical Plasterer: Audicote by U.S. Gypsum;
Cork Tile Flooring: Armstrong Company;
Paint: Pratt & Lambert.



new england ARCHITECT and BUILDER, illustrated — NUMBER SIXTEEN, 1960

ANDERSON RETIRES

Axel H. Anderson, president of Bird & Son, Inc. since 1946, retires this month.



Although retiring from active work, Mr. Anderson will continue as a director of Bird & Son and the following companies: Bird Machine Company, South Walpole; Berry Refining Company, Gary, Indiana; the Merchants National Bank of Boston; the Arrow Mutual Liability Insurance Company of Newton; Knox, Inc.; Giltron, Inc. of East Walpole; and the Charles I. Allen Company of Terryville, Connecticut. He also continues as chairman of the Board of Bird Machine Company and the Berry Refining Company.

Mr. Anderson has served Bird & Son for 42 years, first as auditor, then comptroller and then for 16 years as secretary-treasurer before his election as president in 1946. When he took office as president, annual sales of the corporation were \$28 million. In 1959 they were over \$66 million.

ANNUAL WIC AUCTION



The March meeting of the Boston Chapter of Women In Construction, held at the Red Coach Grill, occasioned the annual auction. The affair was led by Theresa Kiley. Theresa was assisted by Kathryn McCue, June Riley, Gloria Salvo, Rosemary Shea and Frances Bausch. Ninety-five members were present.

Bulletin DIGEST

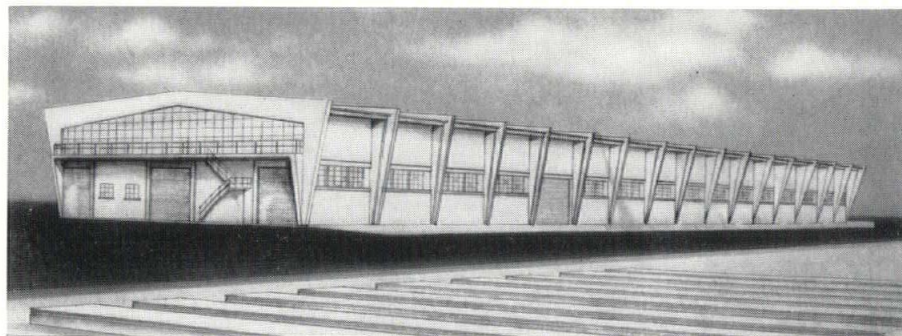
AS COMPILED BY M. PATRICIA WILLIAMS, ASSOCIATE EDITOR



WARD BAKING COMPANY

DISTRIBUTION CENTER for Ward Baking Company, just completed by S. & A. Allen Construction Company of Charlestown, will service Greater Boston, South Shore, and parts of New Hampshire. The 30,000 square foot building on Medford Fellsway, adjacent to the new Fellsway Shopping Center at Wellington Circle, also houses a retail store. Architect is Sumner Schein.

NEW SAN-VEL PRESTRESSING PLANT



Construction ahead of schedule was the announcement recently made by Adelard A. Roy, President of the San-Vel Corp. in Littleton, Massachusetts. The new Prestressing plant (eighty by five-hundred feet) when completed will have the most modern facilities in the New England area for the manufacturing of prestressed and precast members. Mr. Roy also states, the plant in itself will constitute a first in prestressed concrete construction. Its frame being made of precast bents eighty feet and carrying the roof prestressed Double-tees. Two twenty-ton overhead cranes also will be built with prestressed concrete. It is believed this type of framing will have considerable application for industrial and commercial buildings. An early spring completion date is expected.

CONNECTICUT BUILDING CONGRESS

The initial meeting of the Bidding Practices Committee of the Connecticut Building Congress met at the Waverly Inn in Cheshire, April 7th.

This Committee is being organized to study solutions to the many problems which are prevalent in the building industry bidding field. In order that all facets of the industry be considered, the group is made up of representatives from the general contractors, subcontractors, equipment suppliers, and building consultants. The initial committee will consist of: Moderator: William H. Austin, P. E., William H. Austin & Associates, Cheshire; General Contractors: Chester W. Moore, Tor-

rington Building Co., Torrington, and Edward Noble, W. J. Megin, Inc., Naugatuck; Electrical Contractor: Russell L. Pattengell, Pattengell Electrical Co., New Britain; Mechanical Contractor: Peter Flagg, C. N. Flagg & Co., Inc., Meriden; Supplier: Richard L. James, Owens-Corning Fiberglas Corp., Hartford.

The Connecticut Building Congress, Inc., organized in 1952, consists of individuals, firms, associations (labor and management), related to the building and construction industry and is dedicated to fostering better relations and recognition, not only among its own varied interests, but also between the building industry and the general public.

APPOINTED

FRED S. DUBIN ASSOCIATES, Consulting Engineers, with offices in New York, Boston, Hartford, St. Louis and San Juan, announced the appointment of A. Roger Kelly, P.E., as Associate and Manager of the New York office.

Mr. Kelly has practiced Consulting Engineering in the New York area for more than fifteen years and has been responsible for the design and management of many complex projects on an international scale; including Military Bases, Missile and Radar Facilities, Civil Airports and Highways, City Planning and Redevelopment, Commercial and Industrial Structures.

Mr. Kelly is a Graduate of the University of Delaware School of Electrical Engineering and attended Columbia University School of Architecture and Radar School at Fort Monroe, Virginia. His professional affiliations include membership in the American Society of Civil Engineers, New York State Society of Professional Engineers, Society of American Military Engineers, American Rocket Society and Municipal Engineers of the City of New York.

PARENTS' MAGAZINE AWARD TO SAMUEL CABOT, INC.

Samuel Cabot, Incorporated was recently presented PARENTS' MAGAZINE 10th Annual Builders' Competition Award. Cabot's Stain Wax was used in the award-winning Eichler Home of Palo Alto, California. Samuel Cabot, Jr., accepted the plaque on behalf of the Cabot concern. It was the fourth consecutive year that Samuel Cabot, Incorporated was awarded a PARENTS' MAGAZINE plaque.

WOULD YOU LIKE TO BE A "WIC"???

It's a great opportunity to meet the girls you talk to over the 'phone.

Membership is open to all women who are:

1. Employed for one year or more, by an Architect, Engineer, Contractor, Sub-contractor, Material Suppliers, and Construction news Publication.
2. If you have one free night available a month.

We think you would find the group quite congenial, and would truly enjoy yourself.

Where do you get more info? — Call Kathleen Happenny at W. Chester Browne and Associates, Inc., Hubbard 2-6060.

WOMEN IN CONSTRUCTION OF BOSTON

WICS

We would like to remind the Boston Chapter of Women In Construction to return their chance books for BOSSES NIGHT to the responsible parties as soon as possible. Let's go girls, we want to sell ALL the books.

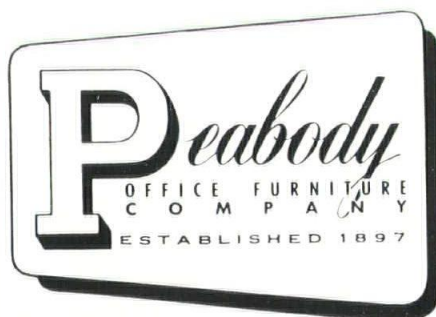
Shepley, Bulfinch, Richardson, & Abbott take pleasure in announcing that James Ford Clapp, Jr. became a member of the firm and that Otis B. Robinson and Richard C. Tousley became associates.

CONSULTING SERVICE BY WILLIAM M. C. LAM MADE AVAILABLE

In order to meet the growing number of requests from leading

(Continued on page 38)

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BETTER than ever BUTLER

BUILDINGS

bring new look
to gymnasiums



ST. JOHN'S MEMORIAL GYMNASIUM
ST. JOHN THE EVANGELIST CHURCH
CLINTON, MASSACHUSETTS
REVEREND LEO D. MCGRAW — PASTOR

ARCHITECTS & ENGINEERS
HAJIAN-MALKASIAN • BOSTON, MASS.

CONTRACTOR
RALPH E. BURGOYNE COMPANY
CLINTON • MASSACHUSETTS

DESIGNER
EDWARD HEALY

*Butler clear-span low-profile
construction combines low cost and speedy
erection, without limiting layout,
planning, partitioning, illumination
or decoration.*

WE FURNISH AND ERECT COMPLETE STRUCTURAL ALUMINUM ROOF PANELS
TELEPHONE OLYmpic 5-0650



321 COMMONWEALTH RD., COCHITUATE, MASSACHUSETTS

(Continued from page 36)

architects and engineers across the country, LAM INC announced recently that the services of its president, William M. C. Lam, can be made available on a consulting basis.

Mr. Lam's field of consultation will be the "coordination of lighting and architecture." The necessity for this coordination was stated by Mr. Lam as follows:—

"If lighting, natural or artificial, is to be an integral part of a building, its

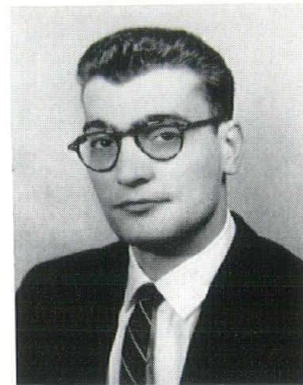
coordination with the purpose, plan, structure, and materials should begin early—for all of these elements are interrelated. In many cases, the schematic analysis of lighting should begin before final decisions on plans or type of structural systems are made."

Mr. Lam went on to say that while serving as a consultant, he would function, in effect, as a temporary member of the architectural design staff with specialized knowledge of lighting; but that his services would

not duplicate those of the electrical engineer. Consultation in the "coordination of lighting and architecture" would take place in the architectural planning stage and at a schematic level in terms of lighting equipment before definite fixture selections or detailed drawings would be in order.

A. M. BYERS COMPANY

Frank P. Cyrill, Jr. has been appointed a PVC plastic engineering representative in the Boston and New York sales territories of A. M. Byers Company, Pittsburgh.



Before joining Byers, Mr. Cyrill was associated with The Bolta Products Division of The General Tire & Rubber Company and also served as plant manager of the firm's Tile Products Division in Tampa, Fla.

He is a graduate of the University of Akron in Ohio.

