

Journal of The American Institute of  
**ARCHITECTS**

1857



1957

A NEW CENTURY BECKONS

FEBRUARY, 1957

---

Leon Chatelain, Jr., FAIA

---

Philip Will, Jr., FAIA

---

Alexander C. Robinson III, FAIA

---

Edgar I. Williams, FAIA

---

Second Exhibition of Architectural Photography

---

Robert Woods Kennedy

---

George Bain Cummings, FAIA

---

35c

PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

JOURNAL OF  
THE AMERICAN INSTITUTE OF ARCHITECTS

WITH THE AIM OF AMPLIFYING  
AS THROUGH A MICROPHONE  
THE VOICE OF THE PROFESSION

FEBRUARY, 1957

VOL. XXVII, No. 2



CONTENTS

- |   |   |
|---|---|
| The Journeys of a President . . . 47<br><i>By Leon Chatelain, Jr., FAIA</i>   | Monody of Remodelling . . . 67<br><i>By N. D. Plume (Dr. David S. Stern)</i>                          |
| A Dollar a Word . . . . . 49<br><i>From Byron S. Adams Impressions</i>  | Second Exhibition of Architectural<br>Photography . . . . . 69  |
| Expanding an Architectural Prac-<br>tice—I . . . . . 51<br><i>By Philip Will, Jr., FAIA</i>   | On Educating Ourselves—I . . . 75<br><i>By Robert Woods Kennedy</i>                                   |
| Calendar . . . . . 56   | To Elise Jerard . . . . . 79<br><i>By Hubertus Junius</i>   |
| AIA Centennial Postage Stamp<br>Competition . . . . . 57  | Tools for the Improvement of En-<br>vironment—II . . . . . 80<br><i>By George Bain Cummings, FAIA</i> |
| Celebrating Our Centennial Year 58<br><i>By Alexander C. Robinson, III,<br/>FAIA</i>  | They Say: . . . . . 84<br><i>John Ely Burchard</i>  |
| Major Architectural Awards in<br>1956 . . . . . 61  | The Editor's Asides . . . . . 85  |
| No Thanks to Corfu and Others 63<br><i>By Edgar I. Williams, FAIA</i>   |   |
| Architects Read and Write . . . 64<br>Are School Costs Really so High?<br><i>By Joseph Willard Wells</i><br>No "Keep Out" signs in California<br><i>By John Lyon Reid</i> |   |

The *Journal of The American Institute of Architects*, official organ of the Institute, is published monthly at The Octagon, 1735 New York Avenue, N. W., Washington 6, D. C. Editor: Joseph Watterson. Subscription in the United States, its possessions, and Canada, \$3 a year in advance; elsewhere, \$4 a year. Single copies 35c. Copyright, 1957 by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C. under the Act of March 3, 1879. Change of address: Notify The Octagon, giving both old and new addresses. Allow four weeks for change to go into effect.

Official address of The Institute as a N.Y. Corporation, 115 E. 40th St., New York, N.Y.  
The Producers' Council affiliated with A.I.A., 2029 K St., N.W., Washington 6, D.C.



Canadian Bank of Commerce Bldg., Main Branch, Vancouver, B.C.  
McCarter, Nairne and Partners, Architects  
ROMAN TRAVERTINE, ROSE ALHAMBRA, AND LOREDO CHIARO WITH GARNET



## MARBLE

*costs no more than other fine materials –  
even in terms of first cost*


Everyone knows that the proven economy of Vermarco marble's low maintenance makes its *final* cost comparable with that of other fine materials. But did you know that the initial cost of Vermarco marble can also be surprisingly low? It's true, and there are examples to prove it.

By learning how to use marble to take best advantage of its particular qualities and specific advantages, architects have been able to change a specification from wood to marble when they found these materials were comparable in price. In value and prestige, of course, there was no comparison.

*Vermarco marble — the final touch that insures prestige.*

V E R M O N T  M A R B L E C O .  
P R O C T O R © V E R M O N T

BRANCH OFFICES: BOSTON CHICAGO CLEVELAND DALLAS HOUSTON PHILADELPHIA LOS ANGELES  
NEW YORK SAN FRANCISCO WASHINGTON, D.C. IN CANADA: ONTARIO MARBLE COMPANY, LIMITED,  
TORONTO AND PETERBOROUGH, ONTARIO. CONTINENTAL MARBLE CO., LTD., VANCOUVER, B.C.



## The one most important hospital building material . . .

is the ceramic floor tile that provides permanently built-in safety for all operating and anesthetizing areas. Mosaic Impervious Electrically-Conductive Ceramic Mosaic Floor Tile is the unquestioned first choice among all floor materials for surgical suites. It is both pre-tested and factory-warranted. This one tile provides proper electrical conductivity, sure sanitation and absolute permanence. For performance test reports and specifications, ask for Mosaic Fact Book No. 196.

*FRESNO TUBERCULOSIS HOSPITAL. Architects: David H. Horn, A.I.A. and Marshall D. Mortland, A.I.A. Tile Contractor: Fresno Marble & Tile Co. Floor: Impervious Electrically-Conductive Ceramic Mosaic Tile, Pattern 1778-A3. Walls: Glazed Wall Tile, G-400 Hospital Gray-Green.*

**MOSAIC**

®

### THE MOSAIC TILE COMPANY

America's Largest Manufacturer of Ceramic Tile

General Offices, Zanesville, Ohio; Member—Tile Council of America, Inc. and the Producers' Council, Inc.

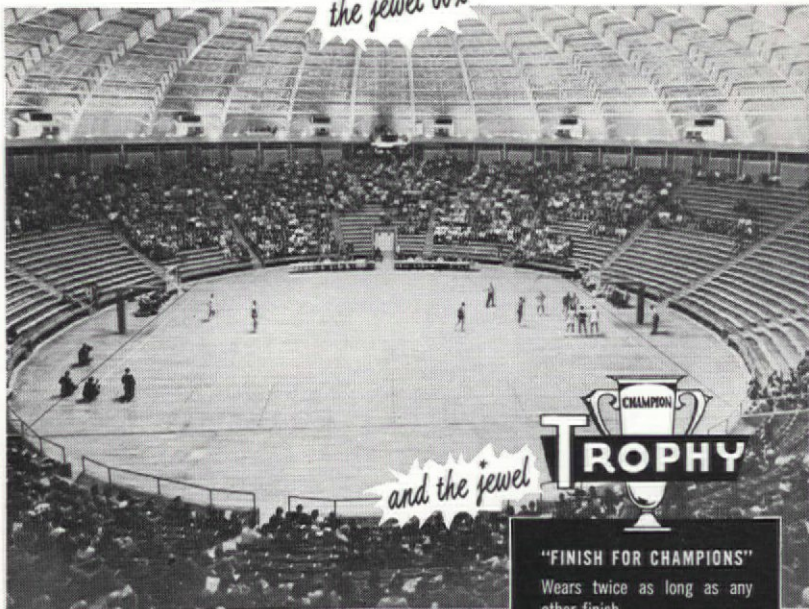


# The Big Dome

the jewel box

New Alexander Memorial Coliseum, Georgia Technical Institute, Atlanta, Georgia, seating 7,046. Architects: AECK ASSOCIATES, Atlanta, Georgia.

In common with this beautiful tournament floor, 15,000 of the nation's finest gym floors are today protected by Hillyard Finishes.



Modern functional design beautifully illustrates the principle that the floor is the most important element of the building. The "Big Dome" at Georgia Tech serves to shelter the floor and those using it or watching it.

Architectural masterpieces demand the finest Basketball playing surface—Hillyard TROPHY, the Tiffany of all Gym Floor Finishes.

## "FINISH FOR CHAMPIONS"

Wears twice as long as any other finish.

Preserves original beauty of the floor, prevents rubber burns and rubber marking.

Is light in color — allows spectators and players alike to see plays clearly (live or televised).

Is non-glare, slip-resistant for faster, safer big-time play.

Call on your nearby Hillyard Maintainer® as your skilled consultant on all problems of floor treatment specifications—as your Job Captain during construction. Write Hillyard for his name and address. Remember, he is "On Your Staff, Not Your Payroll."



St. Joseph, Mo.

Passaic, N. J.  
San Jose, Calif.

Branches in Principal Cities

THE HILLYARD MAINTAINER BRINGS YOU HILLYARD'S 50 YEARS OF EXPERIENCE AND LEADERSHIP



# YOUNGSTOWN "BUCKEYE" CONDUIT

... Provides Lifetime Wiring Protection

*For Frank Lloyd Wright's  
Modernistic Price Tower*



At Bartlesville, Okla., the H. C. Price Co.—veteran oil and gas pipeline construction firm—recently opened their beautiful, new cantilever-design Price Tower. Containing both offices and residential apartments, this 19-story, fully air-conditioned structure uses Youngstown "Buckeye" full-weight rigid steel conduit for protection of its important electrical wiring system from damaging elements such as water, moisture, vapor, dirt and dust.

Field reports across-the-nation state: "Youngstown's 'Buckeye' Conduit is easier to bend—easier to fish wires through and, due to its superior corrosion resistance, affords a much longer trouble-free service life."

