p/a newsletter

May 1949

- An American Standard Specification for Indiana Limestone, which can be incorporated by reference in an architect's spec., has been adopted by American Standards Ass'n., with approval by all pertinent professional and trade groups.

- This is second such standard specification for a particular material—the other being for Interior Marble. Limestone spec. is A93.1-1948; marble is A94.1-1948. Copies available through A.S.A., 70 E. 45th St., N. Y. 17, N. Y.

- Tired teachers in architectural schools, hoping for a return to "normalcy," can gain no hope from a study made by Turpin Bannister, head of University of Illinois' Architectural Dept. Proceeding from the premise that 33 architects per 100,000 population will continue to be the norm, as it has been for 60 years, Professor Bannister says that population trend figures indicate need for 28,700 architects in 1960. The 1940 census reported 21,900 and Bannister feels that half of them will be inactive by '60. Hence he figures that we will have to produce an average of 1,973 graduates per year for next 15 years. Increased use of architectural services would increase even these figures.

- Specification work sheets, prepared by Ben Dyer, associate in the firm of Faulkner, Kingsbury & Stenhouse, Washington, D. C., are available through A.I.A. headquarters in Washington. For $5.00 a set, they are a sensible way of attacking spec. writing, are streamlined, seem well worth trying. They form skeleton which can be added to or altered for each job.

- Timber resources of French Equatorial Africa are going to be tapped for American consumption this fall. U. S. Plywood announces an agreement with the Compagnie Francaise du Gabon, for fifth of the output of a 10-million-foot-a-month mill producing plywood made of Okume or Gabon mahogany, similar to "African" mahogany, but somewhat lighter in color, not so highly figured.

- At the same time the Mengel Company announced an agreement with the London Glikten Enterprises for mutual development of timber properties in Africa.

- Lustron, still leading prefabrication possibilities, has obtained another $7 million RFC loan, raising its total such borrowing to $32,500,000. The company hopes to be producing 100 houses a day shortly after midyear.

- New York State's proposed state-wide building code, approved by all technical groups called to testify, was passed by State legislature on basis of permissive rather than mandatory adoption by municipalities. When final code is ready, it can be accepted or rejected by cities in the State. It is a fair assumption that those towns which need revision most will deny adoption.

(Continued on page 2)
If you are keeping up with public housing developments, the new administration bill is S-1070, superseding S-138. New bill still has urban redevelopment measures as adjunct of housing legislation, to which most architects have objected. Urban Land Institute suggests that Title I, dealing with re-development, should more properly be called "Public Land Assembly for Housing."

New rent-control bill will not affect new construction, which remains decontrolled. Question is application of "fair net operating income" provision for existing structures. Expediter Tighe Woods says determinations "will be based on study of operating income of representative rental accommodations throughout U. S. over an 8-year period."

Conversions of existing dwellings are no longer automatically decontrolled, but the Expediter is required to issue decontrolling order when conversion results in "additional, self-contained family units."

Oak Ridge, Tennessee, having grown to town of 36,000 population, was recently made an "open" city. The U-235 extraction plant area remains restricted, but the community, which is being planned for long-range growth by Skidmore, Owings & Merrill, is now as open as any other city. New construction is going ahead.

Store Modernization Show, to be held in N. Y. week of June 19, will sponsor competition for "Best Modernized Store of Year." Entries must be through Chambers of Commerce, civic organizations, trade associations. Excellent clinics of store modernization will be held at show again this year, will attract many architects. There's much business in this field still, in all parts of country.

This month's change in architectural journals: Douglas Haskell has left "Record" to become architectural editor of "Forum."

M & M Woodworking Co., of Portland, Oregon, announces large-scale production of redwood plywood. Pointing to its split-proof cross-ply characteristic, its lightness, durability, weathering property, etc., M & M sees many possibilities for its use in standard plywood dimensions.

Another product--brand new--comes from Portland also. Western Pine Ass'n Research Lab announces Staypak, a compressed soft-wood board; hard, chemical, flame, and moisture resistant. Although compressed to 1/3 original thickness, the natural wood grain is retained. It will be marketed by members of the Association.

Alabama's Senator Lister Hill has introduced a "Voluntary Health Insurance Bill" in Congress. Any such bill, if adopted, would result in a survey of diagnostic facilities and ultimately the addition of new services of this sort. Therapeutic and convalescent hospital construction is not likely to receive any further spur than it is getting through present legislation.
When Natco Glazed Structural Facing Tile is used in school walls, partitions and wainscots, every feature becomes an advantage point that endures for the life of the building.

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Architects: See Sweet's Architectural File No. 4-A-8 for details.
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"PROOF OF THE PUDDING"

Dear Editor: I have read Mr. Tomson's article that concerns the arbitration provisions of the A.I.A. Standard Documents. Not being a lawyer I naturally cannot discuss the purely legal phases of arbitration. I would like to comment on one or two points involving contract provisions, especially as they relate to a document intended for broad national use.

Statutes relative to arbitration differ. A standard clause must try to fit all states as accurately as possible, but in certain matters it may be necessary for the local Chapters to develop standard additions or amendments to conform to local controlling statutes.

The General Conditions, Article 1, state that "the owner of the place of building shall govern the construction of this contract."

The Arbitration provision of the Owner-Architect agreement was purposely reduced to the bare statement that disputes would be arbitrated. It was felt to be undesirable to overstress the possibility of disputes when a client was engaging a professional advisor. If a dispute should arise, it should not be difficult to agree on a method. If relations had become so strained that such agreement was impossible, then it might perhaps just as well be referred to the courts, as a continuation of a professional service under such conditions would be futile.

In an agreement between an owner and a contractor, the relationship is of a different kind, the opportunity for disputes greater, and the desirability of continuing the contract in spite of disputes is greater. For this reason, a more detailed clause covering arbitration has been developed, including reference to a standard procedure.

As to the A.I.A. provision in relation to the courts, Article 40 specifically states that it does not usurp the jurisdiction of the courts, but merely states that the process of arbitration must precede court action.

Mr. Tomson states at one point, "the effectiveness of the arbitration agreement will depend upon the good faith of both parties in voluntarily complying with it."

I have always wondered why the agreement to arbitrate disputes differed from any of the other agreements covered by the contract. It is a contractual agreement which, it seems to me, is just as binding as any of the other agreements involved, and failure to live up to that agreement is as much a breach of the contract as a failure to put the correct amount of cement in the concrete, or to follow any of the other details of the general conditions or specifications.

The adoption of the principle of arbitration in the Second Edition of the Standard Documents in 1915 was a definite change from prior custom in which the architect considered himself the final authority. At that time it was felt by some that such a policy would invite disputes and constant arbitration proceedings. But it did not work out that way, and the proponents of arbitration held that a fair agreement and a frank willingness to submit the architect's decisions to arbitration would create a condition that would tend to iron out disputes before they ever reached the stage of arbitration.

A further evidence of the correctness of this contention is the fact that there are, so far as we have discovered, a negligible number of court cases involving construction contracts carried out under the A.I.A. Standard General Conditions. This can only mean that the General Conditions are clear and fair and if disputes do arise, they are taken care of by arbitration proceedings that are accepted by the two parties.

The proof of the pudding—

WILLIAM STANLEY PARKER, Chairman
Committee on Contract Documents
A.I.A., Washington, D. C.

TASTE IT AGAIN

Dear Editor: Mr. Parker's letter is a useful addendum to my article (March P/A) on the arbitration provisions found in the A.I.A. forms since it relates the views of the Chairman of the Committee on Contract Documents of the A.I.A.

There is nothing in Mr. Parker's letter that would negate the particular point made in my article that the arbitration provisions of the standard documents can and should be improved. A rereading of the article in question on this point, it seems to me, should be sufficient to establish this.

I agree that "a standard clause must try to fit all states as accurately as possible."
The solution is and should be a standard clause which accomplishes this purpose and not one which is so emasculated as to be ineffective, which, I insist, the one contained in the Owner-Architect agreement is. A proper arbitration clause would provide a much better and much safer method for the disposition of disputes than reference to the courts has proved to be in the cases which I cite in my articles.

Mr. Parker quotes out of context my statement that the effectiveness of the arbitration agreement will depend on the good faith of the parties. That quotation referred to those situations where an arbitration agreement is not legally enforceable, in which cases I stated that its effectiveness would depend upon the voluntary compliance of the parties.

The quotation has no application where a proper arbitration clause is enforceable.

I am interested in the statement that there are "a negligible number of court cases involving construction contracts carried out under the A.I.A. standard general conditions."

The law books are full of cases involving construction contracts and I assume many of them involve work carried out under the A.I.A. documents because they are widely used. There are also many cases involving Architect-Client relationships and it is my opinion that these cases are increasing and will continue to increase, unless the architect is provided with better forms.

I end as I began, that the point made in my article is not affected by Mr. Parker's letter—that the arbitration clauses in the standard documents can be and should be improved upon as shown in the documents generally. They, like all similar forms, should be revised as often as changing situations dictate.

BERNARD TOMSON
New York, N. Y.

ARBITRATION CLAUSE

Dear Editor: Regarding the column by Bernard Tomson published in the March 1949 PROGRESSIVE ARCHITECTURE, I am having copied below a revised clause on arbitration recommended by the Joint Contracts and Fees Committee of the A.I.A. for acceptance in new contracts:

"Arbitration—All questions in dispute under this agreement shall be submitted to arbitration in the City of , , , State of , , , in accordance with the rules of the American Arbitration Association."

During my many years' experience with architectural problems as solved by lawyers, I have found that the legal profession is the same as any other in that each lawyer has different opinions regarding each problem. They are far from having agreement and it may be well to have several legal contributors in place of a single contributor. Indeed, the world would be a simple place to live in if we were all in agreement on solutions of any problem.

CLARENCE B. LITCHFIELD, CHAIRMAN
Contracts & Fees Committee, N. Y. Chapter, A.I.A.
New York, N. Y.

(Continued on page 10)
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We hope that architects everywhere will take active
interest in this competition. The full program was
carried in the March issue of Progressive Architecture.
A copy of the program may be obtained from
that magazine or this sponsor.
Also available are two pieces of literature describing
specific uses of Trinity White Portland Cement.
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Address: General Portland
Cement Company, 111 W.
Monroe St., Chicago 3,
SHAMROCK, (BURP), FELLOWS

Dear Editor: Architect Wyatt C. Hedrick of Fort Worth has made a reply to Frank Lloyd Wright's declaration that the Shamrock Hotel in Houston is a monstrosity. Among other things, Hedrick said "3000 architects have reviewed the Shamrock and unanimously praised its design and exterior beauty." Just because one attends an "A.I.A. President's Reception" at the Shamrock does not indicate that one approves all one sees.

As I was one of the many, I am quite certain 3000 is an exaggerated number. I was so unfortunate as to hear not one word of praise. The top comments I overheard were: "Now I know what the inside of a j wake box looks like;" "It gives me ulcers and dysentery;" "Pralines on the walls and ceiling;" and, finally, "Burp!"

Probably there is a group that has completely lost its sense of balance—those who find greatness in this being a large portion of these.

At the same dinner where Architect Wright was awarded the gold medal there was a wholesale distribution of fellowships. The original intent of such an honor was seemingly dented. Eligibility was often based on having built up a huge office with forces able to produce gigantic projects; others honored were party-line politicians who believe A.I.A. cannot err.

Since this business of architecture has taken on new meanings, I think it proper to go back to the original intent of the fellowship awards and at the same time start a new award of "Supreme Fellow" which would include the promoter and the politician. F.A.I.A. should be something desired by a true creative architect—desired by men with architectural conviction and with fire enough to produce honest architecture and fewer store-bought Shamrocks.

ARTHUR PEHR

Fehr and Granger
Austin, Texas

"DIRTY GRAY, C. 1890"

Dear Editor: Congratulations on the presentation of Antonin Raymond's fine building in India!

The photograph of the Philadelphia Savings Fund Society building, also in the March number of PROGRESSIVE ARCHITECTURE, illustrates fairly well my principle adverse criticism of the job. When you stand in the banking room, the glass, which looks so full of possibilities from the exterior, becomes a huge framed photomural of Snellenburg's Department Store—dirty gray, c. 1890.

Obviously the designers did not consider this when designing the window, but it is a very good point to remember when using large areas of glass in old surroundings.

GEORGE C. RUDOLPH
New York, N. Y.

AIRPORT BUILDINGS

Dear Editor: The author of "Small Airport Administration Facilities" in April P/A is to be commended for the forthright manner in which it is presented. We are sure that the neophyte architect can obtain much food for thought in this dissertation of experience if called upon to prepare the subject design.

The author's conclusion sums up the principal reasons for the Civil Aeronautics Administration not attempting to stymie individual initiative by laying down set standards. We believe that the aviation industry, as well as the functional and esthetic treatment of the structures, will benefit by this freedom. However, the CAA is making
Decorative and utilitarian advantages
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... are fully demonstrated in this bottling plant of the Dr. Pepper Company, Dallas, Texas — Thomas, Jameson & Merrill, Architects. Here PC Glass Blocks provide an effective method of combating the high recurrent expense of sash replacement—a formidable consideration because of the high humidity in such plants. Besides, PC Glass Blocks lend a harmonious note to the over-all attractiveness of the structure. PC Glass Blocks eliminate sash replacements, repairs and repaintings. They keep out dust, grit and dirt. Their hollow construction—with a partial vacuum inside—gives twice the insulating value of ordinary single-glazing. Heating and air-conditioning costs are therefore reduced. There is greater indoor comfort, too, with plenty of natural daylight. Include PC Glass Blocks in your designs. They are "The mark of a modern building."

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every effort to simplify the coordination of participating users by placing an architect in each regional office to accomplish this work.

Also, work required under CAA regulations to secure federal aid for airport construction has been reduced by about 40 percent. This improvement includes extensive simplification of the application process to be followed by local sponsors for federal assistance.

It is our sincere hope that the firms whose works are illustrated in this article will continue in this field so that civil aviation can benefit by the experience which they have already gained. We can think of no other subject that will offer the architect a greater challenge for individual expression.

PHILLIPS MOORE, Director
Office of Airports, Dept. of Commerce
Civil Aeronautics Administration
Washington, D. C.

HELPFUL INFORMATION

Dear Editor: We have found Tom Creighton's articles on the various phases of office practice most interesting. His earlier comments relative to "Associates" and the comments in the March issue relative to "Partners" were of particular interest to us. It is always of tremendous help to have clearly presented information which you often agree with but have never had precisely clarified.

We trust the good work will continue. There certainly is ample material to be covered.

WILLIAM W. FREEMAN
Freeman, French, Freeman
Burlington, Vt.

"MENTAL BRACER"

Dear Editor: "Don't Overlook The Engineering Specifications" is a mental bracer for all professional designers. It makes helpful suggestions on how to improve the dissemination of ideas and that is the purpose of all the work done by those who plan on paper what is to be created out of other materials.

Too much distinction is sometimes made between plans and specifications, and the enthusiastic youth is apt to acquire a reverence for drawing with a corresponding disdain for specifications which will warp the nature of his later work.

The designer has at his disposal two tools for expression—the picture and the word. A picture is only shorthand for a wordy description and well-written specifications state that the plans form a part thereof. Free-lance writers can relieve an office of much of the repetitive work and can promote mutual understanding by standardization, but the typewritten work must be as carefully reviewed by the designers as must the craftsman's portrayal of an idea.

For the duration of the job the relationship between the designer, draftsman and writer should be very close.

JOHN W. PICKWORTH
Weiskopf & Pickworth, Consulting Engineers
New York, N. Y.

OUTSIDE "OPEN DOOR"

Dear Editor: In P/A March 1949 views, Edmund R. Purves, Executive Director, A.I.A., seemed to want to get something across—some message—but somehow it failed to reach me. I wonder how the other readers felt. Perhaps I just wasn't "tuned in." Purves mentioned something about the growth and aims of the American Institute of Architects. As far as I'm concerned, the growth and aims of the A.I.A. here in this midwestern city are no more clear than they appeared in Purves' letter.

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architects here are members of the Kansas City Chapter, A.I.A. However, records will prove that most of them are woefully inactive in the chapter and seldom in attendance at the monthly chapter meetings.

Shortly after returning home from the war, I became a partner in an architectural firm composed of young men, under 35. My partners and I desired to join the A.I.A. We and several other architects had hoped to enter and take an active part in the local Kansas City chapter. The chapter apparently had other ideas concerning admittance of young men into its ranks.

In October 1946, I wrote the chapter secretary asking for application blanks for admission to corporate membership. The blanks were not sent to me, nor was I afforded the courtesy of a reply. Many months passed and during telephone conversations with the secretary, I learned, or was told, that the membership committee could not act until investigations were carried out. I repeatedly pointed out that the committee could hardly investigate or act upon us individually when they hadn't even sent us formal application blanks on which we could set down our names, ages, education, and other qualifications. How could a membership committee possibly investigate or check our qualifications when no formal applications had been tendered?

Finally, late in 1947, I wrote the national executive secretary telling of our plight. At this point the local secretary wrote me a terse letter enclosing application blanks for junior or associate memberships. These blanks were returned immediately. In our letter we stated that we felt qualified and entitled to associate memberships—without a doubt (architectural students can obtain them), but we were all graduate architects and all registered in the State of Missouri, and principals in a firm—we felt entitled and qualified for corporate memberships and it was for corporate memberships that we wished to apply.

No corporate membership application blanks were ever sent to us, so here in 1949—we have not yet been able to make application for membership in the A.I.A.