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This resume was compiled with the cooperation of GAINES'S CONSTRUCTION NEWSLETTER of Boston, Mass., and represents a total of \$30,392,336 in building construction contracts awarded during the month of February, 1960.

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AMHERST Cold Storage Lab — Univ. of Mass. Arch: S. S. Eisenberg, Boston Contr: J. F. White Contr. Co., Westwood	\$632,000
BARNSTABLE House of Correction — Barnstable County Arch: Helleman & Wilson, Falmouth Contr: Peabody Constr. Co., So. Boston	\$348,135
BOSTON Charlestown Savings Bank Alts. Arch: Hutchins & Frency, Boston Contr: Michael Raccioppi, Boston	\$310,611
CAMBRIDGE Bathhouse & Swimming Pool — MDC Arch: George A. Sherwood, Boston Contr: Frank W. Tomasello Inc., Wayland	\$162,660
GEORGETOWN Junior & Senior High School Arch: Ellsworth H. Tidd, Georgetown Contr: Rich Constr. Co. Inc., Allston	\$724,693
HAVERHILL Haverhill Savings Bank Addns. Arch: Thomas M. James Co., Boston Contr: Lord & Miller Inc., Melrose	\$458,000
HUDSON 350 Residences — East Coast Bldrs., Braintree Arch: Edward A. J. Poskus, Brockton Contr: Owner Builds	\$5,600,000
LAWRENCE Motel — 40 Units — G. & M. Page, Methuen Arch: Herman H. Petzold, Lawrence Contr: George Fichera Constr. Co., Lawrence	\$315,454
LOWELL Science Bldg. Addn. — State Teachers College Arch: John M. Gray, Boston Contr: Innamorati Bros. Inc., Clinton	\$289,193
LYNN Off-Street Parking Garage — City of Lynn Arch: Valtz & Kimberley Inc., Melrose Contr: M. S. Kelliher Co., Boston	\$285,800
MATTAPOISETT Regional High School Arch: Hoyle, Doran & Berry, Boston Contr: Tornabene Bros. Co., Newton	\$1,707,000
NATICK Cole Elem. School Addn. Arch: Smith & Sellaw, Boston Contr: Griecci Constr. Co., Belmont	\$182,583
OSTERVILLE Elem. School Arch: Richard Sears Gallagher, Barnstable and John Barnard & Son, Boston Contr: Olson & Appleby Inc., New Bedford	\$470,692
SHREWSBURY St. Johns Prep School Arch: Chester F. Wright, Waltham Contr: Francis Harvey & Sons Inc., Worcester	\$369,205
WEST PEABODY Elem. School Arch: John M. Gray Co., Boston Contr: Stamell Constr. Co., Cambridge	\$861,702

(Continued on page 57)

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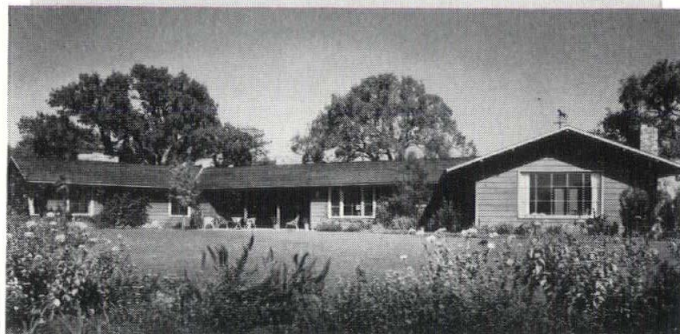
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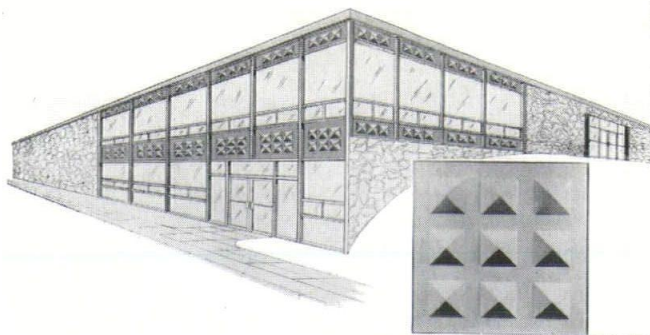
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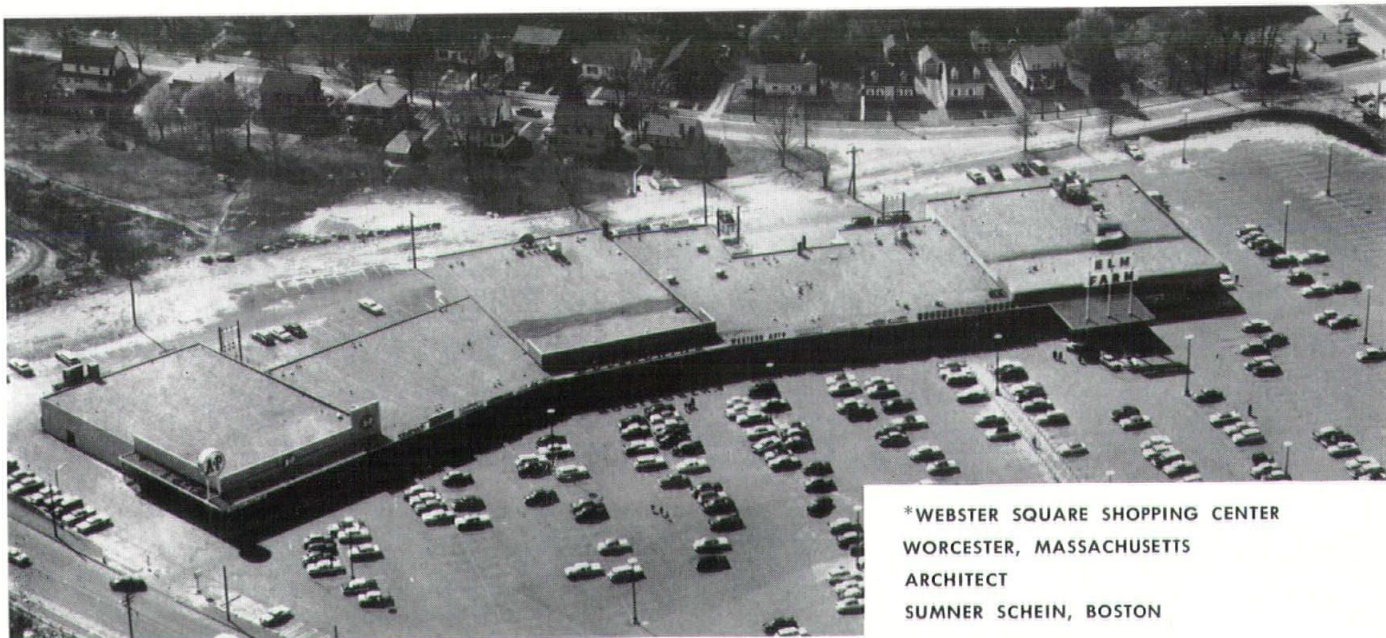
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SYNTEK CONTOUR PANEL



The Alumiline Corporation's New Syntek Contour Panel for exterior curtain wall construction offers the architect new avenues for creative exterior design. Available in 22 architectural colors, the Syntek Panel can be custom formed with designs to meet the architect's specification. A typical custom-designed Syntek Panel is illustrated with rendering of its suggested exterior application. Most important, is the fact that the special tooling cost to achieve custom designs is exceptionally low, thus making the Syntek Panel practical for smaller buildings. Syntek Panels were developed by The Alumiline Corporation, in conjunction with the Rohm & Haas Company of Philadelphia. The panel face is formed of Plexiglas which has excellent weathering characteristics and is extremely light — being 43% as heavy as aluminum and approximately 50% as heavy as glass.

Syntek Panels will be sold in conjunction with Alumiline 969 Curtain Wall, shop glazed where required, so that the modules arrive at the job site with the panels installed. Because of the special nature of construction of Syntek Panels, this product will be priced upon application at the factory. As a general rule, FORMED Syntek Panels will cost approximately 10-20% more than FLAT porcelainized steel panels, 30 to 60% less than the price of formed aluminum and stainless steel panels. Syntek Panels are sold with a 5-year guarantee. Descriptive literature is available from The Alumiline Corporation, Pawtucket, Rhode Island.



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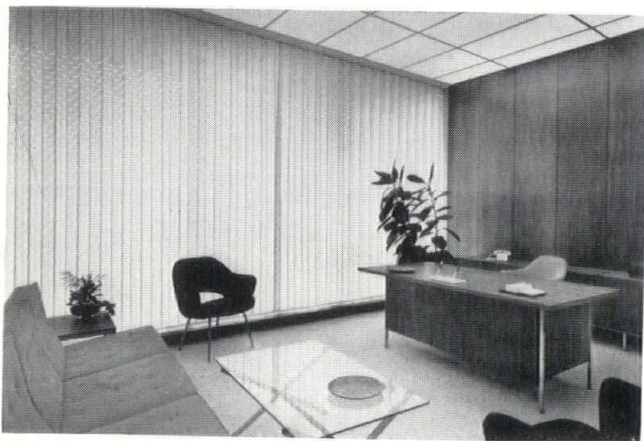
JAYLIS TRAVERSING WINDOW COVERING

A revolutionary window covering which combines the functions of blinds, draperies, and curtains with unusual beauty and permanence, is scheduled for nationwide introduction in the near future.

The product was developed by the Jaylis Sales Corporation of Los Angeles, and features the applications of plastics in what is described as "the first completely new and basic category of window covering in modern history."

Basic component of the Jaylis Blind is a three-inch square of Styron 672 Verelite (light-stabilized polystyrene produced by The Dow Chemical Company) molded in a three-dimensional pattern. When assembled, individual squares are vertically interlocked with spring steel rods, and the entire blind is suspended on nylon rollers from standard heavy duty drapery track.

H. W. Grieve, national president of the American Institute of Decorators, hailed the Jaylis Decorator Traversing Blind as "offering coverage plus a decorative feature never before inherent in permanent window blinds." He also noted that "the Jaylis is the first major development in the window covering field in recent history," and said, "major inventive progress in this field has long been deterred for lack of suitable materials. This lack has now been overcome by modern chemistry."