Leading distributors in every industrial and electrical market are ready to serve you quickly and efficiently from their ample stocks of Youngstown "Buckeye" Conduit. They're as near as your phone—why not call today?



Price Tower, Bartlesville, Okla.  
Owner: H. C. Price Co.  
Architect: Frank Lloyd Wright  
General Contractor: Calwell Construction Co.,  
Oklahoma City, Okla.  
Electrical Contractor: Industrial Electric Co.,  
Oklahoma City, Okla.  
Conduit Supplier: Westinghouse Electric Supply  
Co., Oklahoma City, Okla.



Standard-threaded rigid steel conduit is the only wiring system approved today by the National Electrical Code as moisture-, vapor-, dust- and explosion-proof for use in hazardous locations and occupancies.

## THE YOUNGSTOWN SHEET AND TUBE COMPANY

Manufacturers of Carbon, Alloy and Yaloy Steel

General Offices - Youngstown 1, Ohio

District Sales Offices in Principal Cities

An announcement  
of interest to architects,  
builders and specifiers

## KENTILE, INC., to re-name all of its floor tile products

To conform with established architectural practice in specification writing, and for quicker and simpler identification, the names of all Kentile, Inc., floor tiles will now carry the Kentile name plus the material description as follows:

FORMER NAME	NEW NAME
KENTILE	KENTILE asphalt tile
KENRUBBER	KENTILE rubber tile
KENCORK	KENTILE cork tile
KENFLEX	KENTILE vinyl asbestos tile
KENROYAL	KENTILE solid vinyl tile
KENFLOR	KENTILE cushion-back vinyl tile

Effective in March, all Kentile, Inc., national advertising will feature these new names.

We at Kentile hope that this simplification will prove to be of assistance to you in selecting the proper flooring in your future specifications.

**KENTILE, INC.,** Brooklyn 15, N. Y. • 350 Fifth Avenue,  
N. Y. 1, N. Y. • 3 Penn Center Plaza, Philadelphia 2, Pa. • 1211 NBC  
Building, Cleveland 14, Ohio • 900 Peachtree Street, N. E., Atlanta 9,  
Georgia • 1016 Central Street, Kansas City 5, Missouri • 4532 So. Kolin  
Avenue, Chicago 32, Illinois • 4501 Santa Fe Avenue, Los Angeles 58, Cal.

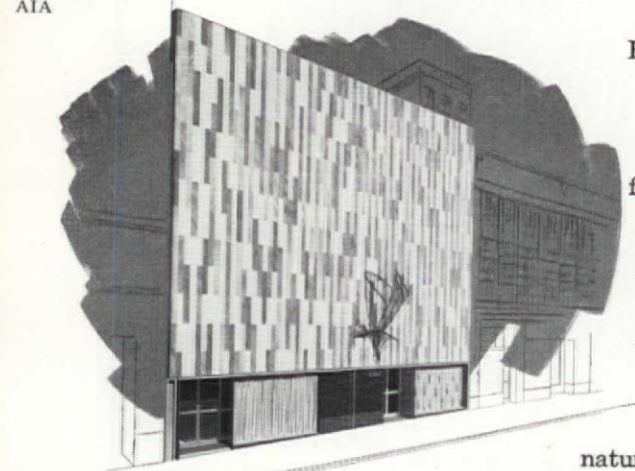


Fraternal Order of Eagles Building  
Atlanta, Georgia  
Architect: John C.  
Portman, Jr.,  
AIA

## structural marble and limestone

From quarries in Georgia, Alabama, Vermont, Missouri, Virginia and Tennessee, the Georgia Marble Company can furnish a panoramic array of marble and limestone.

Colors range from crystalline white through pinks and greens to browns and blacks . . . more than thirty distinct varieties. Alone or in combination, they contribute an enduring natural beauty that has never been matched by man or machine.



Recent winner of an AIA Award of Merit, the Fraternal Order of Eagles Building is a distinguished example of the versatility of Georgia Marble. Vertical strips of Georgia Creole, White Cherokee and Etowah Pink in random patterns create a striking effect . . . one that will remain bright and beautiful through many maintenance-free years.

## THE GEORGIA MARBLE COMPANY

serving architecture  
in many forms and many  
beautiful ways

### WHITE TOP

the original marble chip  
roofing — still the finest

White Top offers the owner far more than its simple beauty. It has the highest reflective value of any roofing material. And the lowest absorption. Which means that interiors will be many degrees cooler in summer and easier to heat in the winter. The beauty's there to stay, too — rain only washes it clean. Cost? Little if any more than ordinary roofing materials.



The  
**GEORGIA MARBLE CO.**  
INCORPORATED

TATE, GEORGIA

Alabama Limestone Co.  
Russellville, Alabama  
Green Mountain Marble Co.  
West Rutland, Vermont  
Tennessee Marble Co.  
Knoxville, Tennessee

Calcium Products Division  
Tate, Georgia  
St. Genevieve Marble Co.  
St. Genevieve, Missouri  
Willingham-Little Stone Co.  
Atlanta, Georgia

Alberene Stone Corporation of Virginia, Schuyler, Virginia



*Another Loxit First!*  
**LOXIT<sup>®</sup> MIRAWAL<sup>®</sup> PORCELOX**  
*Porcelain Steel*  
**CHALKBOARDS**



**and in Eight Attractive School Colors**

LOXIT MIRAWAL PORCELOX Porcelain Steel Chalkboards are produced in single, straight-line continuous electric furnaces to make the long lengths possible. The vitreous porcelain surface is fused to the nickled steel sheet at a temperature of 1600°F, making it unexcelled as a porcelainized metal coating for all chalkboard uses.

*Check these advantages!*

**1. TWO TYPES AVAILABLE**

LOX-85 NU-VICTORY LOXIT MIRAWAL PORCELOX—a light gauge porcelain steel chalkboard face sheet laminated to 3/8" "structo-core" with a porcelainized steel backing. Available up to 4' x 16'—in one piece. LOX-86 NU-IMPERIAL LOXIT MIRAWAL PORCELOX—a light gauge porcelain steel chalkboard face sheet laminated to 1/4" exterior grade plywood with a rust resistant metal backing. Available up to 4' x 12'—in one piece.

**2. DURABLE AND PERMANENT**

The vitreous inorganic porcelain surface will not craze or crack. Shrinkage and expansion is negligible. Will take magnets.

**3. SCRATCH AND IMPACT RESISTANT**

The flint-hard, glass-smooth porcelain surface provides high resistance against scratching and marring. Tests at least 6.5 on scale of Hardness of Minerals.

**4. SANITARY AND EASY TO CLEAN**

The glass-hard porcelain surface is impervious to acids, odors, grease and solvents. Easily cleaned with a damp cloth.

**5. FIREPROOF CONSTRUCTION**

LOXIT MIRAWAL PORCELOX chalkboards are fireproof. Will not support combustion.

**6. LIGHT WEIGHT—SIMPLE TO INSTALL**

The thinness of gauge which is adequate for all chalkboard requirements makes them light in weight, simple to install and easy to handle during erection.

**7. EIGHT BEAUTIFUL FADEPROOF SCHOOL COLORS**

Rite Spring Green, Rite Dark Green, Rite Gray, Rite Tan, Rite Coral, Rite Blue, Rite White (Ivory), and Rite Black.

**8. MAINTENANCE FREE—ECONOMICAL**

They are maintenance free except for cleaning. Will meet any reasonable budget both in the construction of the building and in its maintenance.

**9. TRIMMED**

Available completely trimmed ready to set in place—with or without the use of the Loxit Miracle Adjustable Chalkboard Setting System.

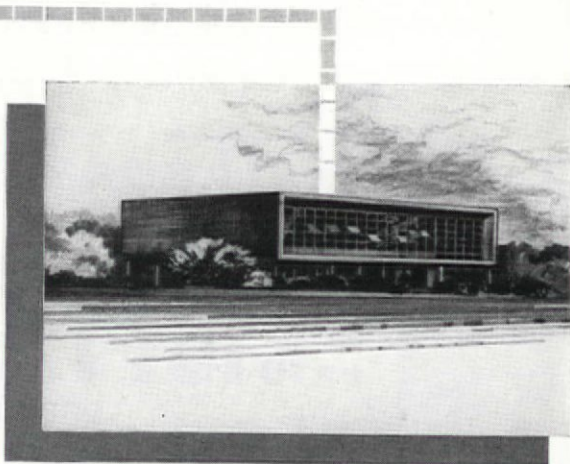
*Write today for literature and sample panel.*

**LOXIT SYSTEMS, INC.**

1217 W. WASHINGTON BLVD., CHICAGO 7, ILLINOIS

Copyright 1957,  
Loxit Systems, Inc.





## Out of Sight-Line...



**BILCO Type L Roof Scuttle**  
for normal stairs to the roof

and at a 75% saving of the average penthouse cost!