So, where is the opened door Purves talked of . . . “After the A.I.A. had opened the door for youth, no one seemed to want to walk through.” The door is not opened out here and I certainly don't feel inclined to break it down.

JAMES INGRAHAM CLARK
Kansas City, Mo.

CURTAIN TALK

Dear Editor: During 1948 the architectural profession and the entire building industry of Czechoslovakia underwent a change in their organization. To a considerable degree the building industry was nationalized, which meant that all the important construction firms (their offices, personnel, works) were declared branch offices of the new National Building Trust.

In practice, this meant that in each town there was a fusion of several construction firms, or small builders, into one larger outfit. The government then equipped this outfit with concrete mixers, trucks, elevators, and all sorts of modern construction and office equipment (which the individual firms could hardly afford in previous years). The builders are now paid by the month, plus some “efficiency” fees on top of that. While the system is bad for a few “big shots” among the speculative builders, it seems welcomed by most of the little firms who did well only seasonably.

Somewhat similar fate overtook the architectural profession. The government grouped architects and planners into an organization called STAVOPRO-

(Continued on page 16)
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MAY, 1949 15
JEKTI (a planning body). Its duty is to see to it that all cities and villages have redevelopment and regional plans, and that new buildings are planned by competent bodies of architects, rather than by individual men as before. The JAVOPROJEKT maintains a large research staff which prepares plans for apartments, schools, hospitals, agricultural buildings, and almost every type of building that is to have an important part in the Five-Year Plan. The research division is expected to produce a new architectural vocabulary derived from local building materials and techniques, duly respecting the limits and shortages of this small and relatively poor country.

Aside from the research staff in Prague, every larger town will have a local JAVOPROJEKT consisting of 10 to 20 people. This is an advance in bringing architecture closer to the people, because prior to the war over 90 percent of architects lived and worked in Prague, the capital city of the Czech republic.

Jan Reimer,
Tabor, Czechoslovakia

OFFICES DIFFER
Dear Editor: Mr. Creighton's articles on various phases of Office Practice are definitely of interest to me, and I should think they would be of general interest to the profession. In talking with our men at the A.I.A. Convention, I was struck by the differences in the practice of architects' offices and feel that articles on this subject are of real value.

Walton Faulkner
Faulkner, Kingsbury & Stenhouse,
Architects
Washington, D. C.

FILING CATALOGS
Dear Editor: Manufacturers' catalogs have always been a headache in any office. We have simplified the problem in ours.

Those catalogs which bear an A.I.A. file number and are of a reasonably standard file size are placed in our catalog file and serve as a ready reference in specification writing and design. Those which do not are relegated to the wastebasket without much ado.

We wonder how many other offices follow the same system.

Charles N. & Selig Whinston
New York, N. Y.

BUILDING ADVANCE
Dear Editor: I was glad to see the publication of an authoritative article on light-gage steel construction in March P/A. I hope your readers will make use of the type of structure discussed in the article, because it is a beneficial and important advance in building. Architects should carefully study the implications of light-gage structures in their field. It should be remembered that the airplane, so often used as an example of "functional beauty," is essentially a light-gage metal structure...

The publication of the "Specifications" and of the "Design Manual" by the A.I.S.I. has removed the last justification for all engineers for the avoidance of light-gage steel members. Now that, thanks to P/A, architects' attention has been called to it, we can hope that this material will be employed to the extent it deserves, due to its excellent characteristics so ably discussed in B. L. Wood's article.

Paul Weidinger
Washington, D. C.
It no longer matters how people move around in an office building. They can come into the lobby in droves; go down for a snack in bunches; or come out of sales meetings en masse—anytime! They can still have good elevator service. For each of the 6 AUTOTRONIC Traffic-Timed ELEVATORING programs has been engineered to handle all traffic surges within its pattern—automatically! And it doesn’t matter how sharp or heavy the surges are, the AUTOTRONIC system will take care of them and re-balance itself without any assistance from the starter.

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Address: Otis Elevator Company,
260 11th Avenue, New York 1, N.Y.
THE A.I.A. IN HOUSTON

Most successful convention of the A.I.A. to date—for large attendance, serious interest in professional seminars, and debate through important business sessions—was the national meeting late in March at Houston, Texas. Add to these a spirited contest (unprecedented) for various Institute offices, plus a characteristically candid address by Frank Lloyd Wright, to realize the impact for those attending. Visual fills were the display of winners of the Institute’s first National Honor Awards competition (see photos at left) and a show of modern work in Mexico.

The seminar topics, Architecture for the Atomic Age and Color in Architecture, were pursued through panel discussions during the four days of the convention. Papers offered were uneven in quality and interest, but constant attendance reflected a growing interest in this feature of A.I.A. meetings.

Implications of atomic power for planners of cities and designers of buildings were discussed by Rear Admiral W. S. Parsons, Major General Philip B. Fleming, Social Scientist Philip M. Hauser, and Commissioner Sumner T. Pike of U.S. Atomic Energy Commission. The big difficulty all the speakers assembled by Chairman James R. Edmunds, Jr., seemed to have was in determining whether they were talking about design for atomic power warfare or peacetime utilization of atomic energy. Commissioner Pike summed it up best when he concluded:

"I would suggest that you stop worrying about building atomic bombproof buildings, or about putting factories underground—except for those few installations which the national defense may mark as priority targets—and keep in mind that our strongest defense or the best offense in either a cold war or a hot war is the healthiest and best educated population and the most efficient industrial machine. You may increase the reinforcement in industrial structures and bridges, thickening the concrete and putting in cross-bracing in these and ordinary commercial buildings. You will want to use noninflammable materials, but you need not go beyond this. Mind you, I am not saying that the atomic bomb will never be used—only that there is a better defense against it than you can afford to build."

(Continued on page 20)

Institute Award for Best Residence completed since January 1, 1945, by an A.I.A. corporate member went to a Marin County, California, house by Fred Longhorst, Architect, San Francisco. Jurors were (left to right) Chairman Bogner, Architects Dinwiddle and Komrath, Editors Ford and Stowell. Indoor-outdoor planning was praised.

Institute Award for Best School completed since January 1, 1945, by an A.I.A. corporate member went to the elementary school at Corona del Mar, California (left) by Marsh, Smith & Powell, Architects, Los Angeles. Jurors were (left to right) Chairman Hook, Dr. Hamon, Architect Rex, Dean Longford, and Architect Smith.
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Young eyes in this Portland schoolroom have a far better chance, thanks to this well-designed lighting installation. Suspended on 12" stems these Litecontrol fixtures are arranged in two continuous rows of 24 feet each. Illumination at desk level is strong, even and without glare—features that mean easy seeing, less fatigue and better marks.

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MAY, 1949  19
Progress Report

(Continued from page 18)

mable materials in all structures, especially dwellings. But it will be the rarest case in which you will greatly change a building design solely for reasons of defense against atomic bombs if the change interferes with the primary function of the building, or if the change results in a burden on the user which lowers his ability to do a job that is important to the country. "Most of the things that help make a building resistant to the effects of atomic bombs, or which will minimize the casualties of the personnel within the buildings, are things you do every day. Additional things that our cities should do, such as the designing of gas, electric, and water distribution systems to minimize disruption, make sense for reasons other than the hazards of atomic bombs. Most of our great cities could well study these services with a view to improving them. "We all should keep in mind, in facing all of the problems of the atomic age, that the things that make America great in peace are the things that make her strong in war. First is that our people have a life worth defending. This and the things that flow from it are the best possible weapons in a cold war. They make up our war potential when peace is lost. To design for peace is our best defense."

The color seminar sessions ranged from elementary talks about the basis of the color circle and the color solid to technical discussions. Chairman Waldron Faulkner had assembled an excellent panel of speakers including Physics Professor Isay A. Balinkin, Colorist Faber Birren, Color Photography Expert Ralph M. Evans, Color Consultant Carl E. Foss, and Colorist Julian E. Garnsey. Architects who attended came away from the sessions feeling that they had learned much. Discussions following the talks were much freer than they have been in past seminars, though one delegate sadly admitted, "I've been away from school so long that I've forgotten how to learn."

Business sessions of the convention covered many matters—the most controversial being a two-day debate on increase of dues. The final decision was that the Board shall be allowed to increase annual dues to new figures (as the budget dictates) up to $50 for most of the corporate members; up to $25 for those exempted or certifying they earn annually less than $5,000 net. The tenor of the delegates, however, was willingness to pay dues provided a constructive and productive program is to be financed in that way.

Contests for all major offices developed at this convention, for the first time. Prior to the 81st annual session, Dean William W. Wurster of M.I.T. and Wurster, Bernardi & Emmons, of San Francisco, and Ralph T. Walker, of Voorhees, Walker, Foley & Smith, of New York, were nominated for president to succeed Douglas W. Orr, New Haven. Marion Manley, Coconut Grove, Florida, and Glenn Stanton, Portland, Oregon, were nominated for vice-president. A large number of candidates nominated for second vice-president was reduced before voting to Pietro Belluschi, Portland, Oregon; Kenneth E. Wisschemeyer, St. Louis; Paul Gerhardt, Jr., Chicago; and Walter W. Hook, Charlotte, North Carolina. Clair W. Ditchy, Detroit, and Roy N. Thorshov, Minneapolis, were both nominated for secretary but the office of treasurer was uncontested. After vigorous campaigning through the first two days of the convention, the results of the election were: Ralph T. Walker, president; Glenn Stanton, first vice-presi-

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KENNER, LOUISIANA

(Continued on page 22)
ANNOUNCING

Improved daylight control
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with special
PRISOMATIC GLASS BLOCK

A NEW SUNSHINE prismatic block with a new standard of brightness performance is now available for use in unusually bright sun exposures. It reduces panel brightness below the best previous performance, yet it maintains a surprisingly high level of task brightness. The result is the lowest brightness ratio yet produced between fenestration and task.

Through better light distribution, this new block narrows the spread between panel brightness and task brightness. It also narrows the spread between minimum task brightness under an overcast sky and maximum panel brightness under severe sun exposure.

When used in the standard Insulux Fenestration shown at right and lighted by a 500-foot-candle overcast sky (an average overcast day), it provides an average task brightness in a typical school classroom of 21 foot-lamberts, or an average task illumination of 30 foot-candles.

This block is called Insulux No. 352. It does not replace the No. 351 block, millions of which are now in use in the Insulux Light Directional Fenestration. Instead it answers a demand from school administrators, architects and illuminating engineers for a fenestration of still lower brightness ratio for certain severe sun exposures.

Ideal for southern California, the southwest and the Rocky Mountain states where illumination levels are higher and hours of sunshine are longer, this new block has the same appearance as the No. 351 (except for lower brightness). It can be used in the same building with the No. 351. For schools and other buildings oriented with the compass it can be used on the west and south with the 351 on the east and north, if the architect so desires, or on the east, south and west with the No. 351 on the north. For classrooms not oriented with the compass, it is ideal for southeast and southwest exposures.
dent. Kenneth E. Wischmeyer, second vice-president; Clair W. Ditchy, secretary; Charles F. Cellarius, Cincinnati, treasurer. In addition, Arthur C. Holden, New York, was named regional director for New York, defeating Henry V. Murphy, Brooklyn; and Wilbur H. Tusler, Minneapolis, was named regional director for North Central States, defeating Thomas P. Ellerbe, St. Paul. Although the group supporting a slate headed by Dean Wurster, calling themselves the "younger, progressive element" of the Institute, lost in a final vote of about 1 to 3, the results were not considered a defeat for progress by either camp. The fact that a contest occurred—and probably will occur again—is in itself a victory for those who felt that the Institute was becoming set in its ways. Many members were startled when about a fourth of the delegates to a convention, working in the caucus system and in some cases voting by blocs, went against the "organization" candidate for president.

It is assumed by many that President Walker, himself no reactionary, may recognize the need for younger voices on the Institute committees and at policy-making level (the present lack having caused the "split" in voting) and take steps to correct the situation. In addition, it would be logical to find one result will be greater activity among younger members of local chapters. It seemed to be agreed among younger delegates that reforms in other practices of the Institute—probably to become future convention issues—would more successfully be instituted at chapter level, than carried to the national body.

In its first Honor Awards competition, the Institute required an original screening by chapters, each permitted a limited number of entries. With this system, some chapters offered no submissions (New York Chapter, for one) and the total of entries was relatively small. The Institute, "desiring to encourage the appreciation of excellence in Architecture and to afford recognition of exceptional merit" in current work in the United States and its territories, began this year with Awards for the best School and best Residence built since January 1, 1945. Additional Awards for other building types will be offered as the program expands in future years. This event was arranged by a committee headed by Albert F. Heino, Chicago, and the two Awards were conferred by separate juries.

The Jury for Schools was composed of Chairman Walter W. Hook, Charlotte, North Carolina; Howard D. Smith, Columbus, Ohio; John L. Rex, Los Angeles; Dr. Ray L. Hamon, U. S. Office of Education, Washington, D. C.; and Dean Ernest Langford, Texas A. & M. College Architectural Department.

They selected the elementary school at Corona del Mar, California, by Marsh, Smith & Powell, Los Angeles (See April 1948 P/A). The Jury also conferred Awards of Merit on John Lyon Reid, San Francisco; Maynard Lyndon, Los Angeles; Daniel, Mann & Johnson, Los Angeles; and Perkins & Will, Chicago, for schools each had designed and completed.

The Jury for Residences was composed of Chairman Walter F. Bogner, of Harvard Graduate School; Karl Kamrath, Houston, Texas; John Dinwiddie, San Francisco; Kenneth Stowell, Architectural Record; and Katherine Morrow Ford, House & Garden.

They selected a two-bedroom house in Marin County by Fred Langhorst, San Francisco, for "best interpretation
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Photographs of Mexican architecture comprised an additional show at the convention. Sr. R. Alvarez Espinosa, representing the Mexican Ministry of Education, arranged the exhibition of several hundred examples of the style now favored in Mexico, principally schools, hospitals, housing, and city planning. This was invited particularly because a post-convention tour to Mexico had been scheduled for many of those attending the Texas meeting.

Sight of Frank Lloyd Wright wandering about the lobbies, holding press conferences, and finally receiving his Gold Medal at the annual banquet was part of the enjoyment of the convention. He displayed dignity, grace, wit, and as much modesty as he ever allows himself. The ovation he received at the banquet must have warmed his heart as it did the hearts of those who had worked to obtain this honor for him from the architects of his own country. (At times during the convention it seemed that everyone, including Joseph D. Leland, of Boston, claimed credit for accomplishing this.)

"No man climbs so high or sinks so low that he is not eager to receive the good will and admiration of his fellow men," Wright assured those assembled at the banquet in his honor. "He may be reprehensible in many ways, he may seem to care nothing about it, he may hitch his wagon to his star and however he may be circumstance or whatever his ideals or his actions, he never loses the desire for the approbation of his kind.

"So I feel humble and grateful. I don't think humility is a very becoming state for me . . . "I don't know what change it is going to effect upon my course in the future. It is bound to have an effect. I am not going to be the same man when I walk out of here that I was when I came in. Because, by this little token in my pocket, it seems to me that a battle has been won . . . "Well, anyway, it is very unbecoming on an occasion like this to boast. But I do want to say something that may account in a measure for the fact that I have not been a member of your pro-
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fessional body, that I have consistently maintained an amateur status.

"Long ago, way back in the days of Oak Park, I set up a standard of payment for my services of ten percent. I have consistently maintained it. I have always felt a competition for the services of an architect, who to me is a great creative artist, was a sacrilege, a shame, and pointed to history to prove that nothing good ever came of it. And I think nothing good ever will come of it.

"Also, I think that to make sketches for anybody for nothing, to tender your services, to hawk yourself on the curb in any circumstances is reprehensible.

"I know the ideals of this Institute very well. I took them to heart years ago, and believe me, with this Medal in my pocket, I can assert truthfully that never have I sacrificed one iota of those ideals in any connection whatsoever . . .

"I have spent a good many years of

my life hoping somebody would come and give me something to do. And every job I ever had hit me out of the blue on the back of the head. Now, that's true.

"So, this Gold Medal—let's forget all about design, let's forget all about contributions to construction and all the rest of it—I feel I can stick it in my pocket and walk away with it just because I sat there waiting for a job.

"Now, of course, architecture is in the gutter. It is! I have heard myself referred to as a great architect. I have heard myself referred to as the greatest living architect. I have heard myself referred to as the greatest architect who ever lived.

"Wouldn't you think that ought to move you? Well, it doesn't. Because in the first place, they don't know. In the next place, no architect, or in the sense that a man now has to be an architect, ever lived. And that's what these boys in front of me don't seem to know . . .

"What must an architect be if he is going to be really one worthwhile, if he is really going to be true to his profession? He must be a creator. He must perceive beyond the present. He must stay pretty far ahead. Well, let's not say that because we can all do that.

"But he must see into the life of things if he is going to build anything worth building in this day and generation . . .

"Well, now, we are prosecuting a cold war with people who declare with a fanatic faith, that is pitiful, in the have-nots. We declare a faith in the "haves" when we act. We declare a faith in the union of something beneficial to both the "haves" and the "have-nots" when we talk. When are we going to practice what we preach? When are we going to build for democracy? When are we going to understand the significance of the thing ourselves and live up to it? When are we going to be willing to sit and wait for success? When are we going to be willing to take the great desire for the deed . . .

"We have got the kind of buildings we deserve. We have got the kind of cities that are coming to us. This capitalistic city of which Houston is an example. We did it. It came to us because we are what we are, and don't forget it. We put ourselves on a hill here, in a highlight, we talk about the highest standard of living the world has ever seen, we profess all these things and we don't deliver.