Jaylis Traversing Screen installation at Parke, Davis office on the West Coast. Jaylis Sales Corporation uses Styron 672 Verelite, light-stable polystyrene made by The Dow Chemical Company, to provide long service life and guard against damaging sunlight in their new window covering.

Available in a variety of colors, the blind is semi-translucent, offering privacy while transmitting a softly diffused light without heat or glare. The decorative effect is accented by subtle undertones of shadow created by the third dimensional molded squares. At the same time, small horizontal vents which are an integral part of the design, allow air to pass through for ventilation.

The modular assembly of the blind permits it to be custom made to fit any size requirements, making it easily adaptable to problem windows. This also allows it to be modified in size economically, a feature important to consumers living in temporary or rented homes. It can be made as much as 16 feet in height, and 32 feet in width. This versatile blind can also be used as a decorative and functional room divider or folding door.

Due to the sunfast qualities of the recently improved polystyrene, the blind can tolerate years of sunlight, exceeding durability of most types of window coverings. It is also impervious to staining and requires a minimum of cleaning.

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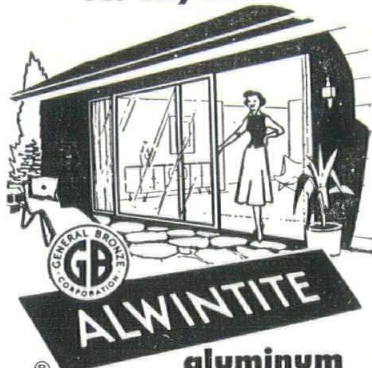
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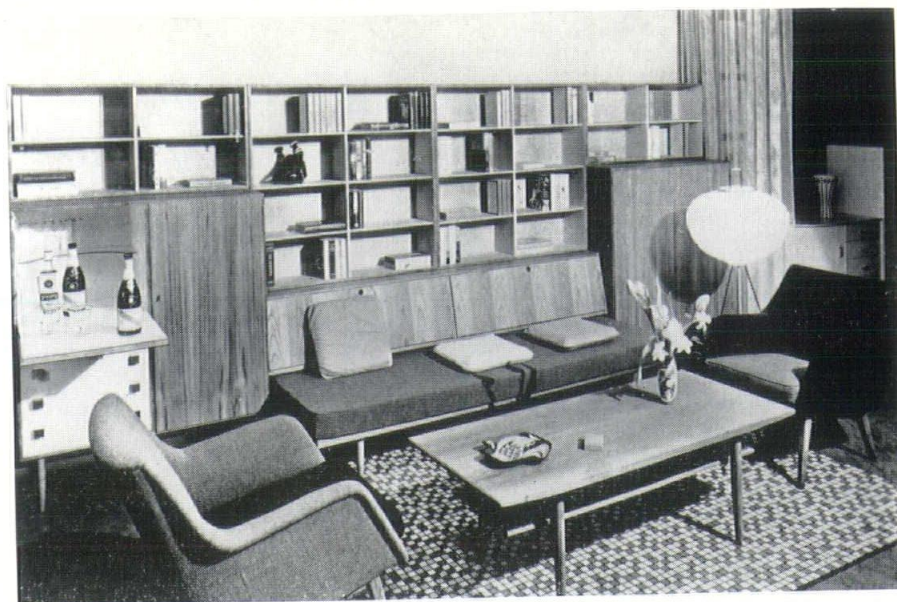
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Maximum use of minimum space is shown in this correlated living room setting highlighted by a spacious, functional arrangement of bookcases, bar, sofa for five, and neatly concealed cabinet space features exotic Bangkok teakwood. The sofa and chairs are upholstered in brilliant-hued "Van Gogh" colored fabrics woven in Holland and inspired by the brilliant colors of the great Dutch impressionist painter, Vincent Van Gogh.

DUTCH DELIGHTS . . . within Four American Walls

Holland is having a peaceful revolution! An ingenious group of young Dutch designers have rebelled against the furniture of the past, and have designed furniture of the future . . . for use *today*.

Their designs have been winning prizes in furniture shows all over Europe. And now their furniture has emigrated to America . . . and caused similar excitement with American decorators. Not since the advent of Scandinavian modern furniture has anything hit the market with such an impact.

One of the young designers sums up the situation: "The Dutch are a thrifty people. They hate to throw anything out. The old-style furniture was made to last for generations . . . and looked it. We feel that our new designs still reflect the character of Holland . . . sturdy and dependable . . . but at the same time free, experimental, contemporary."

The "new look" furniture is the offspring of a gifted group of men still in their twenties. Their conceptions, new as tomorrow, were put into production by leading Dutch



Famed Dutch craftsmanship is evident in this walnut veneer dining room group created by Fritho of the Netherlands. Also available in Bangkok teak. China cabinet is available with or without sliding glass doors. Table (closed: 42" diameter) features self-storing 16" leaf. Sideboard in wood or metal base. Beautiful double handwoven cane seat highlights the comfortable chairs. Price, approximately, \$649.00

Look through an art book at the furniture in the old Dutch paintings . . . Rembrandt, van Eyck, Vermeer. See the heavy carved tables, the massive chairs, the immense cupboards? That's how Dutch furniture has looked for centuries . . . solid, sturdy, heavy.

manufacturers, eager to excite the world with their new ideas. And so they have!

Much of the appeal of these new pieces lies in their combination of beauty and functionalism. The clean shapes and lightweight appear-

new england ARCHITECT and BUILDER, illustrated — NUMBER SIXTEEN, 1960

ance of this line make them excellent for use with modern decor . . . or with traditional period furniture. Their simplicity makes them blend well with any style of design you have in your home.

The old-style, heavy pieces collected dust, could not be budged for cleaning beneath. These lightweight units can easily be shifted about, offer no cleaning problem for the most meticulous of housewives.

The versatility of the Dutch furniture shows well in dining tables with self-storing leaves, coffee tables with built-in planter units, and coffee tables that rise to dining table height . . . with matching elevating chairs. Other pieces include upholstered and occasional dining room and living room designs, wall units, occasional tables, and bar units.

The young designers place special emphasis on the use of woods: superb teak, the most durable of all finishes, mahogany, walnut, and other fine woods. The use of aluminum legs, bases, and steel frames assure the buyer that these pieces, like the early Dutch furniture, will be heirlooms to pass down with pride.

(Continued on page 54)

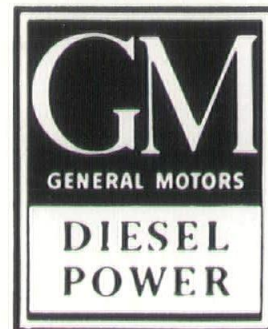


Fabrics designed and woven in Holland, inspired by the brilliant colors of the great Dutch impressionist painter, Vincent Van Gogh, highlight a line of new upholstered furniture from the Netherlands. Examples of the "Van Gogh" group, which features startlingly vivid yellows, oranges, blues and greens in fabrics especially designed and woven in Holland for exclusive use in Dutch-made furniture, are shown above.

At top left, "new look" Dutch two-seater, for \$249.00. Top center, handsome three-seater couch, for \$339.00, and top right, a single arm chair for \$149.00. The 36-inch long teak plank table has satin-finish chrome legs and sells for \$89.00.

In bottom photo, the high back lounge chair, with patented adjustable back, sells for \$179.00, and the 60-inch by 24-inch table sells for \$99.00 and has satin-finish chrome legs.

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THE OLD ORDER CHANGES

by Richard J. Lowney,
Vice President
Beacon Sales Company



The constant flux of new concepts in building design bewilders the building trades as they face almost daily developments in their fields. This is a time of all times to co-ordinate the points of view of the principals involved in these changes — or at least this is the point of view of the New England Approved Roofers Association.

At their March 2nd and 3rd meeting, held at the Somerset Hotel in Boston, they arranged a program involving the Portland Cement Association, the Steel Deck Institute, the Barrett Division of Allied Chemical, E. I. Dupont de Nemours Elastomer Chemicals Division, the Dow Chemical Co., local architects (who were invited by the Allied Chemical, Barrett Division), and the New England Approved Roofers members themselves.

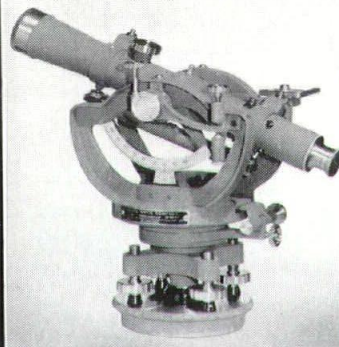
Professor Albert G. W. Dietz, of Massachusetts Institute of Technology, gave the principal talk entitled "Tomorrow's Trends In Building Design." He didn't predict the future but assured the meeting that new developments in the plastic field are surely on the horizon; a rise in the use of lightweight concrete shells with the consequent parabolas, barrel shells, umbrellas, free forms, folded plates are already here and recently developed deck materials are here to stay.

In closing he reminded the audience that the old order will not entirely change and we must not expect to be rushed pell-mell into the brand new on every future job to go on the boards.

Professor Dietz then presided over the open discussion between the roofing contractors, the manufacturers, and the architects, so that all might air their related problems, to be settled as much as possible with the viewpoint of the others considered.

Obviously, the concrete shell designs frequently depart from the common built-up roofing materials that require gravel and subsequent metal edging and flashing. Brand new surfacing material, such as DuPont Hypalon is now being used. Frequently on the dome and tepee type buildings the roof and walls are the same plane. Roofing contractors feel that waterproofing and drainage is the particular skill they can best render to the building owner. They are taking a serious look at adaptations in their traditional methods to make sure that new shapes function properly in this respect.