The standard BILCO Type L roof scuttle, illustrated, has a clear opening of 2'6" x 8'0" . . . special sizes are available . . . always specify BILCO for life-long, trouble-free, service, plus the safety and convenience of *built-in springs for effortless operation.*

*Only the Best is stamped*

# Bilco®

*oldest and largest manufacturers  
of doors for special services*

*See our catalog in Sweet's  
or write for catalog A.J.A. File 12P*

**THE BILCO COMPANY**  
DEPT. 736 A NEW HAVEN, CONN.

**FURTHER EVIDENCE OF LUDMAN LEADERSHIP  
IN WINDOW ENGINEERING**



**LUDMAN Weatherstripped  
INTERMEDIATE ALUMINUM  
PROJECTED WINDOW**

TESTED by Pittsburgh Testing Laboratory

**10 TIMES TIGHTER**

(Air Infiltration)

**4 TIMES STRONGER**

(Uniform Load)

**4½ TIMES STRONGER**

(Hardware Load)



**The Eden Roc**, Miami Beach, Fla.  
Architect: Morris Lapidus, A.I.A.  
Contractor: Taylor Construction

...Reasons why these windows were selected for installation in the beautiful new Eden Roc . . . one of the leading new hotels in the nation.

...Reasons why you can specify this window with complete confidence . . . a window built on the foundation of Ludman's basic policy of thorough research for each new product . . . a window executed with the top engineering skills that symbolize Ludman Leadership.

**LUDMAN LEADS IN WINDOW ENGINEERING**

**LUDMAN** *Corporation* North Miami, Fla.





Architect: EDGAR A. TAFEL

Photo: Hedrich-Blessing.

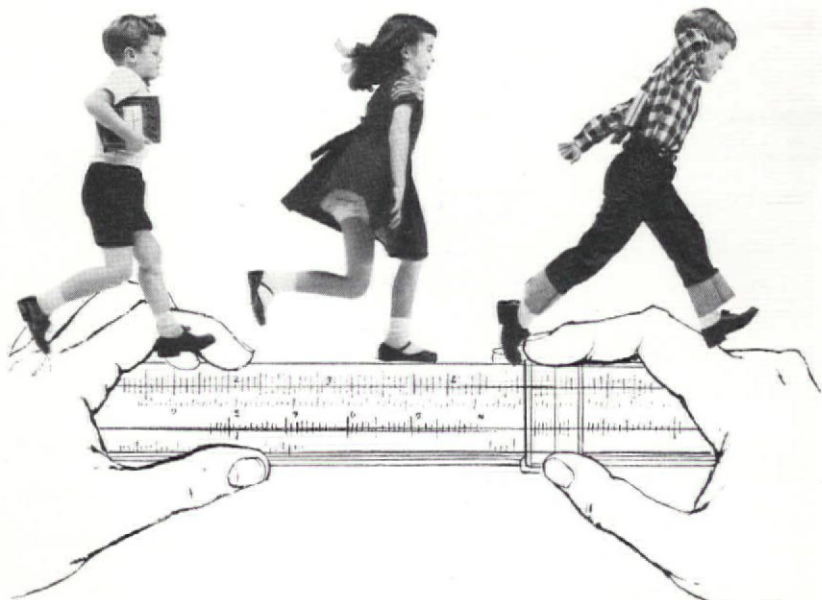
# stone

## A RUGGED SYMBOL OF DISTINCTIVE AMERICAN LIVING

Today's satisfied home-owner is silently thanking his architect for suggesting practical and distinguished STONE when his home was planned. Nature has furnished us with an abundant supply and a great variety of STONE, high in quality, attractive in appearance, economical in maintenance.

*For additional information about STONE,  
its variety, characteristics, availability or uses,  
write the Building STONE Institute,  
1696 Summer St., Stamford, Connecticut*

BUILDING  
**stone**  
INSTITUTE



## what's the R. P. M. of a schoolboy?

A child is a whirlwind on two feet moving in a manner that's incalculable... and constant. It takes flooring with stamina... colors with staying power... to measure up to his activities. MATICO qualifies on every count... stands up to heaviest traffic year after year. MATICO colors are styled to camouflage soil, to stay bright and fresh, to clean easily and resist signs of wear. Hindsight proves your foresight, when you specify economical MATICO for important installations.



**MASTIC TILE CORPORATION OF AMERICA**  
Houston, Tex. • Joliet, Ill.  
Long Beach, Calif. • Newburgh, N. Y.

Aristoflex • Confetti • Parquetry  
Maticork • Asphalt Tile • Rubber Tile  
Vinyl Tile • Cork Tile • Plastic Wall Tile



New York  
where the  
*prestige* word  
for elevators  
is OTIS

Today, the world's greatest concentration of practically everything is on Manhattan Island, including elevators... 30,681 of them. More than half are OTIS. This is a real-

istic tribute to leadership. Every important elevator development has originated with OTIS. As always, progress is expected of the leader. Outstanding value has made OTIS the accepted word for elevator quality in the cities of the world.



**OTIS ELEVATOR COMPANY**

260 11th Avenue, New York 1, N. Y.

Offices in 501 cities around the world

AUTOMATIC AUTOTRONIC® OR ATTENDANT-OPERATED PASSENGER ELEVATORS  
ESCALATORS \* TRAV-O-LATORS \* FREIGHT ELEVATORS \* DUMBWAITERS  
ELEVATOR MODERNIZATION AND MAINTENANCE \* ELECTRONIC SYSTEMS  
THE BAKER-RAULANG COMPANY, AN OTIS SUBSIDIARY, IS THE MAKER OF  
BAKER GAS AND ELECTRIC INDUSTRIAL TRUCKS





## The Journeys of a President

*By Leon Chatelain, Jr., FAIA*

IT SEEMS MANY MONTHS and miles away since I had the honor of assuming the chair of The American Institute of Architects in Los Angeles last May. Almost immediately I was deluged with many interesting invitations to visit regional conferences and chapters.

The first of the year is a good time to look back over the past months. Of one thing I am most certain, it has been an education, not only in architecture but in human relations. Architects always have a knack of enjoying themselves and they usually select interesting and exciting places to have fun.

Fortunately, my wife Mary, likes to travel and went along on most trips. The first visit was to the Potomac River Valley Chapter. Being a resident within their jurisdiction, they have made me an honorary member. This visit was quickly followed by one to the

Virginia Chapter at Old Point Comfort overlooking Hampton Roads with most of the Atlantic Naval Fleet at anchor.

The Central States Regional Conference was held in Omaha, Nebraska, with a sightseeing side trip to Lincoln, via Boys' Town. We heard Dr. Wilfred Payne give a thought-provoking address in Goodhue's State Capitol, and Governor Victor E. Anderson made me an Admiral in the Nebraska Navy. Frank Latenser not only was chairman of this well-run convention but gave a delightful chuck wagon dinner at his charming circular Neo-Grec home overlooking the Missouri River. Frank McNett was given an ovation and a beautiful plaque for his tireless work as regional director.

The Producers' Council's Annual Convention in Cleveland furnished us with endless quantities of statistics from many experts.

They seemed to say that we're in for some more good years for the construction business.

The North Central States Regional Conference was held in Milwaukee. The interesting discussions dealt with shopping centers, shops, and remodeling. We enjoyed visiting several charming homes of Milwaukee architects, but never were offered a glass of what it is that made the city famous.

The Gulf States Regional Conference was held in the Lookout Mountains Hotel near Chattanooga, Tennessee. From the hotel there is a beautiful view over endless mountain ranges with the Tennessee River immediately below. The discussions centered around atomic energy and Chairman Harry Tour arranged to have some outstanding scientists, including Dr. Robert A. Charpie of Oak Ridge. Our good friend, Dean John Burchard, also addressed the meetings.

A puddle-jumping plane ride took us to Toledo and the Ohio State Society's meeting. We were fortunate to be the house guests of Vice President and Mrs. John N. Richards and to enjoy their new home. We saw many of our old friends, including Past President and Mrs. Clair Ditchy.

Another quick trip and we were in Yosemite Park. We completed this trip with a small Cessna plane that landed on a strip in Mariposa, probably not shown on any map. It was an honor to present the charming Miss Pearl Chase with a citation of honor for her admirable work in the Santa Barbara area. Regional Director and Mrs. Don Kirby took us back to San Francisco by car. It was an interesting trip through mountains, deserts and lush valleys that are found only in California.

From these fast-moving events it was a pleasure to relax at Lake Placid, New York, at the New York State Association of Architects' meeting. It was interesting to learn how six architectural firms can do a project together. We were delighted to see Past President George Bain Cummings and his wife, Aura, as well as New York's work horse, Matthew Del Gaudio.

I believe it is almost impossible to remain out of Texas. Our many good friends invited us to their convention in Corpus Christi. Walter Rolfe took over the reins of running the seminars. They were very stimulating, dealing in the main with community planning.

Our good friend and neighbor, Carlos Contreras, gave a delightful talk, and Robert Moses made a special recording of his talk in lieu of appearing in person.

Shortly after Texas, I enjoyed a few days of relaxation under palm trees in fabulous Miami Beach with the Florida architects. I had the pleasure of being the guest of John Skinner on a deep sea fishing trip and caught a fair share of the denizens of the deep.

Hershey, with its unending vistas of the rolling hills of Pennsylvania, was the headquarters for my own regional convention. Roy Carroll, the new regional director, and his wife Dode, made us feel very much at home. While we were in Pennsylvania I enjoyed spending a quiet day at Penn State as the guest of Milton Osborne. The boys paid me the unusual honor of initiating me into Alpha Rho Chi.