"Why we don't isn't the fault of institutions. It is not the fault of any class. It is not the fault of the big boys that make the money and make the blunders and shove us over the brink, like this out here that we spoke of a minute ago. How would they learn better? How is the architect who built the building going to know any better? How are they going to find out?

"They can only find out by your disapproval. They can only find out by your telling the truth, first to yourselfs and then out loud, wherever you can get a chance to tell it . . ."
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EMBOSSED LINOLEUM—what are its characteristics?

Embossed inlaid linoleum is one of the most distinctive types of linoleum. Embossing gives the pattern a third dimension which creates an appearance of depth.

Rich and variegated coloring also contributes to the distinctive appearance of embossed inlaid linoleum. The unusual coloring combines with the embossing to provide opportunity for the architect to work out floor treatments that are not practical in other types of linoleum and resilient tile flooring materials.

Decorative Advantages

The patterns of embossed inlaid linoleum range from old-world brick and tile effects to formal classic and modern decorator styles. Design elements are repeated at intervals that vary from six inches to fifty-four inches. Patterns can be used singly over the full floor area, or they can be combined with other types of linoleum for custom designs.

Embosed inlaid linoleum patterns are often specified when high styling is of prime importance in the floor. Many of the patterns are suitable for fashion shops, smart restaurants, and similar places where the floor plays a major role in the architectural style of the interior.

In remodeling work, where the linoleum is to be laid over an old floor, an embossed pattern will tend to break up high lights and thus help to conceal slight irregularities in the subfloor.

Armstrong's Embossed Inlaid Linoleum is made in twenty-six patterns. All colors have been styled for harmony with other types of Armstrong's Linoleum and with colors used generally in interior decoration.

Light reflection values in embossed inlaid linoleum patterns range from 5% to 36%. Thus, patterns can be selected to help in the over-all light requirements of the area in which the floor is to be installed.

Like other types of linoleum, embossed patterns should not be specified for installation over concrete subfloors in direct contact with the ground because this flooring is harmed by the alkaline moisture in such subfloors.

Product Advancements

Embosed inlaid linoleum is an exclusive Armstrong product. It is made in an entirely different manner from other types of linoleum. In the manufacture of plain, jaspe, and Marbelle® types of linoleum, the mix is compressed and keyed to the backing as it passes between pairs of heavy calender rolls. Embossed linoleum is not calendered. Instead, the mix is finely granulated and sifted through stencils onto the backing material. This process makes it possible to produce the color mottling that helps to give a textured appearance to the finished product. As many as thirty-eight colors are skillfully blended together in the mix for a single pattern.

Beyond its decorative qualities, the mottled coloring also has a practical advantage. It helps conceal dust and footprints on the surface of the floor.

The illustrations on the opposite page help to show how embossed linoleum is made. The linoleum mix is sifted down through the stencils onto the felt or burlap backing which has already received an adhesive coat. Then it is compressed and bonded to the backing by a series of giant hydraulic presses. The repeated pressings form the granulated mix into a dense, unified sheet. The top face of the final press has an embossing plate which depresses parts of the design. The rest of the design stands out in relief.

The depressed parts of the design in Armstrong's Embossed Linoleum are rounded and have sloping sides. This development makes a floor of embossed inlaid linoleum easy to keep clean. The sloping or "streamlined" embossing prevents dirt from catching in the depressions of the pattern.

The decorative brick and tile effects in many embossed inlaid linoleum patterns enable the architect to tie in linoleum floors with old-world interior styling. Here, a custom-floor design has been created by combining bands of plain linoleum with the embossed pattern.
In the illustration at right, two of a series of hydraulic presses used in the manufacture of embossed linoleum are shown. Under the repeated pressings, the granulated linoleum mix is formed into a dense, unified sheet which is highly resistant to wear. The top face of the final press has an embossing plate which depresses parts of the design giving it a third dimensional effect. After it leaves the presses, the linoleum moves along to the maturing stoves where it is hung in festoons to cure. Scientifically controlled in each step of its manufacture, Armstrong's Embossed Inlaid Linoleum has uniform qualities of wear resistance, smoothness of surface, and resilience.

Embossed inlaid linoleum patterns are made by sifting the finely granulated mix through stencils onto the burlap or felt backing. Each color of the pattern extends through the full thickness of the mix. As many as thirty-eight colors may be used in a single design. The textured effect which is the result of the way the various colors and shades can be blended in this type of linoleum adds to the richness of the patterns. The variegated color tones also tend to hide dust and footprints on a floor of this material.

Gauges and Backing

Armstrong's Embossed Inlaid Linoleum is made in two gauges—Heavy (\( \frac{1}{8} '' \)) and Standard (\( \frac{3}{32} '' \)). Heavy Gauge is made with a burlap backing. Standard Gauge has an Armofelt® backing. Armofelt is an exclusive Armstrong development made of new cloth fibers saturated with a clear resin. Both gauges are made in rolls six feet wide and up to ninety-nine feet in length.

Production schedules of embossed inlaid linoleum do not always permit a free supply of all patterns in which this material is made. Before specifying a particular embossed pattern, architects are advised to inquire about its current availability. This information, as well as samples, literature, and specifications for any of Armstrong's Resilient Floors, can be obtained from any Armstrong District Office or direct from Armstrong Cork Company, Floor Division, 8905 State Street, Lancaster, Pennsylvania.

Embossed inlaid linoleum is often specified for quality apparel shops, beauty salons, and similar establishments where high-style floors are required. Classic and modern embossed patterns provide effective decoration in linoleum floors which are both inexpensive and durable.
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CECO STEEL
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There's more to this hole than meets the eye

This turtle-necked porthole is a king-sized view of the tube hole in a Trane coil fin. A coil of average size has about ten thousand of these holes in it, and the holes are, by far, the most important factor in the design of a successful heat exchanger.

In fabricating a coil, fins are aligned, tubes inserted through the orifices, and expanded into a perfect, permanent, solderless mechanical bond with the shoulder of the orifice. Note in the illustration (enlarged from an unretouched photograph) how the shoulder has been designed for its job—broad, flat and smooth.

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For raceways that are exposed, concealed or in concrete, you can't beat ELECTRUNIT E.M.T. Get all of the facts from your nearest Steel and Tubes Representative... or write to:

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MAY, 1949 39
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Roddiscraft cupboard door stock is designed especially to eliminate wasteful cutting. This sturdy 3/4" panel is manufactured in widths of 12", 14", 16", 18", 20", 22", 24" and 26"; and in lengths of 48", 54", 60", 66", 72", 78", 84" and 96". All Roddiscraft warehouses carry a complete line of cupboard door stock. Order the sizes which will cut most economically for your installations. Prompt delivery to any location.

Roddiscraft cupboard door stock is a quality product in the well-known Roddiscraft tradition. Full length edge strips of Aspen or Yellow Poplar are bonded to a well-seasoned staved Aspen core. Hardwood 1/20" crossbands and sound Birch 1/20" faces complete the five-ply assembly which is bonded with water resistant resin glue by the most modern hot plate press methods. All stock is belt sanded to a smooth finish at the factory.

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MAY, 1949 53
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You also get a floor that's most practical from a construction standpoint. Bruce Blocks can be laid in mastic directly over concrete. Installation is fast and economical. Where pre-finished Bruce Blocks are used, no sanding or finishing on the job is required. And you get the finest finish ever given a hardwood floor!

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Structural Engineer: FRED N. SEVERUD, New York City
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‘Incor’ Ready-Mix Concrete: ROAD MATERIAL CORPORATION, Greenridge, S.J.

WITH 34,000 families already living in 31 apartment projects ... with 21,000 apartments now under construction ... and with 11 projects now in the planning stage, the New York City Housing Authority is setting the pace in a $750,000,000 city-wide home-building program. Sound planning and efficient administration have wrought something approaching a miracle under our very eyes, converting slum areas into healthful, modern housing and raising the standards of life and living throughout the City.

This greatest housing program of all time goes ahead at top speed, winter and summer. To maintain schedules through the cold-weather months, the Contractor on South Beach Houses, Staten Island, switched to ‘Incor’ 24-Hour Cement for superstructure concrete. Results: (1) Forms stripped 3 days sooner ... faster form re-use, fewer forms needed for high-speed concreting; (2) 60% saving on heat-protection expense ... a big economy factor with coke at about $25. a ton!

Any season, any type of job, dependable ‘Incor’ high early strength assures maximum job speed at minimum cost.

The latest of the vast projects that are fast changing New York City's East River area—preceding this were the great housing projects, Peter Cooper Village and Stuyvesant Town some blocks to the south (built and occupied), and the headquarters for the United Nations (now under construction) eight blocks to the north—this new center for health care, research, and education will occupy four entire city blocks—11 acres—between First Avenue and Franklin D. Roosevelt Drive bordering the East River. Though the group is a private institution, certain activities such as clinical work of third- and fourth-year undergraduate students are worked out in conjunction with Bellevue, New York city hospital, which immediately adjoins the site on the south. With the eventual completion of the Veterans Administration Hospital, in most of the block south of Bellevue (the site was recently approved by President Truman), the combined complex will cover about 40 acres.

Four major elements constitute the interrelated and joined building masses that will make up the N.Y.U.-Bellevue Center—the 20-story, 600-bed University Hospital, running east and west a little north of the center of the group; a 4-floor Institute of Rehabilitation and University Clinic, north of the Hospital; the College of Medicine and Post-Graduate Medical School, with an Alumni Hall in front of it, that joins the Hospital on the south; and a 16-story Hall of Residence at the southeast corner of the group that will contain approximately 300 rooms for students, interns, residents, fellows, and key personnel. Space at the southwest corner of the site has been allocated for an Institute of Forensic Medicine, which the City of New York plans to build.

The notable circulation scheme worked out within and between these several elements of the plan, both horizontally and vertically, is shown in the exploded drawing on page 60 and the detailed floor plans on the subsequent fold-out pages. Orientation of those buildings in which persons will be housed for extended periods, namely the Hospital and the Residence Hall, is to the north and south (main axis east-west) to provide as many rooms as possible with sun and view. By far the majority of bedrooms in the Hospital face south, with most of the north face occupied by service, treatment, and
waiting rooms, etc. The seventh floor of the Hospital (marked on the model by a recessed wall at this level) is a mechanical floor, where air-conditioning and ventilating machinery and maintenance shops are located. Hospital floors above this level have structural projecting sunshades above southern windows to guard against excessive summer sunlight. Floors of the block below this level house public rooms and administrative offices (ground floor and part of second floor), or laboratories and research departments.

Road and walkway entrances to the main portions of the Center are carefully separated. An entrance and turn-around off First Avenue serves the Medical School and the visitors’ entrance to the Hospital; another, further north, approaches the Clinic and Rehabilitation Institute. At the north end of the group, an off-street drive adjoins the entrance to the Rehabilitation Institute. Service and ambulance courts for the Hospital have separate provision with entrance opening off Franklin D. Roosevelt Drive to the east, while yet another entrance serves the Residence Hall off 30th Street.
Looking south from 34th Street along Franklin D. Roosevelt Drive. At right, the Hospital mass with its north projecting elevator-service shaft towers above the Clinic and Rehabilitation Institute in foreground. At extreme left in distance is the 16-story Residence Hall. The low building at center is the east wing of the Medical School.

One cannot but wonder where all of this traffic will go after it has brought people to the Center. The site plan includes only nominal parking space. About all that can be said on this point is that there were no funds available for extensive parking facilities, and it simply points up the age-old problem of whether the city or the private owner must assume this responsibility. There is little question that the Center development will further congest a traffic condition which in this area is bound to become more aggravated as the years go on. But to state this problem is not to be critical of either owners or architects: it is hardly their fault that the job is not undertaken by some master plan for New York. Within the limitations of the stated problem, they have done an admirable job. And it hardly needs saying that the new Center will be an enormous urban improvement over the miscellany that has littered the site.

Working drawings are fast going ahead, but it is impossible yet to state much about the detail of the structure. A steel frame, concrete floors, probably gray brick for exterior wall surfacing, is about as far as one can go at the moment. Still being researched are the problems of heating and air-conditioning, of finish materials, type of sash and glazing. Unusual in any big-city project is the pleasant landscaping that the architects have developed for the site. An enclosed Founders and Patrons Court between wings of the Medical School and the Residence Hall will offer a quiet retreat from city noises; Hospital patients will be able to look down on a planted court some two blocks in extent, and grass and trees are indicated for the entire perimeter of the site.
university hospital

At the third-floor level, the Hospital is made up chiefly of clinical research laboratories, seminar-library rooms, and offices. The elevator shaft projecting from the north wall continues for the full 20-story height of the building (see photo on page 59).

On the second floor are the radiology department and central labs; neurosurgery, surgical specialties, and neurology and psychiatry laboratories come at the fourth-floor level; the fifth-floor level is given over to obstetrics, gynecology, and surgery; and on the sixth floor is the central surgical supply area, pharmacy and photography departments, and locker rooms for personnel. The seventh floor is a mechanical floor; and above this level are the operating rooms, typical nursing floors, and the top, or recreation floor shown on the facing page.

rehabilitation institute

institute of rehabilitation and university clinic

The Clinic occupies the first two floors of this northern-most wing of the group and includes examination rooms, doctors' offices, cystoscopy, eye clinic, dental clinic, minor operating rooms, etc. The two upper floors house the Institute of Rehabilitation, including treatment rooms, physical therapy, corrective gyms, etc.; and (on the floor shown here) vocational and occupational therapy departments.
This floor plan shows the typical single-room floor plan, with space for 20 residents. On the 15th and 16th floors there are a few suites, each consisting of living room, bedroom, and bath.

Cinder-block partitioning is independent of structure and occurs at columns or at midway points, allowing for great flexibility in size and use, ranging from half-bay units about 10'-6" x 18'-0" in the front portion of the building up to the classroom labs of 32' x 42' in the rear wing. Elevators, toilet rooms, etc., are centrally located.
In reviewing a project as gigantic as this Medical Center, the full detail of planning can hardly be covered; but plans on the preceding pages give a good picture of the precise interrelationships, in both horizontal and vertical planes, that interlock the various units into a functioning mechanism. At the top of this page are a few of the specialized upper floors of the Hospital block, as well as the more or less typical nursing-unit scheme. The eighth floor is the main operating room floor; ninth and tenth floors form the obstetrical department; on the eleventh and sixteenth floors are 74-bed nursing units made up of four- and two-bed patients' rooms; twelfth, fifteenth, and seventeenth floors consist of 67-bed units with four-, two-, and single-bed rooms; and the thirteenth and fourteenth floors are entirely made up of private bedrooms, with space for 36 patients each. The eighteenth floor is an in-patient rehabilitation floor; the nineteenth is a 40-bed psychiatric unit; and the top or twentieth floor plan includes a rehabilitation patients' recreation area, staff dining room, and a Hospital patients' library and recreation space, including a sun deck.
Air view of Founders and Patrons Court, surrounded on west and north by wings of the Medical School with, at the southeast corner, the Residence Hall (right of photos above and below). Connecting, low wings are made up of (on the south) a dining hall-cafeteria and (on the east) the Residence Hall lounge.

hall of residence

Ground and typical floor plans of the Residence Hall are shown on the two fold-out plan pages preceding. This prominent building at the southeast corner of the group is 16 stories in height and includes living accommodations for some 300 undergraduates of the Medical School, research fellows, interns, and residents. A lounge, dining hall, and recreation room are part of the plan scheme. Like the main hospital block, the Residence Hall is equipped with projecting structural fins above the southern window bands for summer sun control. While the building is apart from the busier portions of the Center, passageways provide undercover circulation from the Residence Hall to all other units of the group.
alumni hall

The six-story Medical School faces west on First Avenue and immediately adjoins the first six floors (chiefly labs) of the Hospital (left of photo below). Research laboratories, departmental offices, animal institute, and seminar rooms for preclinical students are on the upper floors of the Medical School block. Main instruction wing extends to the rear of the north-south school building, toward the river, and includes the medical library as well as classrooms. Directly in front of the school and connected to it by a passageway is the two-story Alumni Hall, including three lecture rooms seating 150 each (one of these is at ground floor level) and an auditorium seating 500. The big hall will be used for public medical and health lectures as well as for school purposes. Students arriving for an early-morning lecture can enter Alumni Hall and proceed to the upper floor by means of stairways at either end of the entrance lobby (Historical Hall) without entering the main school building.
Window Wall along corridor of test building is made up of the various types of fenestration which are being studied for use in the entire Medical Center.

Photos: Gottscho-Schlesner

Biochemistry Laboratory: full 21-foot bay width; standard 18'-2\(\frac{1}{2}\)" depth. Four-man laboratory, with central stand-up benches, supplied from ceiling lines.
The architects have gone to extraordinary lengths to research the problem of laboratory design. Witness the photographs of laboratories shown here, which are full-scale mockups of typical conditions, including all equipment, which comprise an actual little test building that has been constructed on a free corner of the Medical Center site.

In the corridor, a wall of continuous windows is set up to study and test the various types of sash and glazing which are scheduled for use in different parts of the development—double-hung windows; in-opening sash; casements; industrial-type fenestration, etc. At the other side of the mockup building are three typical laboratories—one (a biochemistry lab; typical 4-man setup) occupying the entire 21-foot bay between columns (depth: 18'23/4’); the other two—a physiology lab and a pathology unit—being worked out in a half-bay (10’-6”) scheme, with a partition dividing the structural bay midway between columns. These smaller labs constitute typical 2-man units. The 18’-23/4” room depth (hence, framing bay) was determined because it is satisfactory not only for working laboratories but for patients’ rooms which occur above lab areas in the Hospital.