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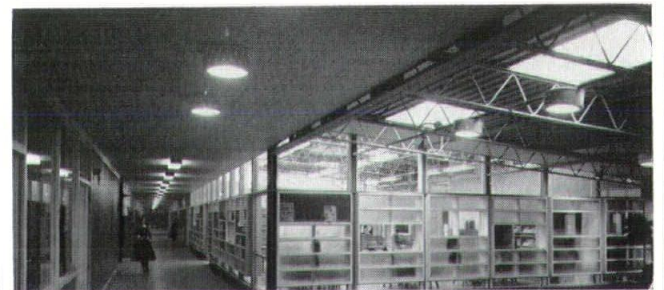


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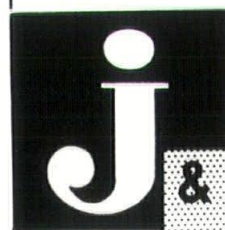
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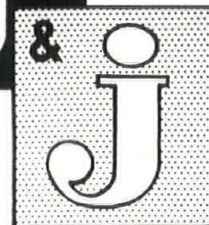


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J. T. W. Babcock of the Steel Deck Institute presented the steel deck story and the contractors and architects alike spoke of its wide use and favorable points but indicated apprehensiveness in an industry trend toward lightening the gauge to reduce overall building costs. This could result in serious deflection that would harm the roofing membrane. Expansion problems were discussed, particularly with regard to architects and engineers responsibility as to having this important detail properly specified before roofing is applied so that breaking will not occur in the membrane. This is a serious threat to the roofing contractor as he has to be called back when the original fault is not always his. His accumulated knowledge, gained over years of experience with unusual and climatic conditions, could be useful to the whole building community if he is called upon more frequently before the roof membrane is applied.

James P. Archibald of the Portland Cement Association spoke on Roofs With New Dimensions and illustrated many possible design variations. The general indication was thinner and steeper surfaces, many of which got away from common built-up roof covering. The tendency here is definitely toward newer, cleaner, more exciting roof surface treatment such as the DuPont elastomer coatings. The roofing contractor has to adapt but very little to carry on his traditional function of protecting against the weather.

Leslie Quick of Barrett gave the final talk, covering the newest research into making coal tar pitch and asphalt improved products for the modern age. His particular interest was expansion joints, insulations, ridding the building of unwanted atmospheric moisture and the problems arising from new and frequently cheaper deck materials that require extra care and work on the part of the roofing contractor to properly fulfill his obligation to build a long lasting, tight roof.

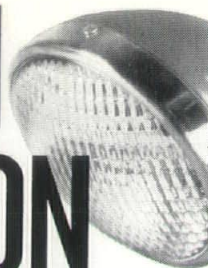
The roofing contractors thrashed out two main gripes that seem valid. One is the growing custom, particularly in the winter, of completely enveloping the building in moisture-proof polyethylene film, so that inside building trades can work in comfort out of wintry blasts. The natural moisture flow outward is retarded so that condensation appears long after it should and the roofer is called back for a condensation problem. He usually has to prove, at his expense, that its prevention is beyond his control. Some venting of the film is desirable as everyone wants the building cycle to extend through the winter. Attention to this matter by the designer and the manufacturers providing some means of venting would lick the problem.

The second criticism is that many buildings are designed without adequate ventilation openings either in the wet deck or below it which again results in the roofer being called back. The feeling is that the architect would do well to anticipate that the moisture conditions of occupancy will be great enough to require more adequate ventilation.

All in all and all things considered the joint meeting was considered to be a success. The need is apparent for more meeting ground for the specific trades, the manufacturers and the designers.

They are all vitally involved in the forward thrust of modern design. They will surely work better as a team than will each working alone, oblivious of the help they can render one another by speaking out.

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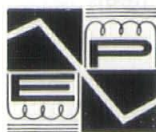


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(Continued from page 6)

their size and location in the heart of the communities suggested that. With their sculptures, paintings, and stained glass windows, the cathedrals interpreted the Bible in such a way that the illiterate "man-of-the-street" could understand it. Each statue, painting and window design carried a message which was to be important in his life.

It is interesting to realize that the floor plan of most cathedrals shows scarcely any solid walls;

rather, it is a series of widely spaced slender columns held together by a network of fireproof vaults forming the ceiling. By simple tools and practically no machinery, the Gothic architect-builder created an artistic and structural masterpiece reflecting his time — and that was his "modern" architecture.

* * *

While the Gothic style was the first international style of architecture created by a traveling guild of craftsmen, the Renaissance style was the

first international style inspired by a textbook. For it was during the Renaissance that printing was discovered and that the distribution of architectural textbooks and manuals began to flourish. During the 15th century, this fashionable "modern" style of building spread from Italy to France, Spain, Germany and England; from there it was imported to the New World to become the basis of the Early American and the Colonial styles.

* * *

The Renaissance architect went back into history to resurrect antique civilization. Remnants of classical buildings were studied and recorded, and became the base of a new architectural style. It was therefore only natural that the then "modern" style displayed Greek and Roman forms such as the colonnade, the portico, the arch and the dome. Renaissance and Baroque buildings were horizontal buildings, as if to protest the vertical uplift of the Gothic cathedrals. While the cathedrals were the product of whole communities — a sort of a "national effort" (to put it in our language) — the Renaissance palazzos were always made to the order of one family and belonged to that family. The architect built impressive monuments to the wealth and lavishness of his clients — and such was the "modern" style of the Renaissance.

* * *

The biggest difference between 20th century architecture and that of the past is due to the impact of science and social concern. New engineering concepts of steel, concrete, glass and plywood on one hand, and electricity, plumbing, air-conditioning and illumination on the other, open new potentialities for the art of building. The unprecedented increase in population coupled with an intensified search for the good life, pose new tasks and new problems to architects the world over. Architecture is graduating into a social art. Today, architecture can raise the physical and spiritual standards of living and working of millions of people. Of course, the architect cannot pretend to do the job alone. But together with statesmen, scientists, and public spirited citizens he can do a great deal. The job of the architect is to implant beauty and function into homes and communities, shops and hospitals, factories and theatres — in short: to plan for the best possible environment for the fullest enjoyment of life. Such is the program for the "modern" architecture of our age.

END



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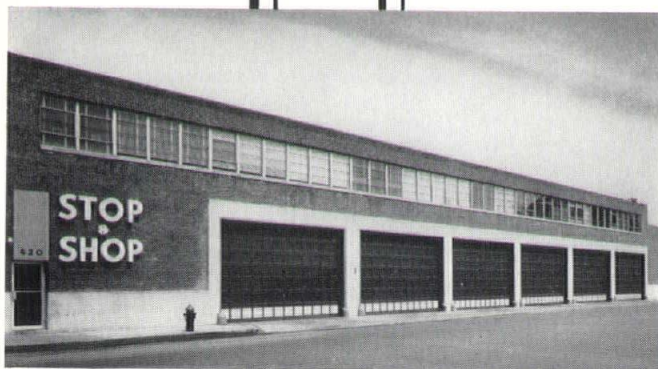
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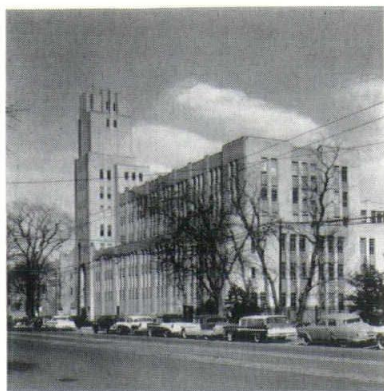


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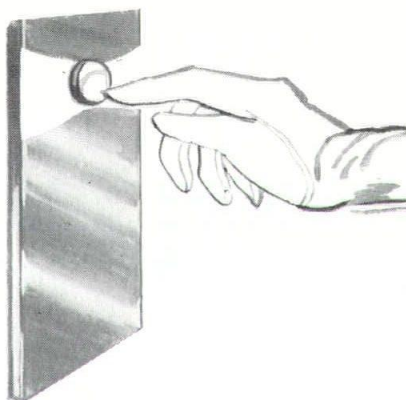
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PLANS FOR THE FRANKLIN DELANO ROOSEVELT MEMORIAL COMPETITION ANNOUNCED

Plans for the competition to select a design for a memorial to the late President Franklin Delano Roosevelt have been announced by the Franklin Delano Roosevelt Memorial Commission in Washington, D. C.

The Jury, which will select the winning design, consists of: Pietro Belluschi, Fellow of the American Institute of Architects, Dean of the School of Architecture and Planning, Massachusetts Institute of Technology, Chairman; Thomas D. Church, Landscape Architect, San Francisco; Bartlett Hayes, Jr., Director of the Addison Gallery of American Art, Phillips-Andover Academy; Joseph Hudnut, Professor of Architecture Emeritus, Harvard University; and Paul Marvin Rudolph, Member of the American Institute of Architects, Chairman of the Department of Architecture, Yale University.

Announcing the Jury, Commission Chairman Francis Biddle commented, "We are very pleased and most fortunate to have obtained the services of such an eminently qualified and distinguished group of men whose judgment is highly respected both within and without their professions."

The Commission will award \$110,000 in prizes to the winning competitors.

A site for the memorial has been reserved in Washington, D. C., on the strip of land stretching from Independence Avenue south of the Lincoln Memorial to the Inlet Bridge north of the Jefferson Memorial between the Potomac River and the Tidal Basin. "This is a magnificent site, worthy of the man who is to be honored here," said Mr. Biddle.

Edmund N. Bacon, Executive Director of the Philadelphia City Planning Commission, who is Professional Adviser for the Competition, stressed the importance of the site to the monumental section of Washington and the necessity for the memorial to be harmonious with the Washington Monument, the Lincoln Memorial, and the Jefferson Memorial. He further observed, "the responsibilities imposed on the competitor by the site are matched by the opportunities it offers. The Potomac River and its embankment, the Tidal Basin surrounded by the cherry trees, the number of fine trees on the grounds, the central location yet quiet detachment of the

site and the magnificent view which the location commands, provide a setting for the memorial which will challenge the capacities of the designer."

The Commission has had the assistance of an Advisory Committee composed of eminent architects, landscape architects, and city planners. On the advice of this Committee, the Commission has not stipulated the nature of the memorial. Whether it be a building, garden, fountain, pool, a whole landscape, or any or all of these together in some fresh, surprising and appropriate form is left to the ingenuity and creativity of the contestants, but should derive its theme from the character and work of Franklin Roosevelt. It is planned that the memorial will be built in substantial measure by funds raised through public subscription.

The first stage of the two-stage competition is open to registered architects; or to associations of landscape architects, sculptors, painters, or others provided they include a registered architect. All contestants must be residents of the United States. The second stage is limited to six competitors or associations selected by the Jury from the first stage.

Each of the six finalists who compete in the second stage will receive a prize of \$10,000. The winner of the second stage will be awarded a prize of \$50,000.