Our fall Board meeting was held in Houston where the Texans again

showered us with Southern hospitality. Regional Director and Mrs. Albert Golemon were wonderful hosts in their home town. We tried an innovation at the Board meeting this time. We had coffee breaks in the morning and afternoon. We worked an additional day, five in all, with no night work. The Board members, staff and committee chairmen who attended seemed to enjoy the new regimen.

Of course being either fortunate or unfortunate enough to live in Washington makes it unnecessary to take a journey to the Octagon, but I found myself there on many, many occasions. We've had all sorts of visiting architectural and building teams—French, Italian, Japanese, Spanish—plus many committee meetings.

After all the miles it was a real change, not only for us but for our children, to be back home for the holidays before we once again set forth.

## A Dollar A Word

*From Byron S. Adams Impressions*

CAME OLD FRIEND ARCHITECT to see us. We wondered what brought him; we don't recall his being in our offices before.

"Job you ought to have, I have!" he begins.

"Come to give it to us?" we inquire.



"Hell, no!" he answers. "Come to get help to do it."

"As the quaker jockey is supposed to have said to his mount, 'Commence now, please,' we offered, brightly.

"I have a job which requires me to describe forty-eight buildings; one in every State in the Union," he answered. "I have to say something nice about each of them."

"That shouldn't be difficult," we offer.

"The sam hill it isn't! You just try to find fifty words each expressing admiration of a building! I can't think of more than three or four. That's why I'm here. Your trade is words. Pay you a dollar a word for every one you find me more than ten I can use—for I can't have any duplicates!"

"Are all these buildings admirable?"

"In one way or another. Some are big, some small, some beautiful, some not so good. You find the words; I'll fit 'em to the job!"

"Give us an hour—We'll phone you!" we suggest.

At the end of an hour we call him. "We'll read the list. Don't try to take it down; we'll mail it to you."

"How many words you got?"

"Seventy some—"

"I don't believe it! There are not that many in the dictionary!"

"Listen," we chide him. Then we read our list:

"A building may be appealing, admirable, attractive, alluring; it may be beautiful, bewitching, classic, charming, captivating, comely, choice and celebrated; it may appeal to you as dignified, delightful, delicate, distinctive, distinguished or different; it may be elegant, exquisite, enchanting, enticing, excellent, extraordinary, exceptional; it may be fascinating, famed, glorious, grand, graceful or glamorous; it can be described as handsome, harmonious, heroic, imposing, impressive, ideal, irresistible, inviting, incomparable; some may think a structure kingly, lovely, lofty, majestic, magnificent, monumental, masterly, memorable and mighty; some will find your houses noble, noteworthy, notable, outstanding and palatial; some will think them regal, royal, resplendent, refined, unique, unusual, and a few may prefer descriptive words which are sibilant; why your structures are so much described with letters commencing with 'S' is one of those things we shall never know, but buildings may be stately, spacious, sumptuous, superior, symmetrical, splendid, surpassing,

shapely and striking!"

After a moment's silence we heard an awed "m'gawd!" over the phone. Then, "Think of all the buildings I've built and never knew

how—how—er—well, how good they were!"

The phone clicked before we could remind him that he owed us empty-um dollars!



## Expanding an Architectural Practice

IN TWO PARTS—PART I

By *Philip Will, Jr.*, FAIA

I WAS THRILLED by this afternoon's meeting and I feel a surge of pride in the architectural profession which is well expressed by the title of this conference: "Architecture Unlimited," and which I might translate into "Opportunity Unlimited." You don't have to be too wise or read too much to realize that we are changing in this country at a tremendous rate in technology, science and population, which leads to a tremendous demand for practically everything of which the mind of man can conceive. It's interesting, also, that this population growth is more than just numbers of people. It represents effective demand in terms of purchasing power. After all, India and China

(Adapted from a talk to the Northwest Regional Conference, September 8th, 1956)

have increasing populations too, but the purchasing power is low, the demand ineffective and, hence, the standard of living fails to rise.

Let me give you a statistic or two just to show the rapid pace of change. In the past decade—1946 to '56—our gross national product has increased about 41%, the population has increased 21% and the percentage of families earning more than \$4,000 a year has increased 50%. That is the factor I refer to when I talk about effective demand as opposed to need. People can need things and not be able to pay for them. I have seen some figures on the next decade that are equally startling. It's anticipated that this lovely gross national product figure will change between now and 1966 from about \$406 billion to \$570, an increase of about 14%.

The families earning more than \$4,000 a year will increase from about 28½ million to 41½, an increase of 45%, or a little bit better. In other words, we are faced with a need of more of everything, but even more important, a far higher standard of everything than we have ever enjoyed before. Not only will we need more, but also we must replace the old, which no longer meets with standards which we are setting for ourselves. Now certainly that should spell for the architect "opportunity unlimited."

The preceding has been more or less preliminary to the remarks I want to make. Now you may ask, "What is Will going to talk about and why?" First, let me talk for a minute about the *why*. You have probably all read the by-laws of the Institute and remember a fine paragraph in the early part having to do with the objectives of the Institute, spelling them out in some detail. I think that the concern of the Institute could be summed up very simply as being "concern with the status of the profession of architecture." Of course, there are a great many Institute activities but they all seem tributary to that. What I'm really addressing myself to now is a tributary phase,

the clearer understanding of which could contribute significantly to the status of the profession. This phase is referred to in the by-laws as, "The practical efficiency of the profession." I think it's important that the profession gird itself properly to meet the challenge ahead of us, to meet the challenge of architecture unlimited. Here is one interpretation of that challenge. I think it's *a demand by society that we architects perform at a level of competence few have yet achieved and that the scope of our service stretch to horizons of which we have heretofore scarcely dared dream*. We must expand our professional concern to encompass nothing less than the sum total of human physical environment. This means we must lead. We must synthesize many skills, many techniques and many related disciplines. Should we evade or should we fail to meet the challenge, others will fill the void and grasp the leadership. We architects shall then shrink to the position of the technician, the paid hand of expediency and exploitation.

With the challenge stated, I propose to come down to earth and talk about *making money in architecture*,—an odd subject to be discussed by an architect who would



rather be called a designer than a businessman. I shall have to talk about our own experience simply because that's what I happen to know even though you may say, as a man did about his automobile, "That's no model—that's a horrible example!"

There will be considerable disagreement and I will not argue with those who disagree. What I'm talking about represents a point of view, an approach—one which was meaningful to Perkins and Will and one which we think has served society. We hope it will continue to do so in the future. There is, however, no implication that other patterns and other kinds of organizations or other approaches are not equally valid. I pick no quarrel with the small office; I respect it. I will quarrel, however, with the small architect. There's an important difference. I think it is helpful for architects to get together and talk about themselves and the experiences they have had. That's how we learn. It's easier to learn by the experience of others than by stubbing your own toe.

I'll talk about our own experience within a limited time span, from March 1944 to March 1948—a period on which I happen to

have some figures. During that four year period we were able to multiply our gross fees 9.7 times. We multiplied our net profits 7 times, increased our organization 3 times and multiplied our net income per partner  $5\frac{1}{2}$  times. I can't give you the actual dollars, but I can assure you that at that time in our lives it made a great deal of difference. In addition, we increased the income of the staff as individual employees; we became more flexible; we obtained for the partners a far greater degree of freedom than we had ever enjoyed before in the use of our own time and its allocation. We think we gave our clients better service, produced finer design and finer quality of building: the end product.

Our organization now, in comparison to Victor Gruen, Skidmore, Owings & Merrill, Pereira & Luckman, is not very large, but as average offices go, it is not small. We now number just short of 200. We have our principal office in Chicago and a smaller office in White Plains, New York. There are 11 partners—8 architects, one engineer and two others—one having background experience in law, banking and business management and the other in planning and management. That kind of a partner-

ship, I believe, in some states is illegal. I think that is a shame; for I believe that to meet the challenge of the future we must have in some manner a representation of many disciplines and skills which are rarely present in an architect's office. The problems that we have to face are much too big to be met by the single skill of architecture. That is roughly the organization we have now. It includes most of the usual departments that you would expect to find,—architecture, mechanical engineering, structural engineering, equipment and interior design, and in addition, I think we have one of the larger landscape practices in the Middle West. These specialized departments we hope will grow. We hope to add other skills which will permit us to offer what we would consider to be a complete service.

In telling you this, I feel as though my slip were showing; but I hope it will give some of you an idea that will help solve a problem that you might have in your own growth, your own office, your own organization.

Our beginning was very much the same as most other offices. Larry Perkins and I were room-mates and fraternity brothers in

college. We never separated. When we started out, about 1935, somebody gave us a back porch to do. When we got by with that we got a front porch and pretty soon a whole living room. I think that many of you, as I did, had to start out doing your own stenography—I literally pounded a typewriter as well as worked on the drawing board. I think we went through an experience which is common to most of you who started out sometime in the depth of the depression—to establish a practice of architecture. And there were times when you came home to Mama and there wasn't any money. But what we had we invested, and most of the investment went into Perkins. That was rather an arbitrary decision. He was going to be the animated flag for the firm. He was sent to conventions; he was pushed onto platforms; he wrote and we gave everything, every spare nickel we had, to try and establish in the eyes of the world that Perkins knew something. If he didn't, he concealed it pretty well. Then there is always luck. We were awarded our first school job on the condition that we associate with somebody older and wiser. We picked Eliel Saarinen, probably the



most intelligent act of our professional careers.