While these mockups include all equipment, service lines, fume-hoods, etc., that are to be used in the finished buildings, they are still experimental, in the sense that different types of lighting, bench heights, racks, cases, finishes, etc., are here being studied to discover the most efficient solutions.
In our increasingly urban mode of existence, the complex problems of food supply and ready access to it assume major importance. With the difficulties of coping with traffic and the time consumed in traveling from shop to shop, a clear trend has been the development of the centralized food department store or supermarket where the housewife can find the answer to most of her food-buying needs. Since necessities constitute a large proportion of the merchandise, customers will come to the supermarket without prodding. Hence, design emphasis is placed on a well-planned, well-lighted, well-ventilated enclosure that the customer can reach with comparative ease, shop in comfortably and quickly, and leave with a minimum of traffic or structural hazard. Along with these provisions for the customer are the vital factors of efficient handling of the goods stored; delivery from warehouse; on-site storage; ready movement to display areas; speedy replenishment as customers exhaust the supply; and packaging for the customers' convenience. Both of the supermarkets presented in this critique serve settled adjacent communities and are the first units in proposed expanded plans.
1. Oklahoma City, Oklahoma
JOSEPH N. BOAZ, ARCHITECT

**program:** A rental unit (supermarket tenant known ahead of time) and the first new building on property that the owner plans to develop further.

**site:** Wedge-shape, sloping site at intersection of two streets, converging on busy traffic hub. Change in grade of about eight feet between intersection (low point) and northeast corner of site; sewer easement runs east-west across property about midway between north and south boundaries. Traffic at intersection indicated that entrances should occur along West Park Place or well back on West 10th Street.

**solution:** Supermarket as far in northeast corner as possible, allowing for service drive at rear; building width limited by occurrence of sewer easement; car parking in front (because of up-slope, parked cars do not hide building). A simple rectangular plan with east end partitioned to set off service areas. North wall and rear portion of south wall windowless to provide wall-case space; west end, most of south side, and truss area of east wall glazed. Steel columns and bowstring trusses ingeniously integrated with a cavity-brick curtain-wall construction (see details, page 73).

An uninterrupted floor area was achieved by means of steel bowstring trusses spanning the width; supported on steel columns. Curtain, cavity-brick panels between columns are of modular design using only whole bricks except for bats that close alternate course ends. (Details of corner and column areas across page.) Glass size determined by largest commercially available window shades (photo at center, left, shows appearance with shades drawn). Air conditioner units mounted on roof change the air every minute and a half, preventing build-up of air temperature from solar heat.

MATERIALS AND METHODS
EQUIPMENT: Heating: gas-fired, unit warm-air heaters suspended from roof, on north and east sides; automatic air-conditioning units. Electrical: fluorescent lamps aligned east-west beneath ceiling surface.

CRITIQUE: SUPERMARKETS
First unit of a shopping center (see plot plan, opposite page) serving Baldwin Hills Village (627 dwelling units) and the surrounding community. A departmentalized store, with separate service facilities for the delicatessen, meat, and bakery departments on the one hand—south end of building—and the grocery, vegetable, and liquor departments on the north.

Site:
For entire center, a 300’ x 1200’ plot across Sycamore Avenue from the Village and fronting, toward the east, on La Brea Avenue, a major thoroughfare. Site of market proper was once the main channel of the Los Angeles River and has 10-foot-square storm drains running diagonally across it; good bearing soil, 20 feet below grade.

Solution:
Market deliveries served by a court adjacent to alley between La Brea Avenue and service road adjoining Baldwin Hills Village. To cope with site condition, there is a grocery and liquor storage area in a basement on the north end of the market that lowers the center of gravity. Concrete bell caissons were sunk to good river gravel; these support reinforced concrete floor at basement and first-floor levels. Steel columns and light welded steel trusses were designed as rigid bents to take the lateral forces, leaving clear span of 85 feet across storm-drain area.
Canopies (see Selected Detail, page 93, March 1949 P/A) and trim are of aluminum to minimize weight; superstructure is surfaced with corrugated asbestos board; one-story walls are of reinforced lightweight aggregate concrete block. View at top of opposite page: the La Brea Ave. front.

Above: La Brea canopy front and parking strip.

At left: looking through rear windows to parking space and (in the distance) Baldwin Hills Village.

Photos: Julius Shulman

Site plan: In addition to strip on La Brea front, a generous car-parking area is located to the west, with a pedestrian plaza bisecting it. Movie theater planned for one end of scheme; supermarket (next to existing service station) at the other. All stores will have two “fronts.” Car-parking areas laid out on 75-foot centers, with 10-foot-wide sidewalks and planting strips between them; service courts for stores screened by landscaped walls.
MATERIALS AND METHODS


Floors: reinforced concrete, either plain or terrazzo surfaced. Roof: built up, over wood frame and sheathing. Fenestration: steel or aluminum sash; wire glass; plate glass; corrugated glass.

EQUIPMENT: Incinerator; refrigerators; conveyor system; ceiling fans; roof-installed ventilation; both incandescent and cathode lighting.
Both of the supermarkets studied seem to meet the functional conditions admirably. Each is carefully placed on its site with relation to present use and probable future developments. Both have provided sizable car-park areas and both have trucking and service spaces set aside from public-access areas. In structural concept—steel frame and roof trussing—the approaches again both seem logical. We suspect that the need to take care of earthquake stresses in the Los Angeles store made the flat-truss scheme, joined to columns to form rigid bents, a sensible choice, though either truss form is an appropriate answer to the spanning of considerable width without intervening columns. It is in the aesthetic concept, in the delight that Boaz evidently took in using the bowstring trusses and in keying these in with their supporting columns, leaving all elements exposed as part of the finished design, that one finds perhaps the chief point of contrast. Alexander found that a ceiling placed beneath the trusswork provided the clean, finished appearance that he desired. Exposed, standard-flat-trusses would hardly have created any such aesthetic effect as the sunburst quality that Boaz creates with his bowstrings. In respect to the problem of sun control, especially on the west wall which in each case happens to be a major front, there are points scored on both sides. Alexander's carefully dimensioned canopies, made up of aluminum sections, do the trick neatly. In Boaz's scheme, something had to be sacrificed in order to achieve the bold window wall reaching up to the contours of the curved roof form. Roller shades must be drawn when the sun is too objectionable. And while this device is effective in excluding the sun, it obviously also closes up the store front temporarily. It is hard to name this a fault, however; for at night—and the store remains open in the evening—this open wall, combined with the perspective-converging lines of tubular lamps and the cross rays of the truss members, produces a dramatic effect that cannot but assist the business at hand.
Shop, Los Angeles, California

SUMNER SPAULDING—JOHN REX, ARCHITECTS
C. GORDON DE SWARTE, STRUCTURAL ENGINEER

program: A wholesale showroom for Lucien Lelong, Inc., a cosmetics firm, which would incorporate office space, conference rooms, and a general display salon and waiting room.

site: The corner of an existing building located at a main traffic and shopping intersection.

solution: The reinforced concrete walls of the old building were resurfaced with rose-and-beige-toned marble. The entrance door is of grooved walnut; window trim and lettering are bronze. Since the shop is for wholesale buyers only, exterior display facilities are at a minimum. The main salon was designed to provide a spacious background for the colorful display of cosmetic packages and perfume bottles. On one wall is a plain, free-standing screen with three small showcases. Opposite, a large curved display case is hung from and pierces two of three vertical fins which extend from floor to ceiling. Buyers’ conference rooms are separated from the salon area by low glass partitions. Windows are draped from floor to ceiling with a material selected to filter the light. The floor is of highly polished black asphalt tile.

40 man-weeks can be spent on the job without squeezing the profits.

Even that simple arithmetic and elementary budgeting seems to be foreign to the practice of many firms. How to go on from there is a matter of procedure that can be solved according to individual preferences, experiences, and experiment. Here are
a few methods we have found in use:

Firm A breaks the 40 man-weeks down into the various stages of the design and construction process. (For this purpose we are assuming that all engineering will be done in the office.) Perhaps the breakdown will be as follows:

Conferences with client & programming ............ 2 man-weeks
Preliminary drawings ...................... 4
Preliminary specifications & estimates ............... 2
Obtaining preliminary approvals ½
Working drawings ...................... 16
Details ..................................... 4
Specifications .............................. 3
Obtaining final approvals ................. 1½
Checking shop drawings & samples ................. 3
Bidding and contract period ............ 1
Supervision (2 calls weekly—16 weeks) ............. 3

Of course 16 man-weeks can mean 16 men for a week or one man for 16 weeks, or 4 men for 4 weeks, or whatever the time schedule the character of the job or the size of the office seem to call for.

Firm B does somewhat the same thing, but carries it further by having the job captain prepare a time chart indicating by a thermometer arrangement the proportion of the allowed time expended at each stage of the operation. One firm we know of posts this sort of chart in the drafting room and makes it a matter of office pride to keep within the time budget. This seems to us to have dangerous implications, by tending to rush work. It would seem better to have control come from the principal, through a job captain if the organization is that large. Then if there is an arbitrary decision to lose money or break even on a given job, that is the partners’ decision, understanding, and control, and not the drafting room’s.

The above is necessarily a simplification of the whole problem, and merely suggests broad procedures. There remains unanswered—until each of you work out your own methods—the problem of what to do when it appears that an operation is running over its budgeted time. Do you hurry it to conclusion, to make money? Do you sadly accept the fact that there is going to be no profit, perhaps even a loss? These problems can never be solved fully; we are sure, however, that they arise much less often when time is budgeted from the start.

In fact, one prominent architect, who does consistently good work and has managed to end up with a sizable profit on every job that’s gone through his office, claims that the reason is careful control, based on careful budgeting. This man points out that a new practitioner has difficulty knowing how much of the estimated income to allot to each of the three major items—production, overhead, and cost. In his case, he has found that overhead may vary from a figure equal to production cost to less than half of production cost. For an inexperienced firm to be safe, then, it would seem wise to divide the budget into three equal parts—½ for production, ½ for profit. Later, after more jobs have gone through the office, the preliminary budget can be based on more realistic experience—and the architect will undoubtedly find that different types of work require alterations in the budget division. If you are used to doing store modernization work, you may find that work slides smoothly through the office. If you are doing a school for the first time, a great amount of research may be necessary, and either production or overhead (depending on where the research study is charged) may go up.

Obviously, it is advisable to keep a record of actual costs as the job progresses, and after it is finished, so that a comparison with the budget may be seen at a glance and glaring errors in preliminary guesses corrected for later work.

No tricks of accounting can make your work profitable if the fee is too small or if your office routine is inefficient. Ordinary, simple time budgeting can, however, let you know where you stand, and perhaps indicate whether something is wrong in income or production.
Above, general view: living room terrace and screened porch face east; fixed, plate-glass window in corner of living room faces south; bedroom wing at left.

Detail photograph alongside shows steep slope of site; garage, maid’s quarters, and laundry-heater room, under bedroom wing.

Photos: Rodney McCoy Morgan
program: Home for a couple that enjoys considerable informal entertaining. Gardeners—but not by the acre.

date: Side and top of NW-SE ridge, with splendid views across Chagrin River Valley toward east and southeast.

solution: Alignment of social rooms on crest of ridge, with bedroom wing extended west becoming (because of land drop) a second-floor level. Central hall separates social and private room areas; living-dining-hall space treated as one area, with higher ceiling above living room portion. Front door reached from drive by walks and steps progressing from gravel of drive to flagstones, to large slate slabs. Inside, waxed oak floors and carpeting.
MATERIALS AND METHODS

CONSTRUCTION: Framing: standard wood for upper floor (except south, east, and short north wall of living room). Walls: either clapboard covered frame, or concrete block, stuccoed on the exterior; interior wall surfaces: plaster or oak paneling; tile in both. Floors: concrete slab (lower floor); frame upstairs, surfaced with oak, asphalt tile, or linoleum. Roof: tar and gravel over frame. Fenestration: wood sash; casements; double-strength glass; double-insulating glazing. Insulation: acoustical; tile on kitchen ceiling; thermal: wool-type between furring strips on concrete block walls; also in all exterior frame areas and roof.


program: Home for parents and an eight-year-old daughter, in a community of modern houses.
site: 200-foot-deep level lot on north side of private lane, with 40-foot setback restriction and requirement that 12 percent of lot width be left at each side.
solution: plan designed for control of all areas from the kitchen-utility space; two-way laundry storage cabinet between utility room and hall; glass panel above borrows daylight and serves as night-lighting fixture. Windows throughout are fixed, double-insulating glazing, supplemented by louver vents below (on south) or above (on north). Roof overhangs control sun from April to September. South garden planted to screen road; north garden is orchard, vegetable garden, and play area. See photos across page for combined heating system.

Photos: Willard B. Nickerson
MATERIALS AND METHODS

CONSTRUCTION: Walls: wood frame, surfaced outside with 12-inch pine shiplap; inside, birch plywood or wallboard. Floor: concrete slab over tile heating ducts (see below). Roof: composition roofing over 1-inch laminated gypsum board on wood joists. Fenestration: wood sash; double-insulating glazing. Insulation: acoustical; ceiling tile; thermal; glass wool. Doors: birch-finished, flush, hollow core (inside); solid construction (outside doors).

EQUIPMENT: Heating: combination radiant floor panel with forced warm air, return via furled hall ceiling (see photos below); gas-fired furnace; by-pass supply ducts dampered separately on north and south zones; automatic controls, plus outside compensator.

Heating system pictures: above, trenches at either side of central bearing partition supply warm air for cross ducts consisting of six-cell clay tile, laid flat over insulation bed.

Below, the air travels across the floor to wall trenches along outside walls; thence, via registers, into rooms; furred hall ceiling forms return. System split into separately controlled and dampered north and south zones. North zone may receive heat while sun cuts off south zone. Outside anticipator helps balance system. Constant fan operation.
Some architects seem to harbor the idea that acoustical materials are used to decided advantage only in motion picture theaters, broadcasting stations, and modern offices. Certainly such enclosures are practically always treated acoustically, and would suffer noticeably in their performance characteristics if they were not so treated. On the other hand, residences receive but a sparing—if any—amount of acoustic consideration, and even music rooms in the home are frequently "treated" only with carpets, tapestry, or upholstered furniture. The reasons for such a disregard in the provision of good hearing conditions in the home are not directly obvious, since it certainly stands to reason that comfort in the home is no less important than comfort at the theater or the office. There appears to be a desirable field for study in this direction.

Possibly one reason why acoustic materials are not used more frequently in the home is that they appear to afford limited comfort. It is thought that in a quiet residential section there is no need for noise-reducing treatment within the house. However, there exists a decided satisfaction when such materials are applied in the kitchen, dining, and living room. The clatter of dishes, footfalls, the moving of chairs, children's cries, etc., when reduced by even as much as 3 decibels—and 6 decibels can be realized frequently in practice—has a markedly soothing effect on our highly sensitive auditory nerves.

There is still another comfort which acoustic materials afford in a small room. Made porous, such materials are invariably good heat insulators, and as such give a feeling of warmth to a room. Body radiations are strongly reflected by such treated walls, and a person seated in a small room, even when it is
not heated, has a feeling of warmth and comfort.

Perhaps another reason why sound-absorbent materials have not found their way into homes more frequently lies in the question of how successfully such materials can be painted without destroying their absorptivity. In the home it frequently is desired to change the appearance of a sound-absorbent material, either for the purpose of increasing its light-reflection coefficient or to enhance the finish. A number of acoustic materials are prepainted by the manufacturer, while the application notices of others warn not to apply paint to the material. The writer has made a number of tests on different acoustic products to determine the effect of painting. Figure 1 shows the effect on four materials, the absorptivity of each of which first was measured unpainted, and then, measured again after one coat of oil-paint had been applied with a spray-gun, and finally, after three such coats had been applied. Materials 1, 2, and 3 were soft, \( \frac{1}{2} '' \) thick, and had densities of 6, 9, and 12 lbs. per cu. ft. respectively. Material 4 was \( \frac{1}{2} '' \) acoustic plaster of the pumice aggregate type; that is, it was hard and porous. Figure 1 shows that the light-density acoustic tile suffered, through painting, in the frequency range considered, no reduction in its absorptivity, and, indeed, experienced a considerable increase at 256 cycles. The materials of 9 and 12 lbs. density likewise were not greatly affected by painting, except perhaps material 3 at 1024 cycles. But \( \frac{1}{2} '' \) hard acoustic plaster became, through painting, practically useless as a sound absorbent. For this reason, the tests tend to show that soft, fibrous, low-density materials can be painted without greatly suffering a...
FORMED of processed mineral filaments, the lightweight acoustical tile on this ceiling has irregularly shaped sound-catching fissures. Tile size is 12" x 12", weight 1½ lbs. per sq. ft., and noise reduction coefficient is up to .70. It is applied with adhesives. Motif'd Acoustone, United States Gypsum Company. Photo: Hedrich-Blessing Studio

reduction in sound-absorption efficiency, while hard, porous materials cannot.

The above concerned itself with unperforated material. There are, of course, a number of perforated products on the market which, although not soft, can be painted any number of times without destroying their absorptivity. These tiles can be had in both combustible and incombustible material, the latter frequently being slightly more expensive.