Registration forms are available from the Franklin Delano Roosevelt Memorial Commission, Tariff Commission Building, Washington 25, D. C. Registrations should be filed before April 25. The competition will commence in early May. The first stage will last four months and the second stage three months.

PCI ANNUAL CONVENTION

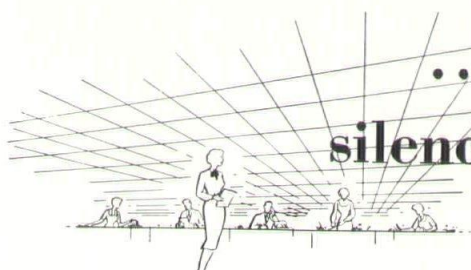
Final plans for the 6th Annual Convention of the Prestressed Concrete Institute have been completed, it was announced today by Randall M. Dubois, PCI president. Under the theme: "Prestressed Concrete — Key to Creative Architecture and Imaginative Engineering," the convention is scheduled to run from Sept. 27 through Sept. 30 at the Statler-Hilton Hotel in New York City.

"Expanded exhibit space, plus an additional day in our program schedule should make this convention our most informative and suc-

(Continued on page 56)

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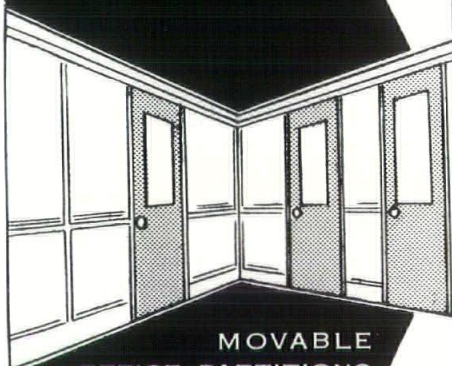
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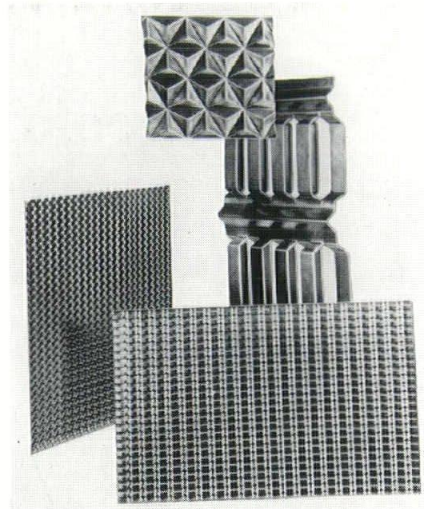
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New Products SHOWCASE

ALCOA ALUMINUM

Room dividers!! Solar shades!! Ceiling panels!! These and a host of other aluminum products promise to profit from a new line of colorful, three-dimensional sheet from Aluminum Company of America.



Just introduced, the unique line includes four designs — Offset, Baguette, Regent and Egyptian. Each has its own classic pattern. The Egyptian design features alternate raised and depressed pyramids; the Baguette, a flat-top perforated design; the Regent, a round perforation; and the Offset, a large vented design.

Each is available in any of Alcoa's 11 colorful finishes. Aluminum pigments have been added to some hues for additional luster.

Alcoa 3-D Sheet will find applications in many areas where texture, color and design are paramount, according to E. C. Hammond, Alcoa's manager of merchant building product sales. Building facades, display backgrounds, spandrel panels, signs and handrail panels represent a few obvious uses.

The designs are available in a single standard alloy, size and temper. Sheets will measure four by eight feet.

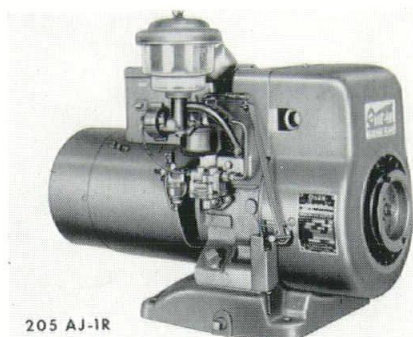
For additional information on Alcoa 3-D Sheet, contact any Alcoa sales office, or write 733, Alcoa Building, Pittsburgh 19, Pennsylvania.

NEW 2500-WATT REMOTE START ELECTRIC PLANT

A new, compact, remote-starting electric generating plant, designed specifically for home standby service, has just been announced by D. W. Onan & Sons Inc., Minneapolis, Minnesota.

Completely self-contained, this quick-starting generating plant will provide dependable emergency electric power to operate, within its rated capacity, most of the essential electrical needs of the modern home.

And for the smaller hospital or institution, hotels, apartment buildings and modern offices where there is a minor, but still very real, requirement for emergency electric power to light hallways and corridors, entrances and exits . . . the Onan Model 205AJ unit is ideal.



205 AJ-1R

Other applications, too, lend themselves to this new Onan Electric Plant. Because it is electrically started, the unit performs beautifully as an independent source of primary power for lake homes and cabins, houseboats, mobile workshops, display vans, trailers . . . wherever a minimum of electric power is needed but the demand is for automatic operation.

For further information on either of these two models, write the manufacturer, D. W. Onan & Sons Inc., 2515 University Avenue S. E., Minneapolis 14, Minnesota.

NORTON

Norton Company has published a new floors catalog which describes ALUNDUM aggregates and non-slip abrasives used to provide safe and wear-resistant walking surfaces, wet or dry.

This non-slip flooring is available in four forms: ALUNDUM terrazzo aggregate, ALUNDUM cement floor aggregate, ALUNDUM and CRYSTOLON non-slip abrasive and ALUNDUM stair and floor tile.

Recommended uses, specifications and the method of application for the first three of these forms of non-slip protection is described in the new catalog. Information concerning ALUNDUM stair and floor tile may be obtained from Norton Pike Company, Littleton, New Hampshire.

Among suggested areas where the ALUNDUM aggregate or non-slip abrasive should be used are stairways, entrances, aisles, corridors, washrooms, showers, ramps in schools, hospitals, churches, stores, hotels, office buildings, industrial plants and public and private construction. In short, these aggregate or abrasive surfaces offer wear-resistant walking safety wherever the public walks.

For a free copy of Catalog 1935-16, or more information, write to the Advertising Department, Norton Company, Worcester 6, Mass.

MASONITE



"Masonite Contemporary Studies," a 24-page booklet containing imaginative adaptations of a wide range of hardboard products in both residential and commercial installations, is now available to architects and builders. Twenty full-page sketches, complete with application details, are included in the new booklet. Both interior and exterior uses of panels developed by Masonite research are illustrated. A copy of "Masonite Contemporary Studies" may be obtained by writing the Service Bureau, Suite 2037, 111 W. Washington St., Chicago 2, Ill.

LOUVER INFORMATION PUBLISHED BY BOWMAN

Bowman Steel Corporation has published a bulletin featuring its improved line of industrial louvers. Said to be an outstanding advancement in louver design is the new curved return blade which effects more efficient air intake and weather protection. The Bowman louvers may be fixed, or they may be operated by hand or motor. An unusual feature is the availability of Bowman louvers in Steelbestos, an asbestos-asphalt protected metal which can be supplied in color.

Write for Bulletin IL-1, Bowman Steel Corporation, Salada Building, Boston 16, Mass.

WESTINGHOUSE SURFACED PANEL WALL

An eight-page booklet describing the characteristics, applications, and installation of new Micarta®-surfaced panel wall materials is available from Westinghouse Electric Corporation's Micarta division.

Purpose of the booklet is to provide architects, builders, building supply dealers, kitchen specialists, designers, real estate developers, and home owners with a working knowledge of uses and properties of panel wall materials, 16- by 96-inch panels on which a decorative high-pressure plastic laminate is bonded to a fire-resistant compressed cellulose core.

A series of photographs show procedures for installation; the complete range of 11 patterns and colors is depicted by color swatches.

For a copy of this booklet, Bulletin B-7871, write Westinghouse Electric Corporation, Micarta Division, Hampton, S. C.



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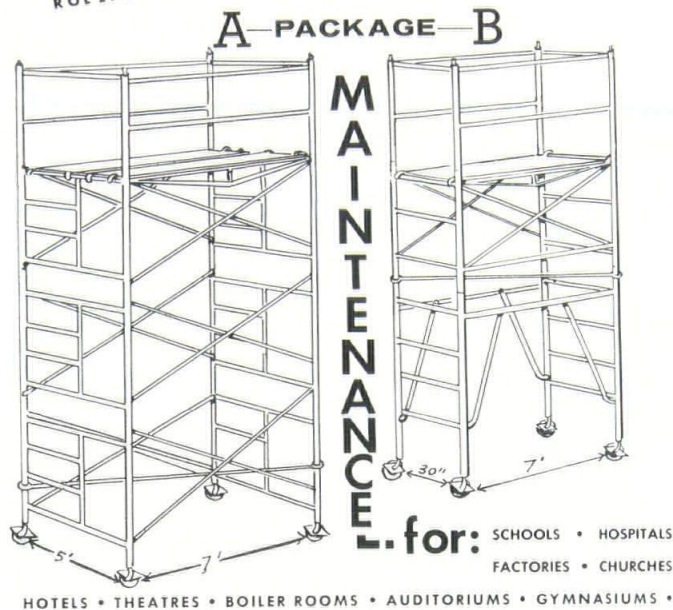
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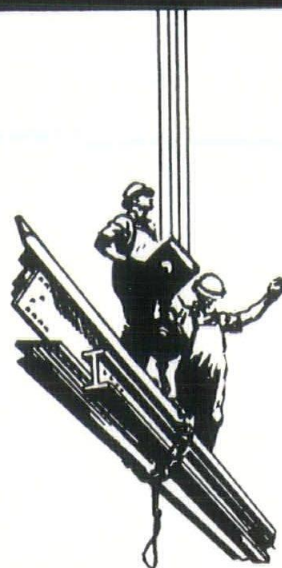
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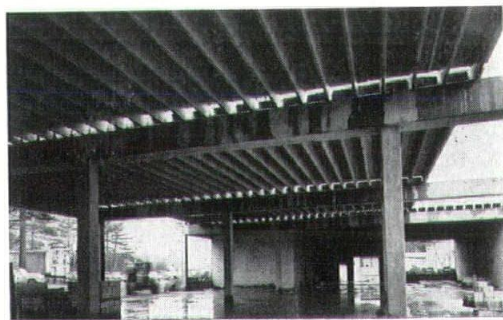
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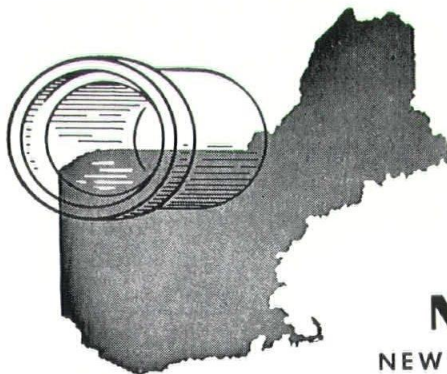
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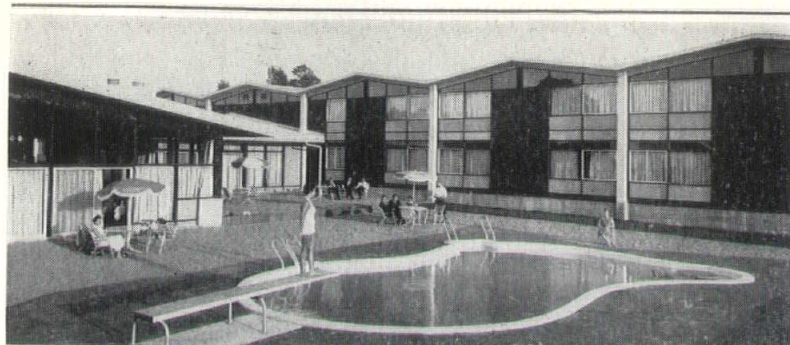