So we were under way. Then came the war and bingo!—back to the boards. I spent several months working as a draftsman for Eero Saarinen after that. But we had built a school so we got together some nickels and we employed public relations counsel to help make architecture known to the public and, in particular, our architecture. This helped.

Now, let's just draw the curtain until 1944, really the beginning of this particular technique that I am about to describe. One of our clients happened to be a firm of management engineers. We had done over their office; we had done houses for their various partners, and we were impressed that they could afford such houses when their operation wasn't much bigger than ours. So we said, "Their business isn't very different, maybe they can give us an idea on how it is possible to practice architecture, which we love, and earn a living at the same time." So they took us on as clients—their smallest clients, I might say. We couldn't afford to pay them much so I don't think they put us through their regular billing methods. In part, they ad-

vised us over the lunch table. The first thing they did after we signed a contract (our first lesson on how to be businesslike) was send us a list of questions, which we were supposed to answer. There were some 25 questions—all of which then seemed to us to be unanswerable. Let me give you a few samples.

"Outline of your present organization with responsibilities assigned to each person or position." We didn't have too much idea—everybody did what they could at the moment as things happened to be working. "The volume of business the present partnership would like to do." That's a very simple question and the answer is not "All we can get," believe me! The correct answer is something that has to be very carefully tempered by your own personality, your own particular interest. Perhaps none of you would want a practice of the kind that we have. Perhaps you would like to do everything all by yourself on your own board, with nobody but your wife to answer the phone. That's a proper decision, which you can make. Anyway, that was a question we had to answer. "Percentage of used executive and staff capacity for each year of the past five years." We didn't have rec-



ords for one year, let alone five, so we just couldn't answer that one. The implication is, of course, that your full capacity is rarely used in any business—certainly not efficiently. "Capital, staff and space

needed to treble your present volume." Actually, that's the easiest question of all and it can be approached in simple mathematical steps.

(To be continued)



## Calendar

*February 26-28, 1957:* Annual Joint Conference on Church Architecture, Chase Hotel, St. Louis, Mo.

*March 29-30:* Great Lakes Regional Conference, Louisville, Ky.

*April 4-6:* South Atlantic Regional Conference, Atlanta, Ga.

*April 20-27:* The 24th Annual Historic Garden Week. Details from The Garden Club of Virginia, Room 3 Mezzanine, Jefferson Hotel, Richmond 19, Va.

*May 6-11:* International Congress of the Architects and Technicians of Historical Monuments, sponsored by UNESCO, Palais de Chaillot, Paris.

*May 14-17:* Centennial Celebration Convention of the AIA, Shoreham and Sheraton-Park Hotels, Washington, D. C.

*June 14-29:* New England Regional Conference, Boston, Mass.

*June 27-28:* Annual meeting and convention of the Minnesota Society of Architects, Hotel Duluth, Duluth, Minn.

*July 29 to August 2:* World Conference on Prestressed Concrete, presented by University of California and the Prestressed Concrete Institute, Fairmont Hotel, San Francisco, Calif. For information write Dept. of Conferences and Special Activities, University Extension, University of California, Berkeley 4, Calif.

*July 10-13:* British Architects' Conference in 1957 at Oxford, at the invitation of the Berks, Barks and Oxon Architectural Association. The R.I.B.A. tells us that any AIA members in England at that time will be welcomed as delegates.

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

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

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

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

*October 2-6:* California-Nevada-Hawaii Regional Conference, Coronado, Calif.

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

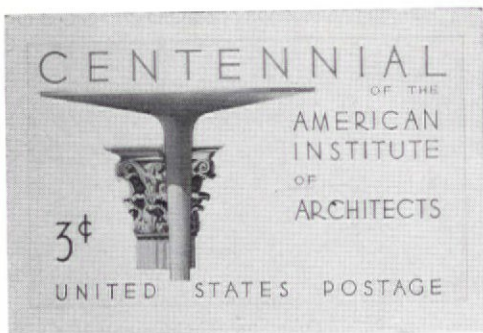
*October 12-14:* Second annual convention, California Council of Landscape Architects, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

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

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

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

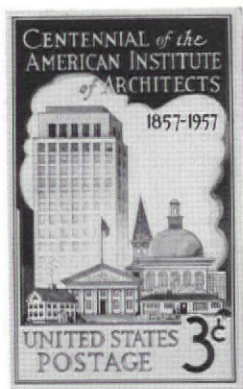
*October 31-November 2:* Central States Regional Conference, Skirvin Hotel, Oklahoma City, Okla.



FIRST PRIZE \$500  
 ROBERT J. SCHULTZ, AIA  
 SOUTH BEND, IND.

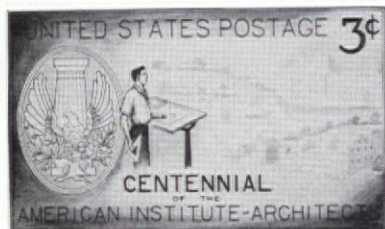
## A.I.A. Centennial Postage Stamp Competition

THESE FOUR DESIGNS were chosen by the jury out of 117 entrants. The first prize design was submitted to the Post Office Department, and is being used as the basis for the design of the stamp to be issued February 23, 1957. The other three designs were awarded prizes of \$100 each.



ROBERT W. DEGROAT  
 NEW HAVEN, CONN.

FLORENCE PARIS  
 MANHATTAN, KANSAS



F. RAY LEIMKUEHLER, AIA  
 ST. LOUIS, MO.



## Celebrating Our Centennial Year

*By Alexander C. Robinson, III, FAIA*

IT IS NOW OVER TWO YEARS since the first meeting of the Steering Committee of The Centennial Observance Committee was held in December 1954. In those two years the Committee has been expanded to include representatives from each of the regions of the AIA. There have been a great many meetings of the whole committee and its sub-committees.

Valuable ideas have been presented and thoroughly discussed as to the best way to observe the 100 years of the Institute. Many ideas were discarded after full discussion as the program developed, until finally a complete program was evolved and approved by the Board of the AIA.

One of the first plans considered most essential, because it was felt that the Centennial Celebration presented the greatest opportunity for public relations the Institute has ever had, was that this celebration must be national in scope; continue throughout 1957; and not just be a convention program in Washington in May 1957. With the idea that the chapters and regions must participate in this, local Centennial Committees have

been appointed in the chapters and regions. These committees have been hard at work planning their own celebrations. Such events as large civic dinners or luncheons on or about February 23, 1957, the actual birthday of the founding of the Institute; exhibitions of 100 years of architecture in the local areas; T.V. and radio coverage; a proclamation by governors or mayors of "Architect's Week"; are being planned. The enthusiasm with which this aspect of the program has been developed is most gratifying.

On February 23, 1957, a tablet commemorating the founding of the Institute will be unveiled at 111 Broadway in downtown New York, the site of the organization meeting of the Institute. This will be preceded by a luncheon to which civic officials and others participating in the ceremony, will be invited.

On that same day from the branch post office nearest the site, the First Day Covers of our Centennial postage stamp will be sent to all members of the AIA. The Postmaster General has approved the issuance of this stamp. A na-



tional competition for the design of this stamp, open to all architects, draftsmen and students, was held. On November 12, 1956, a jury composed of two philatelists and three architects selected the design by Robert Shultz of South Bend, Indiana. This design was approved by the Post Office Department. There will be an appropriate ceremony in New York at the time of the issuance of the stamp.

John Burchard is writing a book on the inter-relationship of society and architecture and the influence of each on the other in the past 100 years. This significant Centennial publication by the AIA will be ready, late in 1957 or early 1958. Chapters from this book will appear in appropriate magazines in advance of the convention in May. An opportunity to order this book at the convention will be given to members of the Institute attending, and later to all others.

One of the major events of the Centennial will be the exhibition in the National Gallery in Washington. This has been designed and produced by Frederick Gutheim, as consultant to the Institute. The formal opening of this architectural exhibition will take place on the evening of May 14th, 1957.

The exhibition will deal with architecture, showing its expanding field of service to the nation and the effects of the growth of the nation on architecture, in all fields of endeavor. It will be the first architectural exhibition ever held in the National Gallery. The exhibit is addressed primarily to the lay public, and describes major themes in the last 100 years of American architecture.

The National Gallery has allotted the large Central Gallery and eight smaller galleries to the exhibition. The smaller rooms will develop the story of 100 years of architecture, which will culminate in the Central Gallery where there will be ten large color transparencies of contemporary buildings. These impressive transparencies are made possible by the generosity of the Eastman Kodak Company, which is loaning the necessary equipment and technical experience. *Life* and *Time* magazines have underwritten the cost of the photography for the transparencies, which is being done by W. Eugene Smith. In addition, there will be an illustrated catalogue of the story of the exhibition available at popular prices.