Acoustic tiles come in a variety of shapes and materials. To use a very broad classification, they may be said to be of two types—flexible and inflexible. Flexible tiles, which comprise such materials as hair-felt, eel-grass, rubber, cork, etc., owe their absorbing power to the conversion of sound energy into mechanical energy by flexural yielding as well as to the conversion of sound energy into heat through the frictional resistance offered by the interconnecting pores or channels within the material. Inflexible tiles, which are, in general porous products of a ceramic nature, absorb largely through the conversion of sound energy into heat by friction, the absorption caused by flexural yielding being negligibly small unless the tile is very thin and mounted so as to introduce an air-space between the tile and the backing wall. It is true that a material such as a pane of glass or a wood panel may convert very little sound energy into heat and yet deaden certain frequencies highly by vibrating in resonance with the exciting tone, but one can hardly classify such materials as acoustic tiles in the common sense.

Light acoustic tiles usually have higher absorptivity when mounted on wood furring. An air-space between the acoustic tile and the backing wall increases the absorption by permitting tile vibration and interreflection of sound in the hiatus. While such a method of application appears more compli-
HOME ACOUSTIC TREATMENT

Fissured cork acoustical tile is used on this ceiling. Lightweight, 1/2” thick; can be repainted without loss of acoustical efficiency. Resin-emulsion white paint creates a glareless white surface that reflects high percentage of light. Corkoustic, Armstrong Cork Company.

cated, it may actually be less expensive, if the increase of absorption due to the air-space is great enough, while in addition it may provide a higher transmission loss. This increase in absorption through interreflection amounts in some cases to as much as 40 percent between a frequency range more than two octaves wide.

Next to the method of application, the thickness of the material should be taken into consideration. For example, a layer of hair-felt, if 45 percent absorptive at a certain frequency, will not be 90 percent absorptive when the thickness is doubled, but will be less than 90 percent. Indeed, instead of increasing the thickness of the tile, it may in some cases be less expensive to treat a larger area with a thinner tile.

While ceramic tiles have proved to be highly efficient sound-absorbing materials in banks and offices, where the noise is due mostly to the high-frequency sounds emitted by the typewriters and office machines, they may not always be suited for acoustical treatment in homes, where a high degree of absorption is often required for the low frequencies. The small interconnecting pores of many ceramic tiles are efficiently absorbent only for sounds of short wave-length, that is, for high frequencies. In such cases it is advisable to employ flexible tiles which provide supplementary absorption by flexural yielding when struck by sound waves of low frequency.

One noteworthy merit of a tile, in contradistinction to an acoustic plaster, consists in its incorporate absorptive value. Since tiles are cut or cast in a factory under controlled conditions, their porosity, and hence their absorptivity, can be made alike; this feature is not always easy to duplicate when the material has to be mixed at the place of installation. Moreover, since in a factory methods of production can be employed which would be infeasible anywhere else, tiles usually have a higher absorption coefficient and greater structural strength than plasters.

A word of caution again should be added, however, in regard to the absorption coefficient of a material. The term absorption coefficient represents the fractional amount of incident sound energy which is purely absorbed, that is, which is converted into heat or mechanical energy or both. Some of the energy which enters the material is also transmitted and, in a house, can enter an abutting room where it may act disturbingly. Therefore, materials with a high absorption coefficient which at the same time have a high transmission coefficient may, from an all-around efficiency standpoint, be actually inferior to products having a lower absorption coefficient but having at the same time a negligibly small transmission coefficient. It may not be good design to quiet the kitchen room while permitting the dining room to become noisy. It is important, therefore, to consider carefully the conditions under which the acoustic material was tested—whether it had a rigid backing, whether it was placed on furring strips, etc.

If the residential designer takes into consideration the quality as well as the quantity of the sound to be treated, and studies carefully the characteristics of the materials that are available, he will find that it is possible to create an acoustical environment in the home that is more satisfactory than that normally provided. The various products on the market have their particular uses, and it is as foolish to misuse them as it is to ignore them.
METALS, another P/A streamlined specification section, developed from the author's desire to eliminate repeated references to metals commonly used by many trades. In application, it would refer to specification sections such as STRUCTURAL STEEL, STEEL JOISTS, MISCELLANEOUS METALS, ORNAMENTAL METALS, METAL SPECIALTIES, HOLLOW METALS, and others. METALS is not intended for use as written, and will require tailoring to suit the specific project. The potential user of this section is reminded to require of the contractor (concurrently with submission of samples) duplicate copies of A.S.T.M., Federal Spec, and similar standards referred to.

1. general:
(a) Applicable provisions of "General Conditions" govern work under this Section.
(b) These specifications are of the abbreviated or "streamlined" type and include incomplete sentences. Omissions of words or phrases such as "the Contractor shall," "in conformity therewith," "shall be," "as noted on the Drawings," "according to the plans," "a," "an," "the," and "all" are intentional. Omitted words or phrases shall be supplied by inference in the same manner as they are when a "note" occurs on the Drawings.
(c) The Contractor shall provide all items, articles, materials, operations, or methods listed, mentioned, or scheduled on the Drawings and/or herein, including all labor, materials, equipment, and incidental cost necessary and required for their completion.

2. delivery, storage, handling:
(a) Deliver, store, handle metals to prevent damage of whatever nature.
(b) Protect metals not required to be painted and factory finished in approved manner during transportation, installation. Remove such protection when directed.
(c) Clean finished work surfaces free from stains, markings, defects of any kind.

3. ferrous metals:
(a) Metals: free from defects impairing strength, durability, or appearance, made of new materials, with structural properties to sustain safety or withstand strains, stresses to which normally subjected, true to detail, clean, straight, with sharply defined profiles, curved work to true radii, and unless otherwise required, with smooth finished surfaces.
(b) Structural steel framing connections, parts, accessories, steel sections bearing on walls: conform where applicable to A.I.S.C. handbook. Make proper provisions for eccentric loads.
(c) Castings: made in as large sections, as thin as practicable, with jointing made where least conspicuous. Jointing of plain surfaces and of moldings, except where specifically approved, is prohibited. Fillers: prohibited, unless unavoidable as determined. Test pieces: cast integrally with castings; place where not interfering with installation. Lugs for jointing and fastenings: integrally cast with sections. Where necessary, fit casting at building before finishing. Smooth finished castings, if necessary: hand smoothed. Iron castings for small sections: 1/4" to 5/16" thick; for large sections: 5/16" to 1/2" thick. Fine or ornamental castings of iron: molded in (French sand and oven-dried) or (Albany sand).
(d) Jointing and intersections of metals: made accurately, fitted tightly, made in true planes, with adequate fastenings; bolted work: screwed up tightly, threads nicked to prevent loosening.
(e) Exposed fastenings: same material, color, finish, as metal to which applied, unless otherwise required. Where metals part (in future may have to be taken apart) and fastenings are unavoidably exposed, countersink them sufficiently and putty, before painting, so that fastening head will register flush with metal finished surfaces.
(f) Provide holes and connections for work of other trades; make connections thereto, unless otherwise required.
(g) Like metals in contact or in contact with other metals, when necessary to prevent corrosion: insulated from one another by methods and materials required for such results and as approved. Contacts of ferrous metals with masonry: insulated with sheet lead pads.

4. non-ferrous metals, excepting aluminum:
(a) Metals: free from defects impairing strength, durability or appearance, made of new materials, with structural properties to sustain safety or withstand strains to which normally subjected, true to detail, clean, straight, with sharply defined profiles, curved work to true radii, and unless otherwise required, with smooth finished surfaces.
(b) Castings: made in as large sections and as thin as practicable, with jointing made where least conspicuous. Jointing of plain surfaces and of moldings, except where specifically approved, is prohibited. Fillers: prohibited, unless unavoidable, as determined. Arrangement for gates, sprues, risers, and the like: not interfere with ornament. Castings which are not recaited:
5. aluminium:

(a) Alloy products: of uniform quality, free from injurious defects, meet properties of specifications governing alloys specified.

(b) Castings: sufficient thickness to insure sound castings, sufficient strength for intended purposes; unless otherwise required, minimum thickness: 3/16". Unreinforced castings: have lugs for connection to adjoining sections or other work, fitted with shoulders or brackets. Cast integrally necessary ribs, brackets, and other reinforcements with main body of work. Castings: fine texture, unwarped, sound, lines: sharp profiles: accurate: ornamentation: true to patterns, chased where necessary to restore and faithfully reproduce details.

(c) Sheet temper: hard as is consistent with required forming operations.

(d) Tubing temper: hard as is consistent for intended purposes. Unless otherwise required, minimum wall thickness: 1/16".

(e) Extruded shapes, rods, bars, temper: according to strength required for use.

(f) Bolts, nuts, screws, rivets: have finished heads. Option: stainless steel or white bronze.

(g) Long members built up of drawn or extruded shapes: held together at end joints by sleeves of similar shape: where possible: concealed, welded in place; allow for expansion and contraction. Cut and finish millers to satisfactory fit. Where two or more cast pieces are used in building up members, bring contact surfaces to true, smooth, even surfaces, secure so that joints are made tight without use of pointing or calking. Faces of metal in contact: have hairline joint. Wherever possible, assemble work with concealed fittings. Lap exposed joints flushly. Moldings and ornaments: perfect alignment of joints.

(h) Where exposed rivets, screws or bolts cannot be avoided, heads: countersunk: finished to match texture of adjoining work.

(i) Handwrought aluminum work: forged, finished by hand: curves: true: rings or loops: without visible joints. Where possible, rivet or weld members in contact. When riveted, countersink heads and finish flush.

(j) Welded joints: where dressed: free from porosity, cracks, or blow-holes: finished to match adjacent surfaces. When welding and dressing operations are complete, all welding: removed without undue delay. Where welded part requires Alumilite finish, use welding wire: composition as required by Aluminum Company of America for joining alloy parts. Contractor: responsible for obtaining latest recommendations in this regard prior to welding any parts or assemblies to be given Alumilite finish. When welding and dressing operations are complete, remove welding flux without delay.
6. ferrous metals:

(a) Mild steel: hot rolled mild steel, 0.15% to 0.25% carbon range.
(b) Structural steel: A.S.T.M., A7. Accessories and connections for steel, unless otherwise required: steel.
(c) Welding rods: A.S.T.M., A205.
(d) Rivet steel: A.S.T.M., A141.
(e) Reinforcing steel bars: A.S.T.M., A15.
(f) Cold-drawn steel wire reinforcements: A.S.T.M., A82.
(h) Beam, girder, soffit reinforcing——gage galvanized steel wire.
(i) Cold finished steel: mild steel, rolled or drawn, free from scale, accurate to size or gage.
(j) Copper steel: mild steel, containing 0.20% copper, minimum.
(k) Furniture sheet metal: prime quality, cold rolled, full pickled, double annealed, patent or stretcher leveled, open hearth, free from rust, scale, pits, surface or internal defects.
(m) Stainless steel: type 302, No. 4 finish, unless otherwise specified.
(n) Stainless steel hardware parts: Navy Spec. 47220, Grade 1.
(o) Stainless steel machine screws, bolts, nuts: Navy Spec. 4554.
(p) Structural silicon steel: A.S.T.M., A94.
(s) Genuine wrought iron bolts, rods, bars: A.S.T.M., A41; plates: A42; sheets: A162. Accessories and connections for wrought iron, unless otherwise required: wrought iron.
(t) Gray cast iron: soft gray cast iron, straight, true to pattern, sharp, free from imperfections. Accessories and connections for cast iron, unless otherwise required: steel.
(u) Malleable cast iron: high grade white iron castings, fully annealed, of uniform ductile structure throughout. Accessories and connections for malleable cast iron, unless otherwise required: steel.
(v) Iron sheets: alloyed iron sheets of open hearth iron, copper and molybdenum produced by basic open hearth process, containing no less than .40 per cent copper and .05 per cent molybdenum.

Note: If desired, can be said: rust-resistant Toncan copper molybdenum iron made by Republic Steel Corp.

(w) Zinc plates, sheets, strips: FS.QQ-Z-301a, Type II.
(x) Galvanized iron and steel sheets, galvanized in accord with: A.S.T.M., A93.
(y) Turne plates (for roofing): FS.QQ-T-201a.

7. non-ferrous metals:

(a) Architectural bronze: copper-zinc alloy, best commercial grade for extruded shapes, bars, rods. Sheet and strips: Muntz metal or red or rich low brass. Tubing or pipe: red or rich low brass. Castings: composition to match closely color of architectural bronze. Colors: uniform, in accordance with samples to be submitted.
(b) Statuary bronze: cast of alloy of copper, tin, and zinc in such proportions as to produce highest grade of cast bronze in selected colors. Castings: true to pattern, free from imperfections.
(c) Commercial bronze: 90% copper, 10% zinc alloy, of best grade commercial stock. Accessories and connections for bronze: solid bronze. Bronze tubing: seamless.
(d) White bronze screws and rivets: FS.QQ-N-321, grade B.
(e) Yellow or high brass: 66% copper, 34% zinc alloy, of best grade commercial stock. Accessories and connections for brass: solid brass.
(f) Copper: best grade commercial stock. Lead coated copper: coated (one) side or (both) sides: coating: A.S.T.M., B101, be ......... pounds per square, per side.
(g) Nickel silver: copper-zinc-nickel alloy containing approximately .......... % of nickel. Submit samples for color approval.

(h) Monel metal: of specified type, as made by International Nickel Co., Inc.

(i) Aluminum:

1. Castings, unless otherwise specified: Alcoa 43, FS.QQ-A-601, Class 2, Condition AC.
2. Castings specified in conjunction with extruded shapes, tubing, bar, rod, and sheet, all of which are to receive plain Alumilite finish and obtain close color matching: Alcoa 214, FS.QQ-A-601, Class 5, Condition AC.
3. Sheet, unless otherwise specified: Alcoa 3S, FS.QQ-A-359. (Note: When this sheet alloy is to receive Alumilite finish specify "Alcoa 3S alloy sheet for Alumilite finish.")
4. Drawn or extruded tubing, unless otherwise specified: Alcoa 3S, FS.WW-T-798.
5. Extruded shapes, extruded rod and bar, unless otherwise specified: Alcoa 55S, FS.QQ-A-351, or Alcoa 65S.
6. Rolled rod and bar (where Alumilite finish is not required): Alcoa 2S. Machine screws, bolts, nuts: Alcoa 24S-T, Navy Spec. 4854, or 55S, FS.FF-5-91. Rivets: Alcoa 33, Alcoa A175, or Alcoa 55S.
8. Welding wire: of alloy as recommended by Aluminum Company of America.

(j) Gold leaf: FS.QQ-G-566, 22 carats.
(k) Lead sheet: FS.QQ-L-201.
(l) Lead caging: FS.QQ-L-156.
(m) Soft solder: A.S.T.M., B32. Hard or brazing solder: A.S.T.M., B64.
GAGES

8. general:
(a) Gage thicknesses specified throughout are minimum, established after polishing.
(b) Gage thicknesses specified throughout refer to standards described herein.

9. united states standard gage:
(a) United States Standard (U.S.S.) gage refers to:
   1. Hot and cold rolled steel sheets.
   2. Stainless steel sheets.
   3. Monel metal sheets.

10. birmingham wire or stubs' iron wire gage:
(a) Birmingham Wire (B.W.G.) or Stubs' Iron Wire gage refers to:
   1. Hot and cold rolled steel strip.
   2. Rivets.
   4. Flat steel wire.
   5. Steel, aluminum, copper, bronze, brass, Monel, and stainless steel tubing.

Note! Copper tubing in small sizes: measured by both B.S. and Stubs' gage. Brass tubing under 9/16" o.d.: measured by B.S. gage.

11. brown and sharpe or american wire gage:
(a) Brown and Sharpe (B.S.) or American Wire (A.W.) gage refers to:
   1. Aluminum, copper, brass, bronze, and nickel silver sheets, strips, and wire.
   2. Copper and brass tubing.

Note! Copper tubing in small sizes: measured by both B.S. and Stubs' gage. Brass tubing under 9/16" o.d.: measured by B.S. gage.

12. american steel wire or washburn and moen gage:
(a) American Steel Wire or Washburn and Moen (W.M.) gage refers to:
   1. Iron and steel wire. (Black annealed, bright basic, galvanized, tinned, copper coated.)

13. machine and wood screw gage:
(a) Machine and wood screw gage refers to:
   2. Ferrous and non-ferrous wood screws.

TREATMENTS

14. aluminilting (on aluminum only):
(a) Aluminum: given electrolytic treatment of aluminum and its alloys forming dense adherent coating of aluminum oxide in accord with requirements of Aluminum Company of America.

15. bonderizing:
(a) After fabrication and before painting, ferrous metals: cleaned thoroughly in hot alkaline solution to remove completely any oil, grease, foreign matter, rinsed thoroughly in clean hot water, processed by "Bonderizing" in accord with requirements of Parker Rust-Proof Company, rinsed thoroughly in clean water to remove completely excess "Bonderite" salts, rinsed thoroughly in warm dilute solution of chronic acid, air dried.

16. bonderizing on electro-galvanizing:
(a) After fabrication and before painting, ferrous metals: cleaned thoroughly to remove completely any oil, grease, dirt, pickled in hot dilute solution of sulphuric acid to insure removal of mill scale and other foreign matter, successive dips in cold clean water rinse, zinc cyanide strike, cold clean water rinse, and zinc sulphate plating solution of sufficient duration to provide continuous zinc coating not less than one-third ounce per square foot of surface, hot clean water rinse, oven dried, processed by "Bonderizing" in accord with requirements of Parker Rust-Proof Company, rinsed thoroughly in clean water to remove completely excess "Bonderite" salts, rinsed thoroughly in warm dilute solution of chronic acid, air dried.