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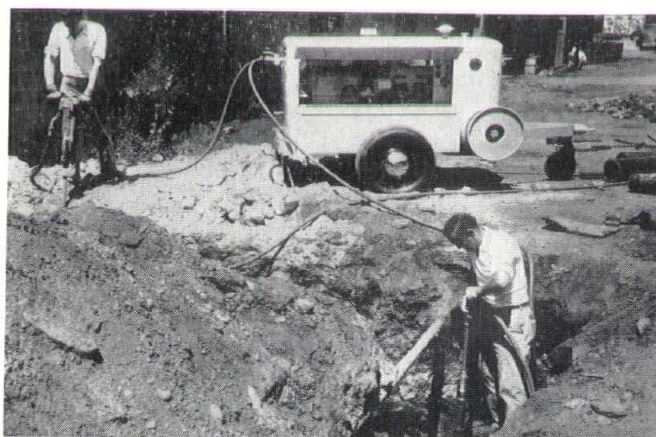
DAVEY COMPRESSOR CO.

A new line of portable rotary air compressors, featuring "Perma-Vane" rotor blades, is announced by Davey Compressor Co., Kent, Ohio.

Of special solid, lightweight material, Perma-Vane blades are said to have greater wear resistance than those used in most rotary machines. Davey has applied for a patent on both blade design and material. It is further claimed that Perma-Vane blades, due to freedom from deterioration and breakage, prevent serious compressor damage and assure longer, more efficient life. Their light weight and minimum friction are also reputed to reduce horsepower required by the compressor and to afford important operating economies. Blades move continuously in a straight line from the stator center. They cannot cock or bind.

The new line, offered under the trade name Davey Hydrovane Rotary, includes portable compressors of 125 to 600 c.f.m. capacities.

In operation the new rotary units are claimed to achieve volumetric efficiencies up to 92%. The compressors are, likewise, said to have 50% fewer working parts than others of the same capacity. Units are designed to deliver air at 100° above ambient temperature.



Davey Hydrovane Rotary Model 125.

Information and demonstration is available from these principal distributors in the New England Area: DEEPHOUSE EQUIPMENT CO., 1163 Farmington Avenue, Berlin, Conn.; CLARK-WILCOX CO., 118-124 Western Avenue, Boston 34, Mass.; CLARK-WILCOX COMPANY, 585 Waterman Avenue, East Providence, Rhode Island.

For complete specifications, write Davey Compressor Co., Kent, Ohio.

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(Continued from page 43)

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One of the runaway favorites is an ingenious breakfront: it features a double set of shelves on top and sliding cupboards below. It holds anything that requires plenty of storage space . . . and does double duty as a bar. Another wall unit offers a generous amount of cupboard and drawer space, sturdy satin finish chrome legs, and a top unit of storage space and bookshelves. A dining table, clean of line, comes with cane and wood chairs of simple elegance.

A group of armless chairs, upholstered, may be used as single units or may be combined to form couch or love seat.

Because of the versatility of the pieces, you, too, become a designer. You can get stunning, expensive-looking effects by combining the units to fit your space so exactly that the pieces look custom-made. Chairs, tables, wall groups . . . all combine to exactly suit your needs.

Holland, famous for its superb tulips and cheeses, now offers the American homemaker contemporary furniture: the modern Dutch treat!

MEMORIAL AWARD

Sculptor William Zorach of New York City has been commissioned by the trustees of the R. S. Reynolds Memorial Award to create the sculpture symbolizing the 1960 award, it was announced today.

The sculpture will be presented to the architect selected by an American Institute of Architects jury to receive the \$25,000 annual award for making the "most significant contribution to the use of aluminum" in the building field.

Mr. Zorach was chosen by the foundation's trustees from among three distinguished sculptors recommended by the American Federation of Arts after consultation with museum directors throughout the nation.

Mr. Zorach has won many national honors during a varied career in American art, first in cubist paintings, some of which were exhibited in the famed Armory Show in 1913, and later in sculptures of wood, stone and clay for casting in metals.

His sculptural collection since 1940 reveals a style that is alternately classical, primitive and romantic. His works are in the permanent collections of 26 museums in this country and abroad.

Mr. Zorach's current commission will be executed in clay for casting into aluminum. His first aluminum casting was "Spirit of The Dance," commissioned by Radio City Music Hall in 1932.

Mr. Zorach becomes the fourth sculptor of renown to execute a work of art in aluminum for the Reynolds award since it was instituted in 1957. The others are:

Seymour Lipton, whose sculpture, "Herald," was presented to the architectural firm of Yuncken, Freeman Brothers, Griffiths and Simpson of Australia for the Sidney Meyer Music Bowl in Melbourne, which won the 1959 award.

Jose de Rivera, who shaped a graceful abstraction from a slender rod of high purity aluminum which went to six Belgian architects for their design of the "Transportation Pavilion" at the Brussels World Fair, which won the 1958 award.

Theodore Roszak, creator of the first award symbol, which went to three young architects of Madrid, Spain for their design of the Visitors & Factory Lounge Center for S.E.A.T. Automovil Factory, Barcelona.



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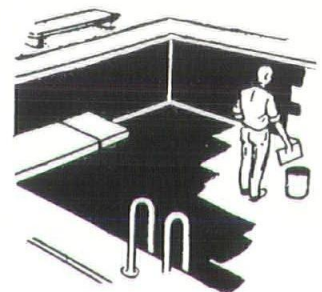
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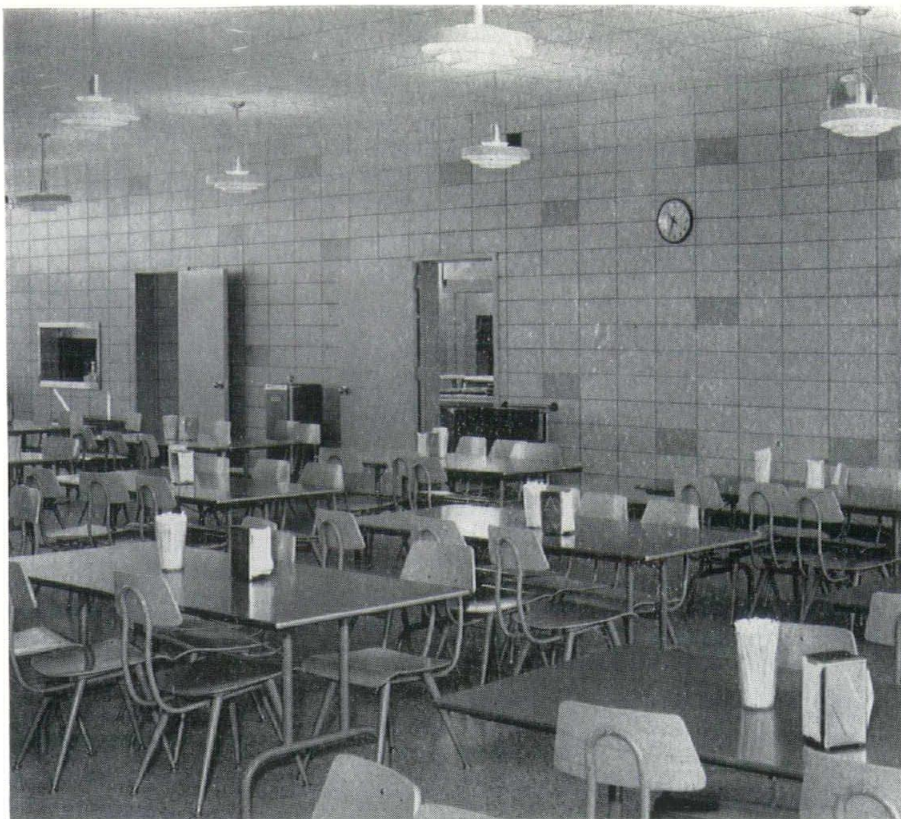
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PCI CONVENTION

(Continued from page 48)

cessful ever," Mr. Dubois said. "The increasing use of prestressed concrete in the construction of buildings, bridges, industrial installations, etc., makes it doubly important to add a day to the program."

Mr. Dubois emphasized that this convention will intensify the aim of all other conventions to be a workshop period devoted to the study and analysis of new developments and techniques in the industry.

Among the speakers will be top engineers from the United States, Canada, Europe and Russia who will present papers detailing the latest methods and projects utilizing prestressed concrete.

Each day of the convention will provide one general session for all attendees. During this session new concepts and techniques of design and execution will be discussed. In addition each will also provide separate sessions for the analysis and study of methods and problems pertinent to architects, engineers and producers.

Thursday, Sept. 29th, the final evening of the convention, will feature a dinner-dance for PCI members and guests.