At the close of the exhibition in Washington, in July, the Smith-

sonian Institution is arranging several travelling exhibits of reproductions of the exhibition. The material shown in the travelling exhibits will be identical with that shown in the National Gallery, except that color photographs will be substituted for the transparencies. The original exhibit will tour the United States, and the reproductions will tour Europe, the Far East and South America. Many cities, both here and abroad, have already made definite arrangements for their showing. It is also planned to have the illustrated catalogue made available in stores in cities where the exhibits will be shown.

There will be an anecdotal history of the AIA written by Henry Saylor, former editor of the *Journal*. Mr. Saylor, in his research, has uncovered many interesting and provocative facts concerning the growth of the Institute and in his inimitable style will tell a story that will be fascinating reading. It is planned to have a special issue of the *Journal* publish this history, and also have it available in bound form.

A Commemorative Medal, designed by Sidney Waugh, will be given to all members of the Institute registering for the convention in Washington. Members not at-

tending will be given the opportunity to purchase one.

There will be many other items for sale, such as stickers for chapters' and members' stationery; also a special commemorative china. Georgy Kepes has been working on the designs for this latter interesting item.

The convention itself will be on the grandest scale ever attempted by the Institute, with speakers from all over the country and abroad gathered together to discuss the impact on man's environment of the social, economic and technical changes that have taken place in recent years. There are already indications that the attendance will far exceed any previous convention, and it is hoped that many members who have never before attended a national convention will plan to attend this one.

As we enter the Centennial Year the pace and enthusiasm of those planning the celebration quickens. There has been a great deal of hard work by a very devoted and energetic committee. It is now up to the individual members to catch the spirit of the Centennial, "A New Century Beckons" and carry on to higher and greater things in the years to come.

## Major Architectural Awards in 1956

### *The AIA Convention Awards:*

The Gold Medal of Honor, to CLARENCE S. STEIN, FAIA.

The Fine Arts Medal, to M. HILDRETH MEIERE, M u r a l Painter.

The Craftsmanship Medal, to HARRY BERTOIA, Sculptor.

The Edward Crawford Kemper Award, to THEODORE IRVING COE, FAIA.

### *The AIA Honor Awards:*

JOHN LYON REID & PARTNERS, for the Hillsdale High School, San Mateo, Calif.

WURSTER, BERNARDI & EMMONS, for the Center for Advanced Study in Behavioral Sciences, Palo Alto, Calif.

HELLMUTH, YAMASAKI & LEINWEBER, for Lambert St. Louis Municipal Airport Terminal Building, St. Louis, Mo.

SKIDMORE, OWINGS & MERRILL, for the Manufacturers' Trust Co., Fifth Avenue Branch, New York City.

PHILIP C. JOHNSON, for the Hodgson House, New Canaan, Conn.

### *The AIA Scholarship Awards:*

Langley Scholarships, to HAJIME KINOSHITA, KENNETH DISOSWAY, JAMES EMMOR ROBINSON, WILLIAM O. JETTE, MELVIN STANLEY KRAUSE, JAMES EDWARD AMBROSE, DOUGLAS C. HOLT-KAMP.

Underwriters' Scholarships, to PETER WILSON PROUT, DOUGLAS BARKER, CHING-HWA HSIAO, ALBERT SEEWOLD MERKER, JACK LEONARD KESTEN.

Rehmann Scholarships, to FERNANDO JUAREZ, EARL MATTHEWS FARNHAM, LEONARD K. EATON, WILLIAM PAUL BRASWELL, RICHARD CARR PETERS, RANDALL LEE MAKINSON.

### *The Architectural League Awards:*

Gold Medal in Architecture, to LEO LIONNI and GIORGIO CAVAGLIERI for the Olivetti Store and Showroom, San Francisco, Calif.

Gold Medal in Mural Decoration, to FRED CONWAY for murals in the First National Bank, Tulsa, Okla., the Barnes Hospital, St. Louis, Mo., and the Mayo Clinic, Rochester, Minn.



Gold Medal in Sculpture, to MARSHALL M. FREDERICKS for bas-reliefs in the Beaumont Hospital, Royal Oak, Mich., and the Ford Rotunda, Dearborn, Mich.

Silver Medal in Sculpture, to ORONZIO MALDARELLI, for sculpture in the State Insurance Fund Building, New York City.

Silver Medal for Design and Craftsmanship, to MAX SPIVAK for mosaic in the Cerebral Palsy School, Staten Island, N. Y.

*Awards of other organizations:*

The Royal Gold Medal of the Royal Institute of British Architects, to WALTER GROPIUS, FAIA.

The New York Chapter Medal of Honor, to ANTONIN RAYMOND, FAIA.

Michigan Society of Architects Gold Medal, to ADRIAN N. LANGIUS, FAIA.

Pulitzer Prize for Biography, to the late TALBOT F. HAMLIN, FAIA.

Fellowship in the American Academy of Arts and Sciences, to LUDWIG MIES VAN DER ROHE, FAIA.

Associate Membership in the National Academy of Design, to ROBERT BELLOWES, FAIA, GARDNER A. DAILEY, FAIA, ALFRED EASTON POORE, FAIA.

Rome Prize Fellowship in Architecture, to DAVID J. JACOB,

Alexandria, Va.

Paris Prize in Architecture, to ALAN HAMILTON RIDER, Bloomfield Hills, Mich.

Le Brun Travelling Fellowship, to JOHN PAWLIKOWSKI, Chicago, Ill.

Arnold W. Brunner Scholarship by New York Chapter, AIA, to CALEB HORNBOSTEL.

Arnold W. Brunner Memorial Prize in Architecture by the National Institute of Arts and Letters, to JOHN YEON.

*Progressive Architecture Design Awards:*

For Urban Redevelopment, to YAMASAKI, STONOROV and GRUEN for Detroit Redevelopment Plan.

For Residential Design, to CARL LOUIS MASTON for house in Pasadena, Calif.

For Recreation, to JOHN CARDEN CAMPBELL and WORLEY K. WONG for vacation camp for Douglas Fir Plywood Association, Sonoma County, Calif.

For Health, to RUFUS NIMS and MILTON HARRY for Salhaven Health and Welfare Village, Palm Beach County, Fla.

For Industry, to GEORGE VERNON RUSSELL and ASSOCIATES for plant for Electronic Engineering Co. of California, Santa Ana, Calif.

## No Thanks to Corfu and Others

In full agreement these lines are dedicated to my old friend,  
Cameron Clark, FAIA

By *Edgar I. Williams*, FAIA

Among these hills  
I seek and find  
a peace which fills  
my weary mind.

I do not ask  
for your comment  
on planning  
my environment.

Although I like  
your zest and zeal  
your words for me  
have no appeal.

Of course we'll not  
put sense aside  
and make  
antiquity our guide.

But progress is not  
I'll say for sure  
only "vers une  
ar-chi-tec-ture."

What may be right  
for Switzerland  
seems wrong to me  
for London's Strand.

What is correct  
in Buenos Aires  
is truly false  
in our Montclairs.

For there are truths  
of timeless worth  
within the soil  
of one's own birth.

I won't be led  
by artful Finn,  
neurotic Swiss  
or Mexi-kin.

Or any German  
master mind,  
nor oriental  
of that kind

Who would impress  
the low in brow  
with their great wisdom  
and know-how.

So when I build  
I'll build it square,  
with solid base  
and room to spare.

I'll have a roof  
that sheds the rain  
a cellar, an attic,  
pipes that drain.

Within the comfort  
of a den  
I'll toast my heroes,  
wise old men.

Call me a  
re-ac-tion-aire  
I wouldn't know,  
I wouldn't care.

Tell me I'm weak  
And haven't guts  
I'll hand it back,  
the answer's "Nuts!"



## Architects Read and Write



*Letters from readers—discussion, argu-  
mentative, corrective, even vituperative*

### ARE SCHOOL COSTS REALLY SO HIGH?

By Joseph Willard Wells, Auburn, Alabama

**T**HIS LETTER IS INSPIRED by that excellent article by Mr. Greeley appearing in the November 1956 *Journal*. I am in complete accord with the facts as presented, and also with the necessity to search for the solution to the so-called high costs of schools.

Certainly school costs are extremely high, actually, but are they so high relatively speaking? Aside from coca-colas, which sometimes cost a dime, and Hershey bars which have gotten smaller, I can't think of anything that hasn't gone up in price. Are not the same politicians who scream their heads off about excessive school costs, able

to understand that construction costs of residences, churches and hospitals have also risen since these same individuals might have been earning say thirty dollars a week; and that the pay scale of coal miners has sky-rocketed?

I have searched in vain for an article which I believe appeared in one of the *Journals*, and which I think was written by our most accomplished Vice President, Phil Will. In this article the initial cost of the school building was applied against all other costs throughout the life of the school. When expenses are computed for repairs (and maybe a higher initial



cost would reduce this item in some cases), maintenance, fuel, salaries, etc. over the life expectancy of the building, you get a very interesting picture of the situation. Make a rough estimate and see.