17. cadmium plating:
(a) A.S.T.M., A165, Type NS.

18. chromium plating:
(a) A.S.T.M., A166, Type FS, dull finish, equal to US26D.

19. electro-galvanizing:
(a) After fabrication and before painting, ferrous metals: cleaned thoroughly to remove completely any oil, grease, dirt, pickled in hot dilute solution of sulphuric acid to insure removal of mill scale and other foreign matter, successive dips in cold clean water rinse, zinc cyanide strike, cold clean water rinse, and zinc sulphate plating solution of sufficient duration to provide continuous zinc coating not less than one-third ounce per square foot of surface, hot clean water rinse, oven dried.

20. galvanizing:
(a) A.S.T.M., A93.

21. hot dip galvanizing:
(a) After fabrication and before painting, ferrous metals: cleaned thoroughly to remove completely any oil, grease, dirt, pickled in hot dilute solution of sulphuric acid to insure removal of mill scale and other foreign matter, rinsed thoroughly in clean water, air dried; dipped in both of molten prime virgin zinc: A.S.T.M., A123, subjected to Poole Test A90; coating: adherent, smooth, free from uncoated spots; zinc coating weight per square foot of actual surface: average not less than 2.0 ounces.

(b) Sheets: stamped "Seal of Quality."

22. parkerizing:
(a) After fabrication and before painting, ferrous metals: cleaned thoroughly to remove completely any oil, grease, dirt, pickled in hot dilute solution of sulphuric acid to insure removal of mill scale and other foreign matter, rinsed thoroughly in clean water, processed by "Parkerizing" in accord with requirements of Parker Rust-Proof Company continuing treatment until chemical action ceases, rinsed thoroughly in clean hot water, air dried.

23. pickling:
(a) After fabrication and before painting, ferrous metals: cleaned thoroughly to remove completely any oil, grease, dirt, pickled in hot dilute solution of sulphuric acid to insure removal of mill scale and other foreign matter, rinsed thoroughly in clean water, air dried.
Kifs Provide New Mechanical Bond Between Concrete, Plaster

Kifs, niche-forming keys invented by R. Maxwell James, Buffalo architect, and manufactured by Buffalo Products, Inc., make possible a new method of forming a lathless mechanical bond between concrete and plaster. The small, elastic, button-like daisies (see cut) are secured to any type form about 6 inches on center. They may be walked on without being damaged and will not hinder the performance of other trades. After the concrete has set, removal of the forms concurrently pulls out the Kifs, leaving undercut niches in the concrete. When applied, the plaster flows into the cavities forming keyed, permanent, mechanical bond between the concrete and plaster. The devices remain on the forms ready for reuse without further preparation. After final use of forms, they are removed by hand.

Four major savings claimed by the manufacturers are: 1) cost, compared with other methods of obtaining adequate concrete-plaster bond; 2) headroom, 4 inches per story over the usual method of plastering on suspended metal lath; 3) plaster, thickness required; 4) capital investment, keys are leased on a rental basis and returned when the job is completed.

Kifs are employed on vertical as well as horizontal surfaces. Special hangers to fit into the niches have been designed for anchoring veneers to concrete walls and spandrels. Stocks of Kifs will be established in key cities.

Hand-Screened Fabrics

Ruth Adler, Detroit designer, skillfully examines surrounding fribbles and allows them to inspire abstract designs for her drapery fabrics. Patterned surfaces of bold design adaptable to many needs are created for her clients' exclusive use. All textiles are hand-screened and all dyes are mixed to the client's specifications.
this month's products

air and temperature control

Comfort Master Heat Regulating Set: completely packaged, with operating units incorporated into two major parts, controls, regulator, and room thermostat. Self-balancing hydraulic action motor; thermostatically limited, adaptable to either heat or cold installations, prevents furnace from overheating in any weather. Automatic Products Co., 340 N. 35th St., Milwaukee 10, Wis.

Norge Home Heaters: five new models, all-heated capacities range from 30,000 to 60,000 B.T.U.'s. Norge Div., Borg-Warner Corp., 574 E. Woodbridge St., Detroit 26, Mich.


Bulston: combining deflected vane grille and decorative grille for air-conditioning installations; vanes may be deflected to right or left, up or down, or in combination of directions. Wide variety of designs and sizes, in aluminum, bronze, copper, Monel, steel, and stainless steel. Hendrick Mfg. Co., Carbondale, Pa.

U. S. Unit Heaters: two new models, in both vertical and horizontal construction, for steam or hot-water heating systems, adaptable for use in factories, schools, office buildings, etc. Heat output from 24,000 to 452,000 B.T.U's. per hour. Also, Comfort Ray Irradiant Baseboard, for use in horizontal and vertical heating systems, combining radiant and convected heat. U. S. Radiator Corp., 300 Buhl Bldg., Detroit, Mich.

Lock-O-Matic Garage Door Locks: overhead, positive spring-lock type; chrome-plated outside handle with center tumbler lock, detects any forced entry inside, hammers never locks. Three models, made of heavy-gage cold-rolled steel, black enamel finish. Tovart Co., Clearwater, Calif.

electrical equipment and lighting

Glass Surface Troller: employs easily-to-use Jung, enclosing glass made of ribbed Albalite; no screws, springs or latches to lose or get out of order. Edwin P. Gut Co., 2615 Washington Ave., St. Louis 3, Mo.


Cell-Cell: prefabricated, louvered, all-metal material made up in honeycomb panels fitting together into single continuous ceiling; eliminates glare below angle of 45°; may be used with either incandescent or fluorescent lighting; serves as decorating aid by concealing ceiling pipes, sprinkler systems, air ducts. Panels come in 24" or 30" widths, lengths varying by 6" steps from 90" to 126". Federal Enterprises, Inc., 8700 S. State St., Chicago 19, Ill.

Entrance: floor-to-ceiling electricity from main power lines to homes, industrial buildings, etc. Neoprene outside jacket, conductors insulated with natural rubber; claimed to wear from five to four times longer than conventional braided types. Approved by Underwriters Laboratories as type "S.E. U. S. Rubber Co., 1230 Sixth Ave., New York 20, N. Y.

doors and windows

Basement-Utility Wood Window: complete unit consists of frame, glass, hardware, chemical treatment of all wood parts, weatherstripping, screen, and storm window (optional). Ohio, for sizes for installation in standard 8" x 8" or 8" x 10" concrete-block walls. Andersen Corp., Bayport, Minn.

Frameless Tension Screen: aluminum, designed for double-hung windows; tension drawn with simple thumb screw maintained on sides by live-strand selvedge; easily installed, no rust or staining, no painting or upkeep required. Keystone Wire Cloth Co., Hanover, Pa.

Anti-Glare Preparation: strippable plastic coating for windows. Reduces glare, light and heat; reduces amount of light reaching room; easy to remove; available in all kinds of glass. American Window Products Co., 900 Ocean Ave., St. Paul, Minn.

Storefront Metals: new line of improved light-weight metals. Aluminum, cladding wide range of profiles and design facilities; interchangeable moldings can be used horizontally and vertically. Read moldings provided with large drips, all moldings pierced with slots for fastening. Pittsburgh Plate Glass Co., 626 Duquesne Way, Pittsburgh, Pa.

finishers and protectors

Floor Enamels: Vinylite resin base, for use on all covered floors; sold to withstand twice as much dry abrasion and ten times as much wet-abrasion with alkali solutions as floor enamels having other base; recommended for surfaces that get particularly hard wear, also as protective coating for machinery. Benjamin Finney Co., 4635 W. Girard Ave., Philadelphia 31, Pa.

Lithoglas: synthetic rubber-based coating for all surfaces; three types, smooth, granular finish, and Beechwood. Claimed to have excellent durability and weathering characteristics. Lithoglas Corp., 10 E. 45th St., New York, N. Y.

Quick Drying Chromated Metal Primer: priming treatment makes possible application of two coats at once; can be applied wet or dry, with saving of time and labor; corrosion-, moisture-resistant. Furniture in red and medium gray. Tremco Mfg. Co., 8701 Kinsman Rd., Cleveland, Ohio.

sanitary equipment, water supply, drainage


Decanting Gear: automatically lowers swing pipe, descending tube in chemical agitation tank to feed chemical to sludge in proportion to raw water flow. Dial indicates amount of chemical in tank; tank connections provided for attachment of electric low-level alarm. Worthington Pump & Machinery Corp., Harrison & Worthington Ave., Harrison, N. J.

specialized equipment

AM-FM Tuner and Amplifier: designed for home use. Fanned radio frequency circuit used in AM side, giving reception comparable in quality to FM; provision for television sound and photo input (later incorporates pre-amplifier with special built-in equalization to permit direct operation from any new magnetic pick-up). Alec Lansing Corp., 161 Sixth Ave., New York 13, N. Y.


SU-3 Bilin Electric Range: designed for small size kitchens. Range top with top top with three heating units measures only 35" x 17"; rugged construction; versatile range installed in cabinet to builder's specifications; separate oven may be installed at any height desired. Thermador Electric Mfg. Co., 5119 District Blvd., Los Angeles 23, Calif.

Indoor Incinerator: improved, fuelless model, needing only wastepaper trash to burn wet and dry garbage. Measures 27" in diameter, 35" in height, can be installed in basement or utility room, tops to any flue 6" or larger. Majestic Co., 736 Erie St., Huntington, Ind.

surfacing materials

Plastic Wall Tiles: six new pastel colors added to line of Hako Tile: Sun Valley Yellow, Peach Bloom, Bluebell, Cactus Green, Jungle Green, Congo Blue. Trim, sections and feature strips available only in Congo Blue and Jungle Green. Hachmeister-Inc. 2328 Forb St., Pittsburgh, Pa.

Terraflax: plastic asbestos floor tile, applicable below and above grade, unaffected by moisture or acid; available only in Congo Blue and Jungle Green. Terraflax: Hachmeister-Inc. 2328 Forb St., Pittsburgh, Pa.


Kalotron: twelve new stock colors for wall cov- ering and furniture upholstery material (plas- tic sheeting). Manufacturers will match almost any color in quantities of 400 ft. roll or more. U. S. Plywood Corp., 55 W. 44th St., New York, N. Y.
CONSTRUCTION
3-57. Aluminum Alloy Castings, 64-p. booklet covering production and application of aluminum alloy sand and permanent-mold castings. Historical data, characteristics, melting and pouring procedures, methods of heat treating, factors governing application in principal fields of use, trimming, cleaning, machining, and finishing processes. Aluminum Assn. (50 cents per copy; make check or money order payable to Aluminum Assn.)

3-58. Douglas Fir Plywood 1949

3-60. Terrazzo
3-61. Copper Flashing, AIA 12H, 4-p. bulletin on wall flashing that prevents seepage and leaks through parapet walls, sills, lintels, set-backs, spandrels. Construction details, typical installations, advantages, specification.

3-62. Larch of the Western Pine Region, AIA 19 (1948), 52-p. illus. booklet containing basic information on properties, uses, and grades of larch lumber. Typical installation photos, listing of standard manufactured sizes, alphabetical catalogue of uses and recommended grades, index. Western Pine Assn.

DOORS AND WINDOWS
4-179. Jamison-Built Doors, AIA 32C1, (175), 12-p.illus. bulletin on cold storage doors for various temperatures. Types, construction details, specification tables. Jamison Cold Storage Door Co.
4-180. Rolling Steel Doors, AIA 16-D, 16-p. booklet. Hand, mechanically, or power operated; also grilles and shutters. General information, specifications, table of clearance dimensions, diagrams. R. C. Mahon Co.
4-182. Vanoco Aluminum Windows (Cat. 22), 8-p. folder. Constructed of extruded aluminum sections in sizes to fit standard glass block unit dimensions. Full size details, dimensions, specifications. Valley Metal Products Co.

4-183. Save Big Savings in Construction Costs!, 6-p. illus. folder on metal bipassing doors, complete with buck, track, and panels, ready to install. Features, advantages, specifications, drawings. Virginia Metal Products Corp.

ELECTRICAL EQUIPMENT AND LIGHTING
5-184. New Horizons of Light, 4-p. illus. folder and price list covering line of cold cathode lamps and fixtures. Descriptions, dimensions. Colonial Electric Products, Inc.
5-185. Engineered Lightingware LS-17, AIA 31-F-287 (1148), 30-p. booklet, including 18 laboratory reports and 12 problems and solutions, illus., on complete line of diffusing and prismatic glassware for lighting fixtures. Basic distribution data, recommendations, various controls of lighting sources, specifications, basic data, candlepower distribution charts. Corning Glass Works, Corning, N. Y.
5-186. Orangeburg Underfloor Duct System, 8-p. booklet on nonmetallic raceway system. Description of duct and fittings, photos, installation drawings. Fibre Conduit Co.
5-187. Architectus, AIA 31 f283, 4-p. folder and illumination levels indicator. Folder explains purpose and method of using cardboard illumination levels indicator for specific visual tasks. Typical application drawings. Holophane Co., Inc.
5-188. Lightoiler Calculated Illumination, AIA 31-F-23, 10 loose sheets on various types of ceiling fixtures. Photos, diagrams, brief descriptions. Lightoiler Co.

FINISHERS AND PROTECTORS
6-159. Dutch Boy Paints, 16-p. illus. booklet on line of interior and exterior paints. Descriptions, color guide, specifications. Other paint products, including primers, driers, etc. National Lead Co.
6-160. Resn-X, 4-p. folder containing technical data and application instructions on resilient floor covering. Rock-Tred Corp.
INSULATION (THERMAL, ACOUSTIC)
9-121. Air-O-Cel (228), 4-p. illus. folder on asphalt-saturated, reflective insulation board providing thermal insulation with positive vapor barrier. Advantages, heat loss coefficients, recommended specifications, installation details. Air-O-Cel Co.

Booklet and folder on heat insulating block for large outdoor displays to small panels. Methods of illumination and fabrication, typical installation details, photos. Rohm & Haas Co.


19-393. Cabinet Space for the Kitchen (C5.31), 8-p. circular presenting plans for meeting cabinet space requirements for kitchens using factory-made cabinets. General information, recommendations, research results, comparison with FHA standards, photos. Small Homes Council, University of Illinois. (10 cents per copy; make check or money order payable to Small Homes Council.)

SURFACING MATERIALS
19-394. How to Veneer, Fabricate (110), 4-p. illus. manual on utilization of laminated plastic material for sink counter and cabinet tops, table tops, and built-in furniture. Instructions on choice of materials, tools and other equipment; steps in veneering operation. Formica Co.

19-395. Fab-Rik-O-Na, booklet containing 13 samples of cloth wall coverings, including dyed tapestry burlap and wall canvas. Price list included. H. B. Wiggins' Sons Co.

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THE CONSTANTLY INCREASING applications of Carrara Structural Glass are indicative of its many outstanding qualities. This exceptionally good-looking structural glass is impervious to moisture, chemicals and to pencil marks. It will not fade or stain or absorb odors. It doesn't check, craze or warp. Has no lipage at joints. And it can be cleaned in a jiffy with nothing more than a damp cloth. There are ten pleasing colors of Carrara Glass to choose from. Architect: Press C. Dowler, Pittsburgh, Pa.

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HOSPITAL MAGAZINES

The Modern Hospital, biggest and most general, and Hospitals, the journal of the American Hospital Association, always contain something of interest to the hospital architect. The others, Hospital Management and Hospital Topics, are almost entirely concerned with the business and the people in it.

Hospital plans are published much more fully in the architectural magazines, but for an understanding of the relations of hospital to community and to staff to hospital, we must go to magazines containing articles by everyone concerned — architect, administrator, technician, specialist, nurse. And articles on special departments are here in number: techniques, equipment, economics, etc.

An interesting series of articles* in Modern Hospital for last August describes the hospital of the future—fifty years in the future. The architect and administrator wrote the plans, and, as well, described what changes might take place in equipment. The plans are sober enough—just about the appearance of a good job today, but way overboard on total floor space (and cost) per bed. As the administrator wisely pointed out in his article, even though the hospital of 1998 may be budgeted by the community, the administrator will have to convince the public of the validity of the costs of medical care.

The administrator was concerned mostly with the community—the age changes in the population which determine the health problems—the increase in preventive medicine and the increasing role of health centers and outpatient departments—not forgetting that masonry buildings last a long time and that we shall probably have most of our present hospitals with us fifty years hence.

The nurse was interested in the increasing value of the professional nurse and the need for the best training and organization. The nurse is already charged with much that was formerly done by the doctor, and the trend continues.

The doctor foresees more doctors’ offices located in the hospitals, with the hospitals functioning more as health and medical centers, organizing the medical profession to safeguard the health of the whole community.

The economist points out that the proportion of government hospitals has been increasing and that the integration of all hospitals into a general public health program with group payment of costs has gained favor. Compulsory health preservation, to reduce the “overhead cost” of a well-run society, is a fresh way to look at it.

The whole series emphasizes the present changing trends rather than does any one “Hospital of the Future.” Yet cutting loose and making long-range predictions seems to be the way to see just which of our present practices are progressive.

Planning for equipment in hospitals is pretty well taken care of by the manufacturers—United States Plywood Corporation, for example. Flexwood and Flexglass are manufactured and marketed jointly by United States Plywood Corporation and The Mengel Company.

By JOHN RANNELS

(Continued on page 112)

Stran-Steel framing is a simplified, efficient framing system. It requires only a few basic members and fittings. Joists, studs and purlins are delivered precision pre-cut and pre-punched to job requirements; thus time-consuming cutting on the site will be eliminated.