Following concurrent sessions the convention will close at noon on Friday, Sept. 30th.

Registration fee for this Sixth Annual Convention is set at \$35.00 plus \$6.50 for each of the luncheon meetings on Wednesday and Thursday. Complete package of registration and both luncheons is available at \$42.50. Norman Scott, Executive Secretary, Prestressed Concrete Institute, 205 West Wacker Drive, Chicago, Ill., is in charge of advance registrations.

CANADIAN SUBSIDIARY FOR ECONOMY FORMS CORP.

The first Canadian branch of Economy Forms Corp., Des Moines, Iowa, is now operating in Oshawa, Ontario, under the name Economy Forms of Canada, Ltd.

The Canadian subsidiary has offices and 5,600 sq. ft. of warehouse space in a newly-constructed building at 86 Russett Ave., Oshawa, Ontario. The company will distribute EFCO Steel Forms and accessories for concrete construction.

Future plans include the establishment of sales offices in Montreal, Western Ontario and other Canadian locations.

CONTRACTS AWARDED — (continued from page 39)

WALTHAM

Industrial Bldg. — Richard M. Bird & Co., Waltham
Arch: Fenton G. Keyes Assoc., Waltham
Contr: Cardarelli Constr. Co., Waltham

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Junior High School Addn.
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Arch: Coletti Bros., Boston
Contr: Rocheford Constr. Co., Natick

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Contr: Roberto Constr. Co., Wakefield

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Arch: Jeter & Cook, Hartford
Contr: Louis Schoolnick Constr. Co., Hartford

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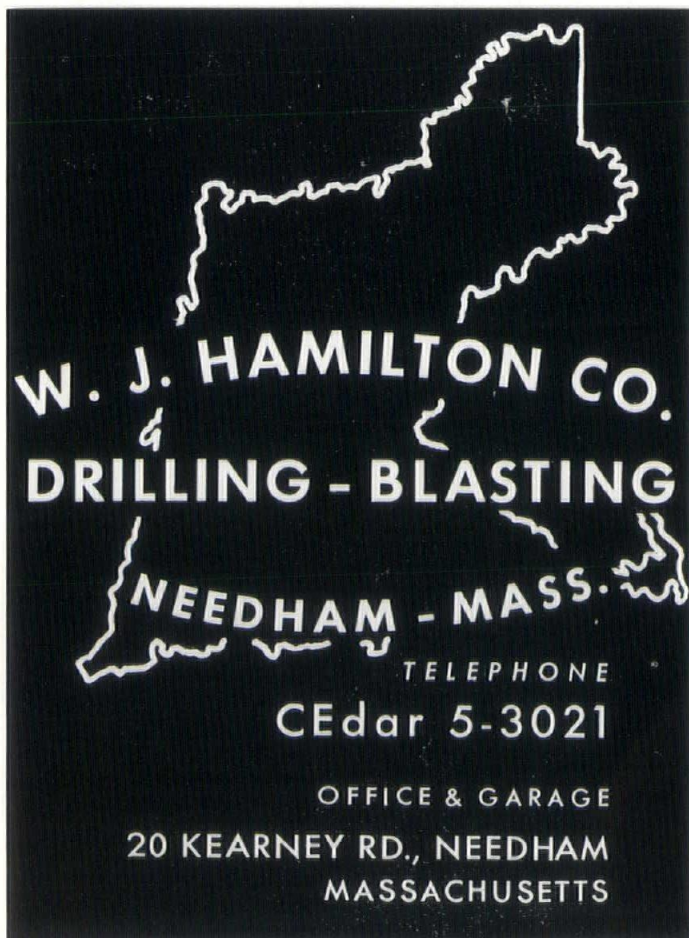
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Arch: Sternbach & Rheume, Stamford
Contr: Ralph A. Rich Inc., Stamford

\$116,000

(Continued on page 59)



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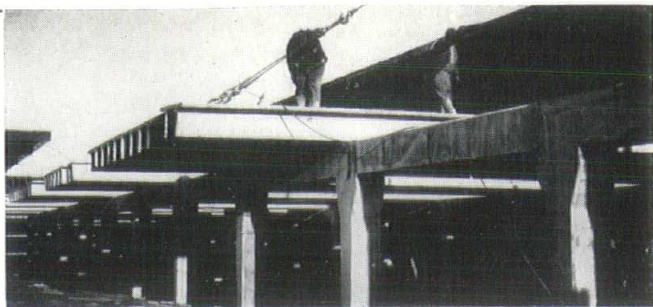
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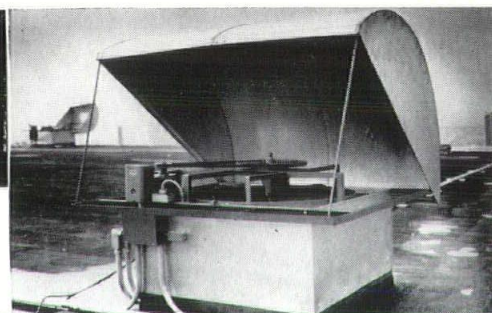
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Arch: Larsen & Larsen, Winston-Salem, N. C.
Contr: H. P. Cummings Constr. Co., Ware, Mass.

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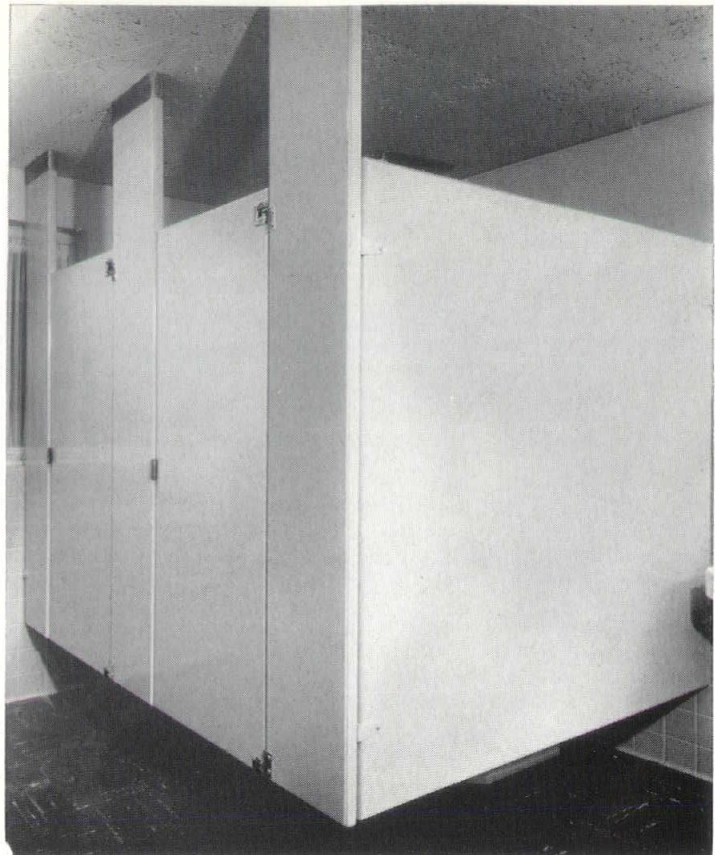
NEWPORT \$381,753
Elem. School
Arch: E. James Kurtz, E. Providence
Contr: Donatelli Bldg. Co., No. Providence