Generally speaking, it is true that throughout many parts of the country, what would have been considered as frills and featherbedding some years ago, are now being regarded as necessities. These, however, for the most part are program requirements, put there by school boards, boards of education or various codes, and the architect, certainly, has little or no control over these matters. It is true, as Mr. Greeley states, that the public press has given generous

space to the discussion of the need for economy. The public press also gives generous space to gangster murders, and anything that is sensational or might stir up controversy. From the standpoint of some individuals it is very convenient for them to point to "their" accomplishments in providing better schools, and at the same time scream "economy" in a frantic effort to pose as watchdogs of the treasury, and guardians of the public weal. Is this any different from the platform of so many office seekers: higher wages and lower taxes? Until those in authority face the matter squarely instead of looking for a scapegoat, little economy in school construction can be realized.

### NO "KEEP OUT" SIGNS IN CALIFORNIA

An excerpt and enclosure from a letter received by the *Journal* from John Lyon Reid, President of the California Council of Architects

**I**N SEVERAL LETTERS which were received by the California Council of Architects there was stated a willingness to support this campaign while at the same time a criticism was voiced of the "discriminatory" practices in California regarding the licensing of out-of-state architects. It may be that there are many architects

throughout the country who believe that California has erected a "Keep Out" sign to out-of-state architects. This is in no way the case. Since we value highly the regard and good opinion of architects throughout the country, I have asked Mr. C. J. Paderewski, President of the State Board of Architectural Examiners, to ex-

plain the policies of the Board regarding this problem. I submit his letter herewith:

Mr. John Lyon Reid, Pres.  
California Council of Architects  
Dear John:

The California State Board of Architectural Examiners has been criticised by some out-of-state architects in connection with its requirements to practice architecture in California. Some architects believe that our Board's requirements of a working knowledge of the effects of seismic forces on structures is used as a cloak for discriminatory practices.

An explanation of this rule of the Board may clarify the misunderstanding, and resultant unfortunate ill-will toward California, created within the minds of our out-of-state confrères.

California recognizes architects from other states where registration to practice architecture is based on qualifications and written examinations equal in scope to those of California. One of the qualifications to practice architecture here is a knowledge of lateral forces, and no other states include this in their examinations. It is, therefore, necessary that this same qualification be met by out-of-state architects.

Perhaps an excerpt from the notice sent to out-of-state applicants will help clarify this point:

TREATISE ON SEISMIC FORCES  
AND THEIR EFFECT ON  
STRUCTURES

Required by the California State Board of Architectural Examiners of Architects registered to practice architecture in other states as a prerequisite to becoming registered to practice architecture in California.

1. *Purpose of Required Treatise:*

California is a region of many earthquakes. As a measure of Public Safety, the California Legislature enacted two measures in 1933 known as the "Field Act" and "Riley Act." These acts require that structures in California be designed to withstand lateral forces of magnitudes specified in the acts, such as are considered likely to occur within the state.

As a qualification to practice architecture in California, applicants must have a knowledge of provisions of these acts preliminary to being granted a certificate.

The California Board of Architectural Examiners,

therefore, considers that, for the safeguarding of life and property, it is proper that architects registered in other states be required to have a working knowledge of conditions imposed upon design, and upon construction methods, by seismic forces before being granted certificates to practice architecture in California.

California is not alone in requiring qualifications other than registration in another state to practice architecture. The purpose of laws governing the practice of architecture is to safeguard life, health and property, and to promote the public welfare. Complete reciprocity is not possible as long as the forces of nature vary geographic-

ally, and a man's ability to safeguard life is based on his knowledge to design structures to resist the forces common within his state.

Those who have studied seismic forces and have written a treatise preparatory to receiving a certificate to practice architecture in California, appreciate this requirement of our State Board.

The large number of out-of-state architects certificated each year to practice architecture in California attests to the fact that this qualification is not difficult to achieve, and that we are not attempting to discriminate against any individual architect or state.

Sincerely yours,  
C. J. Paderewski, President,  
Board of Architectural  
Examiners



## Monody of Remodelling

By *N. D. Plume (Dr. David S. Stern, Philadelphia)*

Published in F.P.A.'s "Conning Tower," N. Y. Herald-Tribune,  
Nov. 8, 1935. Submitted by Alfred Bendiner, FAIA

Ah, gifted friend since you designed  
Your rousing rhapsody in blueprint,  
Your will on my sequacious mind  
Has left its shoeprint.

JOURNAL OF THE A. I. A.



For once my modest cottage wall  
Enclosed, I thought, a realm where I'd rule  
While scorned were fatuous fools who fall  
For every slide rule.

Alas, your pencil, subtly skilled,  
Of resolution has bereft me,  
Nay, worse; my lovely lyre is stilled  
My muse has left me.

For frosty field and scowling skies  
Which bards now bring to autumn readers  
Bid me turn mine alien eyes  
Toward copper leaders.

Or when the sparkling sheaths of ice  
Soon cling to saplings, earthward dipping,  
I shall not sing, what with the price  
Of weatherstripping.

Nor laughter holding both his sides,  
Which Mr. M endorsed for strumming,  
Diverts me from those mirthless guides  
To modern plumbing.

No, friend; I simply sulk and stew  
And wish my lyric flame would burn as  
Spontaneously as my new  
Oil-gulping furnace

Yet, though my golden voice assays  
At most eleven carat,  
I've learned why some immortal bays  
Bloomed in a garret.

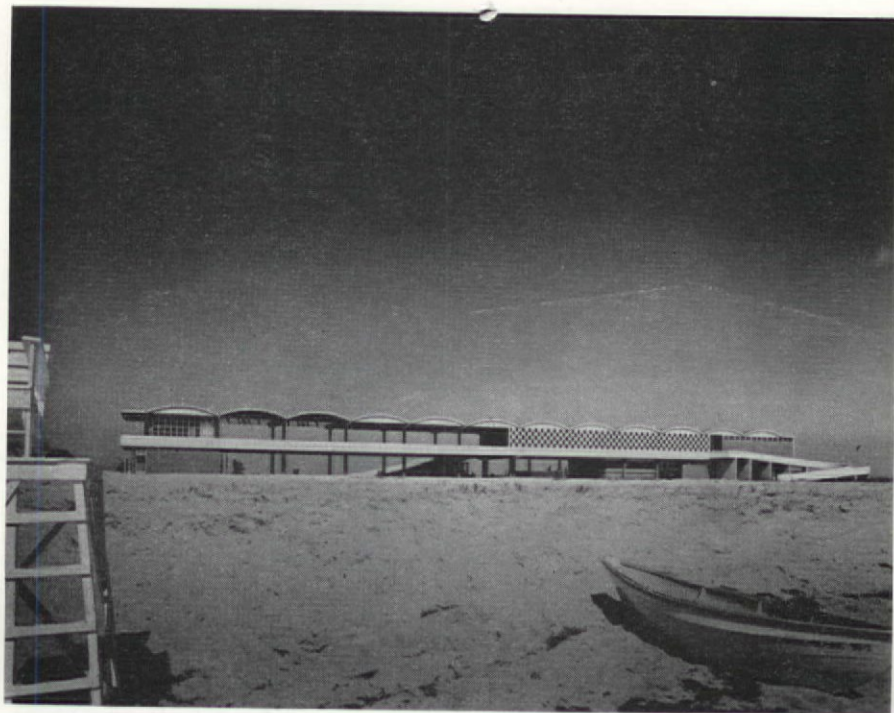


SECOND EXHIBITION OF ARCHITECTURAL PHOTOGRAPHY  
*Sponsored by the AIA*

FIRST PRIZE: S. C. VALASTRO, WESTMINSTER, COLO.

Lever House, New York City  
Skidmore, Owings & Merrill  
Architects

*Journal*  
*The AIA*



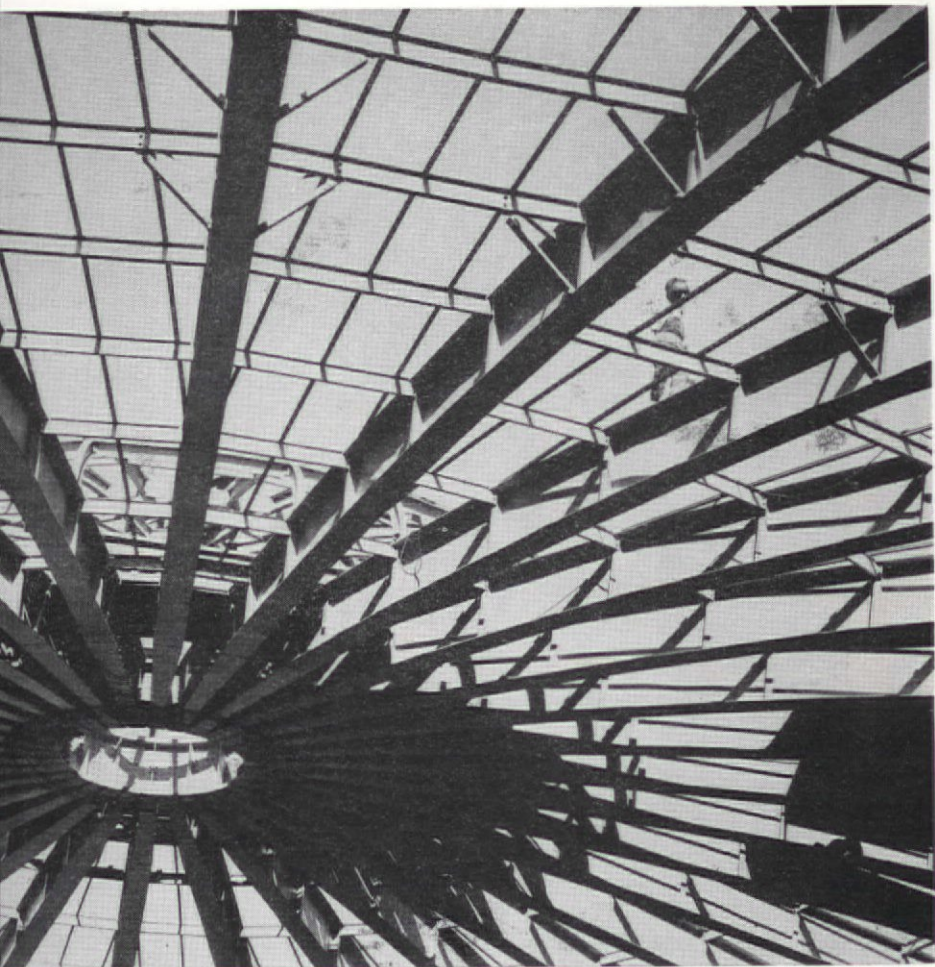
SECOND EXHIBITION OF ARCHITECTURAL PHOTOGRAPHY  
*Sponsored by the AIA*