Either self-threading screws or welding can be used for rapid assembly. And collateral materials are attached simply by nailing them to the patented nailing groove, exclusive with Stran-Steel framing.

This speed of erection, in combination with its other obvious advantages of fire-safety, durability, economy and flexibility of design, makes Stran-Steel framing, the logical material for quality building.

For complete information on Stran-Steel framing, see Sweet's File, Architectural, Sweet's File for Builders, or write to us.

GREAT LAKES STEEL CORPORATION
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UNIT OF NATIONAL STEEL CORPORATION
Frank Lloyd Wright's opinions on hospital design are sketched in an interview in Modern Hospital, September 1948. Wright deplores specialization and standardization as the natural enemies of creative design. He maintains that most hospitals are diabolically planned for the convenience of doctors and nurses with but slight regard for the patients. He proposes to reverse such planning and would eliminate the institutional atmosphere by decentralization. It would be most costly, of course, but money does not faze Wright; where the extra doctors and nurses would come from is another matter. Perhaps, if he actually did the prodigious research in hospital functions and procedures which he would have to undertake before actually designing a hospital, his plans would not be so far out of line with current progressive practice in which the smaller hospitals are integrated with the large medical center in an over-all health program. In a vague way, he did forecast such a solution some years ago in his plans for "Broadacre City."

**BOOKS**

**THE 26 LETTERS**
Oscar Ogg, Thomas Y. Crowell Co., 432 Fourth Ave., New York, N. Y., 1948. 254 pp., illus. $3.50

Today's writer who may be crushed or enraged when readers fail to comprehend his prose (or specification sheets) may well reflect upon the great progress in graphic communication since the cave days of his ancestors. Deftly recounted and beautifully illustrated by a distinguished calligrapher and designer, this history of the evolution of our alphabet from crudest signs and symbols compels interest.

It becomes clear that the very form of our letters is an heritage from the days of picture-writing on monuments of the ancients. The examples offered—particularly the heroic alphabet from Emperor Trajan's column, cut about 115 A.D.—will gratify those who design inscriptions and titles. To read the book through is to enjoy a clear-cut miniature of Western history.  C. M.

**AMERICAN SCHOOL BUILDINGS**
American Association of School Administrators, 1201 16th St., N.W., Washington 6, D. C., 1949. 514 pp., illus. $4.00

This 27th yearbook of the A.A.S.A. contains much information of value to architects even though written for educators. It discusses the importance of broad-scale community planning for the school plant. Present experience and ideas of planning for educational features of a building are reviewed. Current information on various technical aspects of construction and equipment is summarized and some of the major financial considerations are outlined. American School Buildings calls atten-
for a truly good floor—

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truly modern, truly economical, truly resilient

Surely, everyone concerned, from you and your client down to the carpenter-contractor's apprentice, will be glad to forget all about the "compromise" floors laid so numerously during the years of shortage.

You'll agree, it's mighty good news that good Northern Hard Maple Flooring is back now, in abundance!

It's available now for every job where your experience dictates its use... "First Grade" for the critical uses—"Second Grade" or "Second Grade or Better" on jobs where natural tone variations of the wood are acceptable —"Third Grade" where serviceability must be matched by maximum economy. All MFMA-graded and trademarked—your assurance of strict standards of soundness.

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For catalog data on MFMA Northern Hard Maple, Birch and Beech Flooring, see Sweet's, Arch. 13/g/6—Eng., 4/5/22. Write for latest listing of all the many MFMA-approved floor finishing products and processes.

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Special switches were needed to complete an electrical instrument contract. Late delivery of finished items would kill chances of future orders and lay off men. Switches were 1100 miles away, but Air Express delivered the 15-lb. package at 3 A.M.—8 hours after pick-up. Cost, only $5.07. Air Express now used regularly. Keeps down inventory, improves customer service by early delivery.

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**SCHOOL PLANNING**

Proceedings, Conference on School Building Problems in Ohio. The Bureau of Educational Research, The College of Education, The Ohio State University, Columbus, Ohio, 1948. 40 pp., $1.00

This pamphlet reads like the outline of a good book on school planning. Included in the report of the proceedings are discussions of the following topics: “The Place of Educational Planning in a School Building Program”; “Trends in Building Materials, Design, and Cost”; “Selection and Employment of the Architect, and the General Provisions of His Contract”; “Financing School Plant Construction”; “The Rehabilitation of Old Buildings and Equipment.” Typical of most condensations, this booklet leaves one a bit frustrated; instinctively you want to know all that was said.

J. H. L.

**FILMS**

**THE STORY OF A HOUSE**


To emphasize the importance of budgeting to include furniture, decorating, appliances, and equipment in a new home, a family is shown in the various steps of planning and building its home. The 30-minute film, a study of the problems confronting anyone planning to build and furnish in 1949, was produced by Sarra, Inc., with Better Homes and Gardens providing the technical direction.

M.W.K.

**BLACK MAGIC**

An Edward Small Production, released through United Artists, starring Orson Welles and Nancy Guild.

Based on Cagliostro, from Memoirs of a Physician by Alexandre Dumas, this

(Continued on page 116)
For pre-cast concrete building units
specify American Welded Wire Fabric reinforcement

Many shapes and forms of pre-cast concrete building units are made practical by American Welded Wire Fabric reinforcement. Its closely spaced small members of cold drawn high yield-point steel impart evenly distributed strength to the concrete slabs, panels, planks, pipes and special shapes produced by the pre-casting industry.

In many prominent hospitals, hotels, schools, churches, factories, government and public buildings, the use of pre-cast concrete units reinforced with American Welded Wire Fabric—especially for walls, floors and roofs—has resulted in better-looking buildings, speedier construction, savings in time and money.

We do not produce pre-cast concrete units. When you are figuring on using them, you can get complete information from nearby pre-casting companies—and be sure to specify the use of American Welded Wire Fabric reinforcement.

Every type of concrete construction needs

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reinforcement

UNITED STATES STEEL

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You'll get more out of your lighting systems — more out of your buildings — with POWERSTAT light dimming equipment installed in your school lighting circuits. Auditoriums equipped with POWERSTAT Dimmers find more evening use for plays, social and civic functions. Gymnasiums are made more suitable for dances, parties and bazaars when lights can be dimmed, brightened or blended to suit the occasion. Extra activity means more frequent rentals — increased income from units otherwise unprofitable.

Classroom lighting, when controlled by a POWERSTAT Dimmer, can be set to the most effective levels to accurately offset poor natural lighting conditions. Hallway lighting can be increased to full brilliancy for class changes — dimmed to economical levels when traffic loads are negligible.

POWERSTAT light dimming equipment is simple to install — easy to operate. By merely pushing a button the desired light level is achieved. Push-button stations can be placed at any convenient location.

Write for complete information on how POWERSTATS can be used in your plans for school lighting, then consult your illuminating engineer or electrical contractor.

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POWERSTAT VARIABLE TRANSFORMERS • VOLDOX A-C POWER SUPPLY • STABLINE VOLTAGE REGULATORS

Reviews

(Continued from page 114)

first American film to come out of Rome since Ben Hur may find interest among nostalgic architects and designers for the historical landmarks in which many of the scenes were photographed. Most of the interiors were shot in the Royal Quirinale, Palace, home of kings and popes of Italy and now the presidential residence. The camera might have moved more slowly and at greater length over the Gardens of the Villa D'Este, the fourth century Church of Saints Nereus and Achilleus, the Piazza D' Spagna with its staircase leading to the Church of Trinita Dei Monti, the Palace La Sapienza, the Gobelin tapestries, and the roccoco and baroque elegance of palace walls. M.W.K.

NOTICES

EXAMINATION

The Milwaukee City Service Commission has announced an EXAMINATION FOR THE POSITION OF ARCHITECT IV. Examination will consist entirely of an appraisal of the applicant's experience and professional record as determined from a questionnaire. Duties of the position include taking charge of architectural work required for public buildings, bridges, and public works projects; developing designs for major projects; supervising work of assistants. For further details, see JOBS AND MEN in this issue.

APPOINTMENTS

PHILIP C. JOHNSON has been appointed director of the Museum of Modern Art's new Department of Architecture and Design, recently formed to combine the former departments of Architecture and Industrial Design. EDGAR KAUFMANN, Jr. will serve as advisor to the director and as research associate; PETER BLAKE is the department's Curator.

WALLACE S. MACKENZIE has been named president-treasurer of Smith, Hinckman & Grylls, Inc., Architects and Engineers, 243 W. Congress, Detroit 26, Mich.

CHANGE IN FIRM NAME

The firm name of J. O. Reinecke, 720 N. Michigan Ave., Chicago, Ill., has been changed to J. O. REINECKE & ASSOCIATES with the elevation of John W. Hauser, G. Harold Hart, Joseph A. Hill, and Jack B. Knight to Associate.
Lumber yard office, built in 1904, is being remodeled into a branch bank. Client wants modern acoustical efficiency. Material to be specified must fit period styling of bank's interior. Age of building frame makes fire-resistance a specially important requirement.

**Here's what the architect decided:**

Several products would meet most of the requirements. A metal pan ceiling, such as Armstrong's Arrestone, would provide very high efficiency noise control and incombustibility. Armstrong's Cushiontone could be provided with a fire-resistant paint finish and would offer a high degree of efficiency. But the ceiling ideally suited to the job was Armstrong's Travertone because of the unusual beauty of its white, fissured surface. Made of mineral wool, it is incombustible. And it stops up to 70% of the noise that strikes its surface.

Other advantages offered by Travertone were its heat insulating value, its 79% light reflection factor, its easy maintenance, and its moderate cost installed. Light in weight, it could be applied directly to the existing ceiling plaster, by means of an adhesive.

Whether the most important requirement in your plans is beauty, low cost, incombustibility, moisture-resistance, or maximum efficiency, there's an Armstrong's acoustical material that meets it fully. For complete details, see Sweet's file, Section 11a, or write direct to Armstrong Cork Company, 1405 Stevens Street, Lancaster, Pa.
The necessity for immediate revision of the A.I.A. contract forms is underscored when the architect's responsibility for negligence is considered. A consideration of his potential legal liability added to the hazards of court litigation points up the necessity for contracts which will protect the architect as much as possible.

The liability of an architect for negligence has been considered in these columns in relation to the types of architectural liability insurance which are available (January issue) and to the architect's liability for underestimation of costs (February issue). This discussion relates to the liability of an architect for negligence in general.

The liability of an architect for malpractice does not differ essentially from that of a lawyer or physician. A State Supreme Court made this comparison in the following words:

"The responsibility resting on an architect is essentially the same as that which rests upon the lawyer to his client, or upon the physician to his patient, or which rests upon any one to another where such person pretends to possess some skill and ability in some special employment, and offers his services to the public on account of his fitness to act in the line of business for which he may be employed. The undertaking of an architect implies that he possesses skill and ability, including taste sufficient to enable him to perform the required services at least ordinarily and reasonably well, and that he will exercise and apply in the given case his skill and ability, his judgment and taste, reasonably and without neglect. But the undertaking does not imply or warrant a satisfactory result. It will be enough that any failure shall not be by the fault of the architect."

The legal yardstick which measures adequacy of the architect's performance, therefore, is based upon a determination as to whether the architect possessed and exercised that degree of skill and care which should be reasonably possessed and exercised in the profession. This determination is not made by architects but usually by a jury of twelve "good men and true." Thus, a judgment that an architect has been guilty of malpractice may, in the last analysis, depend almost as much upon the skill of the attorney representing him as upon the skill which he exercised in the performance of those acts which are claimed to have been negligently done.

It may be claimed that an architect was negligent in (1) the preparation of drawings, specifications, and plans; or (2) in supervising construction where it is his duty under the contract in force so to do. The consequences of negligent performance on the part of the architect may take the form of physically defective construction or a structure of depreciated value due to an impairment in utility or in appearance.

In deciding whether an architect was negligent in preparing plans and specifications, important factors to be con-
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You can end your worries over building wire. And that goes for industrial building wire, wire for homes, institutions, and any other type of building. Your worries end when you begin to investigate wiring insulated with VINYLITE Brand Plastic!

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For further information on the uses of Atlas White Cement, see SWEET'S Catalog, Section 4B 3 and 13C 5, or write to Atlas White Bureau, Universal Atlas Cement Co. (United States Steel Corp. Subsidiary), Chrysler Bldg., New York 17, N. Y.

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"THEATRE GUILD ON THE AIR"—Sponsored by U. S. Steel Subsidiaries Sunday Evenings—ABC Network

It's the Law

(Continued from page 120)

third party for the damages suffered. However, where an owner maintains a defective structure and a third person is injured, the architect will not be liable, on the theory that it is the negligence of the owner in maintaining a defective structure which caused the injury, rather than the negligence of the architect.

The penalty for malpractice is loss of compensation for work performed and liability for damages caused by the negligence. It is an implied term of every contract between architect and owner that the architect will perform his duties thereunder with reasonable skill; therefore, negligent performance is a breach of the contract, and the owner is relieved of his obligation to compensate the architect for services rendered. The measure of damages utilized to determine the architect's responsibility for his negligence is the difference between the value of the structure as designed and constructed and the value it would have had, if the architect had not been negligent in all or part of his work. Where the defects in the building are not structural, the cost of correcting the defects which have caused by the architect's negligence may be used in determining the difference between the value of the building as constructed, and the value which it would have had if it had been constructed properly. Where, however, the cost of correction is unreasonable out of proportion to the injuries suffered by the owner, the cost of repair may not be used as a measure. Consequently, where, due to the architect's negligence, a building has been constructed different from the one desired by the owner but of no less value than the one desired, the owner has suffered (and may recover) only nominal damages.

The area of an architect's potential liability is large. Failure to possess and exercise reasonable skill may not only make him liable in damages to the owner, but he will be responsible for injuries suffered by third persons where the causal relationship between the negligence and the injury is established. The nature and adequacy of the architect's performance is a factual question dependent upon the circumstances of each situation. In litigation, the jury is the judge of facts and the architect must, therefore, convince the jury that in the performance of his professional duties he has acted with reasonable skill and diligence. It is, of course, obvious that the greater the care and attention on the part of the architect, the safer he will be from unfounded claims of malpractice and from adjudication, by laymen, of negligence. The

(Continued on page 124)
How you can use the

FLEUR-O-LIER

INDEX SYSTEM

Whether you make, sell, specify or buy fluorescent lighting equipment, The Fleur-O-Lier Index System will make your job easier. For the Index System provides a simple, usable method for rating and classifying fluorescent fixtures on the basis of their illuminating performance.

How the specifier benefits...
The Fleur-O-Lier Index System supplies a concise, exact formula for expressing desired illuminating characteristics. The specifier can dictate desired light distribution, degrees of shielding, brightness and method of mounting. His specification is simple and precise. It’s easy to write—and easy for the purchaser to follow.

How the buyer benefits...
Fleur-O-Lier fixtures are carefully examined by Electrical Testing Laboratories, Inc., and assigned a rating under the Index System. All the buyer need do is select fixtures that meet the specifier’s Index System number. Then with the photometric test data and the coefficients of utilization provided with all Fleur-O-Lier fixtures, he has complete information to make an intelligent purchase of fixtures that meet the specifications and perform efficiently.

This label is attached to every FLEUR-O-LIER luminaire. It certifies that a similar fixture has been examined by Electrical Testing Laboratories, Inc., and found to conform to specifications. This label is your assurance of excellence in mechanical and electrical construction and in performance. It means that Certified Ballasts and Starters are used and that the requirements of the National Electrical Code have been met.

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Fleur-O-Lier is not the name of an individual manufacturer, but of a group of fixtures made by leading manufacturers. Participation in the Fleur-O-Lier program is open to any manufacturer who complies with Fleur-O-Lier requirements.
NOW—ONE ROLLER ASSEMBLY SUPPORTS 8-INCH TO 36-INCH PIPE!

This new adjustable Unistrut Roller Pipe Assembly eliminates the necessity for a large variety of pipe roller sizes, permits positioning with only a turn of the wrench, and affords easier, quicker welding, testing and jacketing. There is also a Unistrut Roller Assembly to support from 1-inch to 12-inch pipe.

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You also can quickly, easily and economically build all types of shelving, framing, supports, mounts, racks, tables and benches—pipe and cable hangers, and fluorescent fixture supports—and many other structures with only a hacksaw and wrench.

Here’s real "strength without bulk." Completely adjustable and reusable, Unistrut is steel channel with a continuous slot. You simply insert the Unistrut spring nut at approximate point where you wish to attach another framing member, slide to exact position, bolt and tighten. No drilling or welding required.

Unistrut give flexibility and installation advantages that can’t be attained by old-fashioned methods of frame construction.

Write for Bulletin No. 34

PRODUCTS COMPANY
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Representatives in Principal Cities

It's the Law

(Continued from page 122)

extent of the architect’s possible liability should make all the more clear the necessity of the architect to be provided with contract forms which will protect him as far as possible against avoidable liability and which will contain proper clauses referring his legal disputes to an arbitration tribunal of experts in the field.

NOTICES

FELLOWSHIPS AND SCHOLARSHIPS

The School of Fine Arts, University of Pennsylvania, has announced the following fellowships and scholarships for 1949-1950: Theophilus Parsons Chandler Fellowships in Architecture, two $1200 fellowships for advanced study; Albert Kahn Scholarship in Architecture, providing a maximum of $1100 towards tuition and expenses for one year of graduate study; Albert Kahn Scholarship in Industrial Architecture, awarding $300 towards tuition for undergraduate study; and University Graduate Scholarships, two graduate tuition scholarships.