NORTH SCITUATE \$204,835
New Hdqtrs Bldg. — State of R. I.
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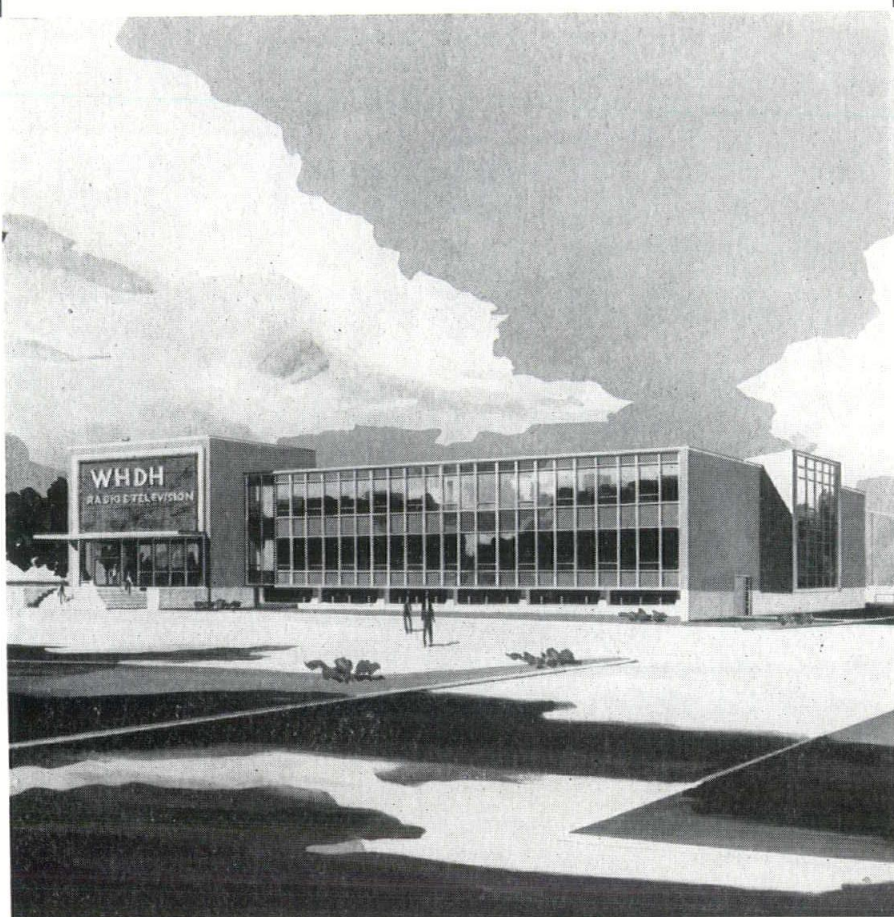
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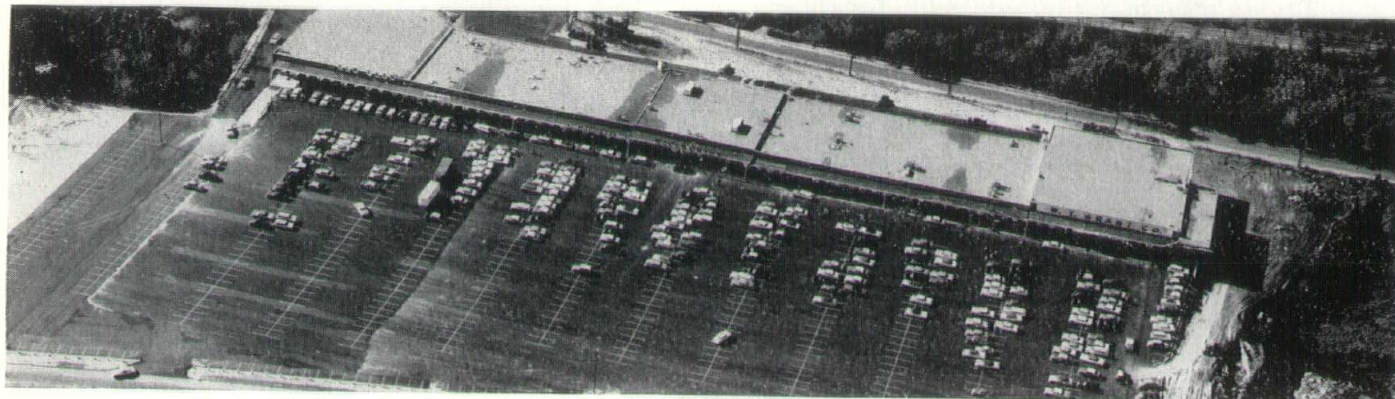
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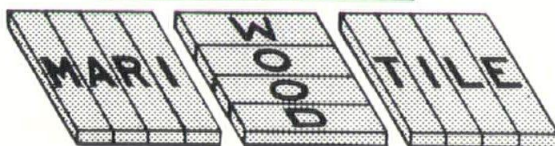
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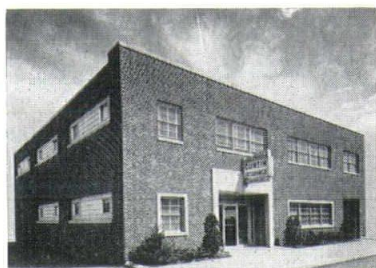
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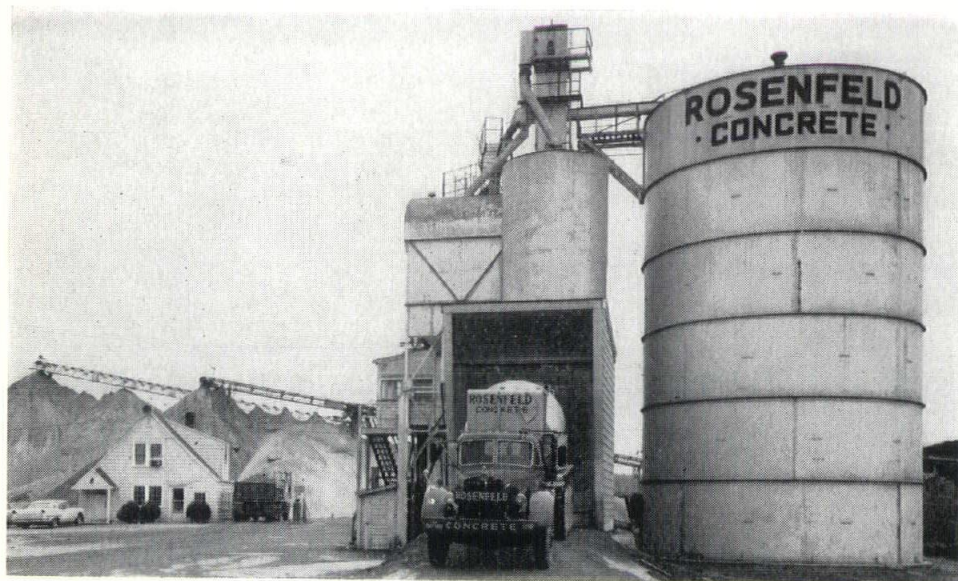
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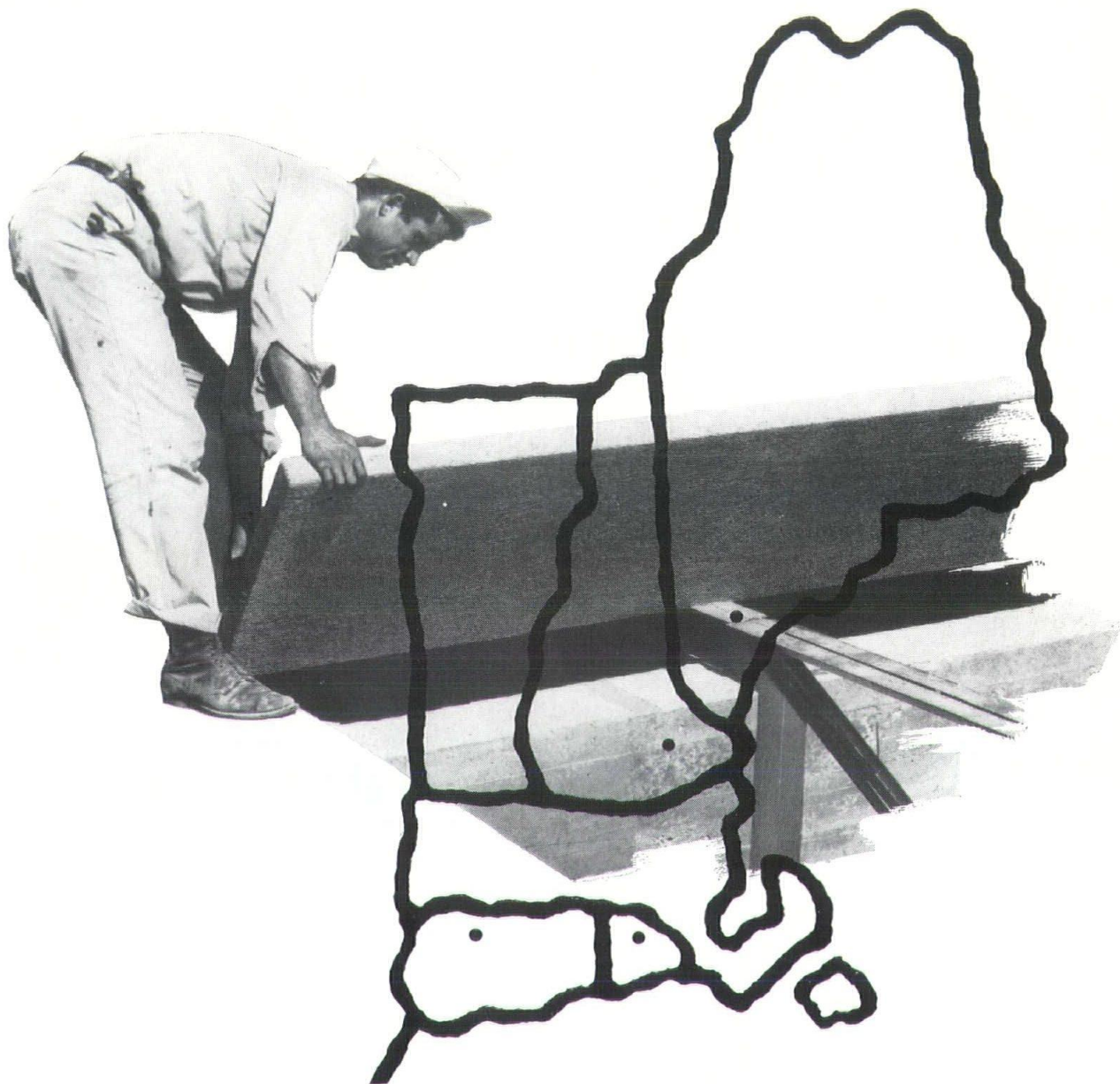
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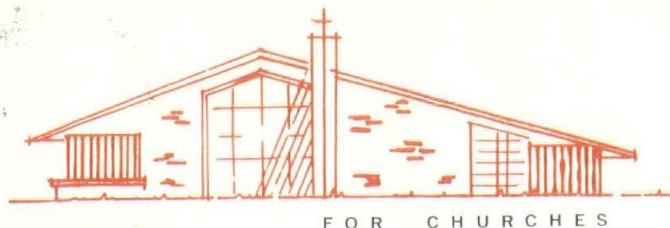


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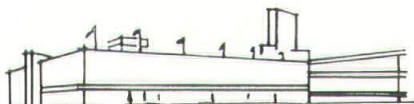
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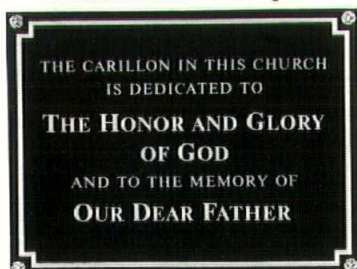


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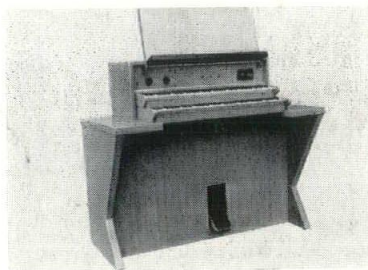
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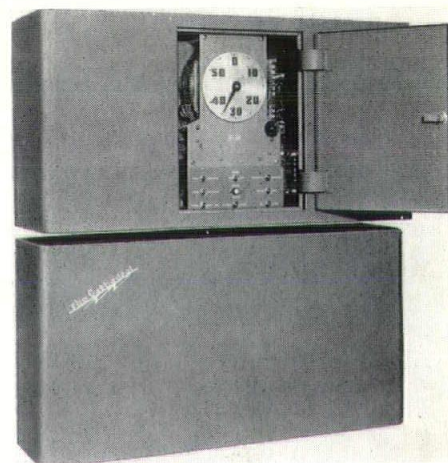


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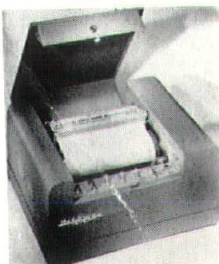
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