Applications for all fellowships and scholarships except the Albert Kahn Scholarship in Architecture must be made by letter to the Dean of the School of Fine Arts not later than May 14, accompanied by three letters of recommendation from practicing architects or teachers of architecture. Applications for the Albert Kahn Scholarship in Architecture should be sent to Dr. Arnold K. Henry, Dean of Student Affairs and Chairman of the Committee on Scholarships of the University.

CONVENTION

The American Society for Engineering Education will hold its 1949 convention June 20-24 at Rensselaer Polytechnic Institute, Troy, N. Y. Highlights of the five-day session will include presentation of the Lamme Medal and the Westinghouse Award for meritorious achievement in the teaching profession, and the reading of approximately 150 papers on instrumentation for engineering research, education in the field of atomic energy, secondary school developments, and selective service problems. Complete details may be obtained from Rensselaer Polytechnic Institute, which will coordinate its 125th anniversary with the A.S.E.E. convention.

(Continued on page 126)
Aluminum was pure ornamentation in 1893. Today, its usefulness is virtually unlimited. As an insulating material, for instance, aluminum offers almost exclusive ability to reflect radiant heat, and assures exceptional freedom from condensation. These were prime reasons why Reynolds Reflective Insulation was specified for the 312-family Redfield Village Development in Metuchen, N. J.

In addition, Reynolds Reflective Insulation is light in weight, odorless and embodies aluminum’s rustproof permanence. It makes a fast, clean, economical installation that stays in place. It meets F.H.A. requirements. (Redfield Village Specification: Reynolds Reflective Insulation, Type B, foil laminated to both sides of tough Kraft paper. Bowed between studs, providing two air spaces, sidewall conductance is 0.13. Between floor joists over unheated area, overall coefficient is 0.10.)

Reynolds, whose entry into aluminum production started the industry toward its present expansion, is developing both the design and the functional qualities of this material. New embossing facilities have created unusually attractive surface textures in Reynolds Lifetime Aluminum Roofing and Siding, Gutters and Downspouts. Reynolds Aluminum Windows offer superior engineering features in all residential casement, fixed and picture types.

Reynolds also offers a variety of Architectural Shapes. For descriptive literature in A.I.A. file form, please write:

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REDWOODS *LIFETIME* ALUMINUM

Redfield Village, Metuchen, N. J.  
Architect: Erwin Gerber  
Exterior walls and crawl spaces insulated with Reynolds Reflective Insulation.
INVESTIGATE
these 6 advantages of Sylvania Fluorescent Troffers

Reduced Installation Cost — These fixtures are supplied completely wired, ready for hanging. Their simplified hanging assembly reduces on-the-job labor costs.

Reduced Maintenance Costs — The louvers or the Albalite glass shields are hinged to the reflector, permitting fast, easy cleaning and relamping.

Maintained Light Reflection — High initial reflection efficiency (86%) is maintained over the life of the unit because the reflector is surfaced with Sylvania’s exclusive Miracoat—a hard-baked plastic finish that does not discolor and is highly resistant to cracking.

Shallow Construction — Only 8 3/8" is required between the suspended and the structural ceilings. Can be used with all standard ceiling materials.

Adaptability After Installation — Because one basic chassis is used, a louvered installation can be quickly and inexpensively changed to a glass-shield installation (or vice versa) if such a change is desired at a later date.

Complete Packages of Light — All units are delivered complete with Sylvania Lamps and Starters at no extra cost. The units are available in 4' or 8' lengths. Either length can be supplied to accommodate one, two, or three 40-watt lamps—and for installation with metal louvers, Albalite glass shields, or unshielded. Send coupon now for file-sized technical data.

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NOTICES

AWARDS

The names of 220 winners have been announced by the judges of the MERIT AWARD COMPETITION OF THE THIRD INTERNATIONAL LIGHTING EXPOSITION, sponsored by the National Electrical Manufacturers Assn. Winners of Gold Seal $100 awards in the Architects and Consulting Engineers Classification are: J. L. Phillips, Birmingham, Ala., for Bank; Ernest C. Hinck, Jr., Montclair, N. J., for Office; and Paul E. Keys, Duquesne Light Co., Pittsburgh, Pa., with Hymen Rosenberg, Pittsburgh, Pa., for Jewelry Store.

Those winning Merit Award with Distinction in the Architects and Consulting Engineers category are: Howard M. Sharp, Snyder, N. Y., for High School; Willard W. Thompson, Thompson Engineering Co., Milton, Mass., for Library Reading Room; F. D. Wyatt and William H. Miller, Chicago Park District, Chicago, Ill., for Industrial Lighting; and Robert E. Bennett, Bennett & Bennett, Pasadena, Calif., for Stadium.

In addition, Merit Awards were presented to 14 architects and consulting engineers.

The American Academy in Rome has announced the award of 12 ROME PRIZE FELLOWSHIPS for one year each, beginning October 1, 1949. Winners of architectural fellowships are: Spero Paul Daltas, St. Paul, Minn., and Henri V. Jova, Newburgh, N. Y. Daltas, who received his B.A. in architecture from University of Minnesota in 1943 and his M.A. degree from Massachusetts Institute of Technology in 1948, is at present connected with the firm of Carl Koch & Associates, Belmont, Mass. Jova is a teaching assistant in design at the College of Architecture, Cornell University, and will receive his B.A. from Cornell in June. The two architectural fellowships were won in a competition held by the Academy among seven finalists.

Winners in other fields are as follows: Peter Abate, sculptor, Brookline, Mass.; Stephen Greene, painter, New York, N. Y.; Mitchell Siporin, painter, New York, N. Y.; George E. Patton, landscape architect, Franklin, N. C.; James S. Ackerman, for research in history of art.

Fellowships in classical studies were granted to Dr. Lucy T. Shoe, Dr. Otto J. Brendel, Dr. Emeline H. Hill, Freeman W. Adams, and Smith Palmer Bowie.

The total estimated value of each

(Continued on page 128)
Close-up of the Empire Savings facade shows effective use of bronze against background of black Italian marble. Heavy outer doors are made of cast panels framed in Anaconda Extruded Bronze. Grille above is fabricated from red brass sheet, rod and tubes. The street windows, presenting dioramas of the Old West, are also framed in Anaconda Bronze.

Private office partitions at Empire Savings are formed of glass panels supported by Architectural Bronze frames.

THE OLD WEST GOES MODERN
...IN TIMELESS
Bronze

Scenes of the West in its wild and wooly days provide the motif for the ultra modern decor of Denver's new Empire Savings Building.

Architect for the new home of the Empire Savings Building and Loan Association is Roger J. Musick, of Denver. Architectural bronze work was fabricated by the William G. Zimmerman Ornamental Iron Works, also of Denver.

Except for the bronze castings and other materials for color contrast, Mr. Zimmerman employed Anaconda Alloys exclusively—extruded architectural bronze shapes, red brass rod, sheet and tube.

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MAY, 1949 151
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Wilte lor Bulletin 3IlI

Herbert B. Beidler, Architect

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152 PROGRESSIVE ARCHITECTURE
The Harvey S. Firestone Library at Princeton, N.J., will house the University's priceless collections of books and manuscripts. Barrett Specification roofs were the natural choice—not only because they take Fire Underwriters' Class "A" rating, but also because they are the toughest, longest-wearing, best value, built-up roofs that can be built. Bonded for periods up to 20 years, they're built to outlast the term of their guaranty by many years.

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For further information on any of these cements, simply check this ad, attach to your business letterhead and mail to us.

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gives 3-way vision

If you can see the annunciator, you can see the signal... it’s as simple as that with this new Edwards’ inverted "V" design. Flashing numerals can be seen front, left and right.

At all times visibility is sharp and clean, without any haze or cross-lighting.

Write today for free specifications on all Edwards Hospital Signal Systems.

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But Georgetown University Hospital's choice of these nationally famous products is not unusual. For no manufacturer offers a wider variety of heating equipment and plumbing fixtures. And none makes a better product.

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A Utility Room in the new Georgetown University Hospital featuring SERVICE SINK of sturdy cast iron, finished with acid-resisting enamel. Also shown is CLINIC SERVICE SINK of genuine vitreous china with quiet, thorough syphon jet flushing action.
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See our catalog in Sweet's or write for full information.

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Solid brass, ribbed concave comes as drawer knob in 2", 3" and 4 1/2" sizes... and as door knob in 3" size.

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ANDERSON, INDIANA
World's Largest Maker of Playground, Swimming Pool & Home Play Equipment

Product Report . . . . May, 1949

A. S. Bennett & Associates, a New York research organization, has just completed a nationwide study to learn how building products get into buildings. In this and subsequent issues, we will discuss the study, giving details and comments about the 24 classes of products which were investigated. By observing the ways in which representative architectural firms specify products, you will have a better idea of how nearly your own operations are geared to those of your contemporaries.

FACTORS IN SPECIFYING EXTERIOR WALL SURFACING

Ninety percent of the buildings investigated by the Bennett organization in a quest for information on the type of exterior wall surfacing finally used in construction were of an industrial nature. As a result, only two of the buildings investigated used wood surfacing: one was shingle, the other plywood.

However, masonry was used on 29 buildings, structural glass on one, and non-ferrous metal (aluminum) on the other. The preponderance of masonry construction was concentrated in brick and stone, while concrete, terra cotta and stucco came in for one or two installations each.

The respondents were asked, "What factors governed selection of this particular type of exterior wall surfacing," and the answers fell into three particular channels: a). Appearance b). Ease and cost of maintenance, and c). Cost of material. Running a close fourth was cost of construction. Appearance was well out in front, indicating that the architectural firms first thought of this factor in selecting the type of surfacing to be used. After this was decided, they

(Continued next page)
into conference with the client in 75% of the cases. In the remainder of the cases, it was either taken for granted that the surfacing would be a certain type of material, or else the architectural firm merely used its own judgment, and selected the material it thought most suitable for the job at hand.

Decisions on the type of exterior wall surfacing are made at about the time the job is begun—the majority of decisions coming during preliminary drawings. All decisions on type of surfacing were made before entering the final stages of design. Brand decisions were more scattered, and in some cases were not made until during construction.

While not representing a mathematical cross-section of the architectural profession, these specifying procedures are typical of the material involved, and remain standard throughout the profession.
Hampton Village Medical Center, St. Louis, Mo., equipped with beautiful, low-cost Fenestra Steel Residence Casements. Builder Vollmar writes that Fenestra Casements solved a special problem—sash installation after brickwork had been completed. He added that maintenance of this sturdy sash is practically nil and that the owners were very pleased with the ease of operation. Architect: Preston J. Brodshaw, St. Louis. Contractor: Theodore M. Vollmar, St. Louis.

No Wonder Fenestra Casements win the approval of architect, builder and owner.

Slender muntins help carry out the flowing horizontal lines of today's architecture. Perhaps that's why so many architects are specifying Fenestra® Steel Residence Casements for distinctive new buildings.

Add to that the ease with which Fenestra Casements are installed—as single units or as whole walls of combined units—and you have one of the reasons for Fenestra's popularity with builders.

Owners like the ease of operation . . . the simple twirl of a Roto-Adjuster that swings casement leaves out to sweep in passing breezes. Fenestra Casements never stick or warp or swell, because they're steel. They are washed, screened, storm-sashed from inside.

Precision manufacturing methods and Bonderizing and prime painting for rust prevention cut maintenance to a minimum.

But perhaps even more important—to architect, builder and owner alike—is Fenestra's lower cost. Standardization of types and sizes streamlines production . . . actually gives you higher quality for less money. Yet production volume permits plenty of variety.

Take advantage of these benefits. For window types and sizes, see Sweet's Architectural File—Section 16a/13. Better yet, call or write us, Detroit Steel Products Company, Dept. PA-5, 2253 E. Grand Blvd., Detroit 11, Mich.
I HOPE THAT A GOODLY NUMBER OF YOU ARE PLANNING TO SUBMIT ENTRIES IN THE COMPEITION FOR THE U.S. JUNIOR CHAMBER OF COMMERCE HEADQUARTERS BUILDING. It's an interesting program for a real building with a substantial amount of prize money. It's the way many of us have been urging that important buildings be designed—by giving the younger men a chance to compete for commissions on the basis of quality of design—with the argument rubbed in a little bit in this case by the fact that only younger men can compete in this one. Entries must be mailed by midnight, May 16, to Jedd Reisner, the Professional Advisor.

I'M A LITTLE SMUG ABOUT OUR EDITORIAL JUDGMENT, having traveled around the state of Texas before, during, and after the A.I.A. Convention. Of the really fine things that have been done recently in that area, we either have published or will publish most. We had felt from a distance that the firm of Fehr & Granger in Austin, for example, was doing an outstanding job—and they are. Look for their little gem of a church in our July issue. In Houston I was not disappointed in the work of MacKie & Kamrath—their own office, which we published last December, is one of the outstanding jobs in town, and their huge conception of a synagogue was the talk of the delegates who got around to look at current architecture. Goleman & Rolfe's St. Theresa school stands up very well (November 1948 P/A). Donald Barthelme's school and chapel, which we will publish, attracted everyone who saw it.

As for the most publicized recent Houston building, we've decided to let one of the other magazines publish the Shamrock Hotel. Frank Lloyd Wright said that he appreciated the significance of part of the name of this huge creation, but he wondered where the rock came in.

DO YOU WANT SOME ADDITIONAL QUOTES FROM THE SAGE OF TALEISIN? At a small, very intimate press conference during the Convention, these gems were set before us. If they seem tarnished in spots, it's due to the Texas atmosphere.

"Skyscrapers are the badges of success in the capitalist fraternity."

"The international trend in architecture, as in anything else, is vicious. Absolutely fascist."

"We are the only hope in the world—we who profess democracy. Were we to work it out we would be the savours of the world. To become this, though, we must practice what we preach...we shouldn't be scaring everybody stiff and rattling our own sabers."

"My education came from making mistakes."

"I have come to have less and less faith in the expert. We are the world's expert experts...and I'm afraid we're going to expert ourselves into oblivion."

I DON'T KNOW WHO WROTE THE CITATION which went with Wright's Gold Medal, but whoever it was deserves congratulations for a fine job. It's published in the April A.I.A. Journal. I can't say the same thing for the many Fellowship citations, however. With few exceptions they are wordy and redundant. If advancement to Fellowship in the Institute really means that a man has done an outstandingly able job in his profession—a job that places him in a higher professional rank than his colleagues—then it should be possible to say so simply, clearly, and factually. Frankly, I don't know what these phrases, picked at random from the citations, mean:

"He has maintained in these designs high architectural standards."

"His work is in no sense imitative of what is known as the 'Modern Style'..."

"...he kept alive the high traditions of the Institute."

"Great ability in creating and maintaining a progressive quality in design reflecting the best principles of contemporary thought."

Maybe the Jury of Fellows needs an editor.

MY ONLY REGRET ABOUT THE CONVENTION IS THAT THERE WASN'T TIME TO SEE ALL OF THE GOOD PEOPLE WHO WERE THERE. The halls and corridors and meeting rooms were full of delegates from all parts of the country whom I'd have liked to talk with for more than a few minutes, but one could take in only so many of private gatherings (even working at it most of the night), and the general receptions were so large that they were almost ineffective.

It was a good Convention, and the Houston architects deserve congratulations for their arrangements. As we report on page 18 in more detail, there were contests and controversies, the outcome of which didn't please everyone, but I think without exception (well, almost no exceptions) the delegates were glad that there were contests, indicating growth and increased activity and the desire for even more life in the Institute.

I KNOW THAT THE SO-CALLED "YOUNGER PROGRESSIVE" GROUP DIDN'T FEEL AT ALL DICKED when their candidates for office lost, but rather went away feeling that the move toward a healthy, democratic, live organization was well under way. As one elderly delegate remarked to another, as they left the meeting hall just ahead of one of our self-appointed reporters, "We'll have to watch these roughnecks for at least the next three years."

MOST OF THE EXTRACURRICULAR ACTIVITIES DURING THE CONVENTION CAN'T BE REPORTED. For instance, one of the architectural journalists did a bit of extramural painting with a catsup bottle late one night in the coffee shop. Rumors that he was in the pay of P/A at the time, while passing from one magazine to another, are unfounded.

THERE HAVE BEEN SO MANY PERSONNEL SHIFTS IN THE FIELD OF ARCHITECTURAL JOURNALISM recently that Ezra Stoller, the photographer, just called me and asked, "Are you still there?" Indeed I am, and very happy, thank you.

WE ARE DELIGHTED TO HEAR THAT GREGORY AIN HAS APPLIED FOR AND RECEIVED THE POST OF POET BOREATE to the Southern California Chapter of the A.I.A. We look for great things from him, in light of his application which points out that "poetry, I grieve to say, is lacking in the A.I.A."

He goes on to outline his program as follows:

I'll lay my cards right on the table. And outline why I think I'm able to fill the bill, and to deliver. Lyrics to make your liver quiver: ONE...I can run on how to dun, and show how creditors to shun. TWO...It is true that even you need views of news in brighter hues. I'll preach with speech as fresh as new and this will never frighten you. THREE...You will see that ART, to me, is something not beyond the sea; I'll show beauty as the duty of each Institute recruit. FOUR...What's more, the chores that bore others do not make me sore; I'll report on kitchen floors as well as on much nobler lore. FIVE...I thrive (I'm still alive) thru FHA and danky drive. Even the L.A. Building Dept. has not yet made me feel inept. SIX...I'll fix you tricks on how to collect fees and debts in architecture.