SECOND PRIZE: JOSEPH W. MOLITOR, OSSINING, N. Y.

*Journal*  
*The AIA*

Salisbury Bath House  
Salisbury Beach, Mass.  
Coletti Brothers  
Architects





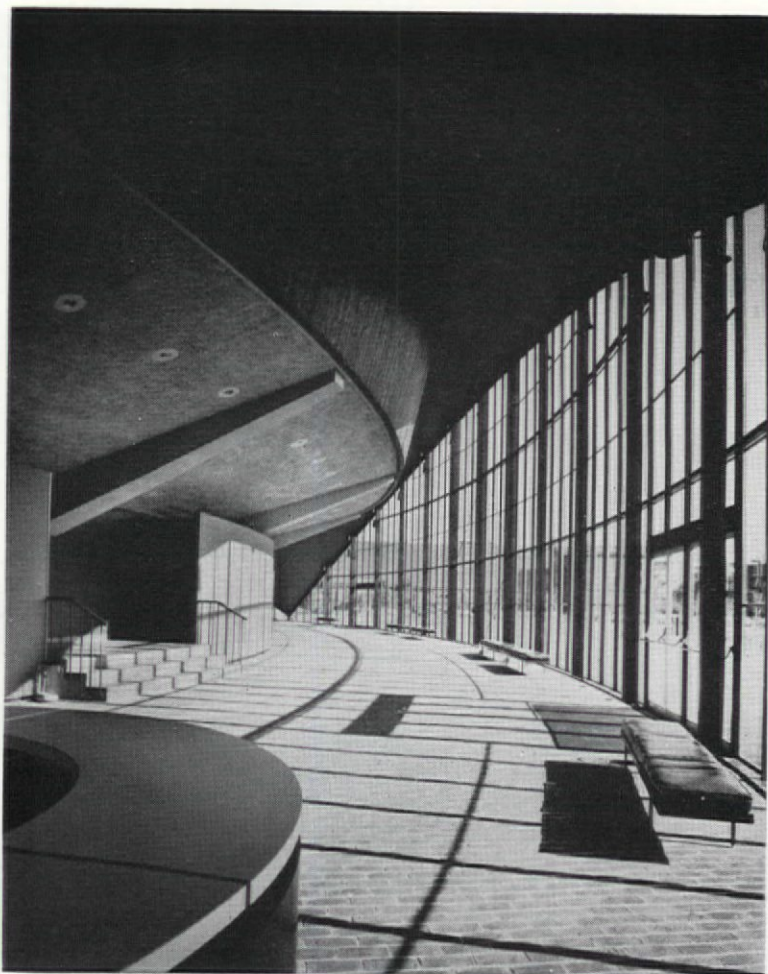
SECOND EXHIBITION OF ARCHITECTURAL PHOTOGRAPHY

*Sponsored by the AIA*

THIRD PRIZE: (TIE): GABRIEL BENZUR, ATLANTA, GA.

Georgia Inst. of Technology  
Atlanta, Ga.  
Aeck Associates, Architects

*Journal  
of  
The AIA*



SECOND EXHIBITION OF ARCHITECTURAL PHOTOGRAPHY  
*Sponsored by the AIA*

THIRD PRIZE (TIE): JOSEPH W. MOLITOR, OSSINING, N. Y.

*Journal*  
*The AIA*

M.I.T. Auditorium  
Cambridge, Mass.  
Saarinen & Assoc., Architects



SECOND EXHIBITION OF ARCHITECTURAL PHOTOGRAPHY  
*Sponsored by the AIA*

HONORABLE MENTION: MASON PAWLAK, LENS-ART PHOTOGRAPHERS  
DETROIT, MICH.

M. R. A. Racetrack  
Livonia, Mich.  
Giffels & Vallet, Inc., & L. Rossetti  
Architects

*Journal  
The AIA*





SECOND EXHIBITION OF ARCHITECTURAL PHOTOGRAPHY

*Sponsored by the AIA*

HONORABLE MENTION: S. C. VALASTRO, WESTMINSTER, COLO.

*Journal  
The AIA*

Mile High Center  
Denver, Colo.  
I. M. Pei, Architect

# On Educating Ourselves

IN THREE PARTS—PART I—ART AND SCIENCE

*By Robert Woods Kennedy*

IDEOLOGICALLY SPEAKING, architectural schools vary significantly. One needs only to know with what larger institution they are connected in order to sense where they stand. They are located within institutes of technology, in art schools, (or in the art department of great universities), or as one of many satellite professional schools around a university. In the very first instance architecture is conceived of as science-connected, art-connected, and neutral. This broad latitude is based on the tripartite nature of architecture itself: It is defined as "The art or science of constructing edifices for human use . . ." At least this is the humanist definition. The institutes tend to define it simply as "The science of constructing edifices," while art schools tend to define it as "The art of constructing edifices."

This simplification, where architecture is conceived of as an art, has to do with expression. In the fine arts the drive is toward pure self expression. In architecture the drive is toward social symbolism.

The fine arts—pictures, statues, prints—are designed in the first instance for individual consumption. Architecture is designed as a tool for the furtherance of established social institutions—the family, the congregation, the business, the government. Building becomes fine art only when its essentially social symbolism is overlaid with the personality of its architect. The staffs of art schools are very naturally concerned with the development of the latter talent. But this quality in architecture is an end step—it is not central. Before architecture can become fine art it must function socially, structurally and mechanically, as well as symbolically. Thus a training primarily based on the needs of fine artists can nowhere nearly fill architecture's cornucopia.

The strength of the art-connected school tends, of course, to be in design, freehand, art history and architectural history. Standards of taste and accomplishment in these areas are high. Through a natural process of selection the architectural design critics are apt

to be art-minded and talented. The reputation of the school attracts students similarly oriented. Art students are famous for their difficulties with mathematics, chemistry and the like. The engineering courses are brought in from outside. Even when the people who teach them are inside, they are still thought of as outside—outside the subjective world of art. Statics, dynamics, sanitation, electricity, etc., are called “service” courses. They are not really central to architecture, let alone to art. In the art-oriented school such courses must be presented in not too onerous a fashion, in order to meet the low tolerance for them on the part of the students, both in terms of the students’ ability and the course’s prestige. “Good Taste” rules the roost.

Though intellectual standards in such schools tend to be one-sided, they are usually very pleasant places in which to live. An essential characteristic of artists is love of pleasure—they are always the ones who first discover its signs and portents. There is great opportunity for lively discussion, glamorous parties, plain and fancy talking. Artists are also interested in the essences of everything, including science, as long as they can

approach them subjectively. This ability to give and take and to be interested and outgoing in all directions is much needed in architecture, and compensates to some extent for lack of professionalism. After all one can hire rigour, provided one knows where it exists, and provided one is tolerant enough to give it, once hired, its head.

In our culture artists are envied and distrusted. They are socially vulnerable. Architects are above them on the totem pole. Scientists and engineers, however, enjoy the most tremendous, awe-inspiring, and pervasive prestige. Both their social position and their personal predilections tend to make them nearly immune to architectural influence. Thus architectural schools in the institutes tend to be subjugated. Scientists will not compromise with architects to the extent that artists will. But this common use of the word “science” is misleading. The “scientific” institutes are really engineering schools with, at the high end of their intellectual and social spectrum, a small group of sciences, and at the low end a number of loosely connected disciplines such as business administration and architecture. Engineering is their



central interest. The scientists and architects, separated by the whole breadth of the institution, seldom have much to do with each other. It is the great middle group, the engineers, whose values are brought to bear on architecture. In one such school, business administration was, until very recently, classified as a humanity. In the same institute architects are still considered to be generally outside the pale. In faculty meetings the engineering majority do not hesitate to belittle their "long-haired" brethren. Architects in an art-directed school, on the other hand, are sometimes considered to be rigid, mechanistically minded, and chiefly concerned with a shallow manipulation of concretes. The profession labors under a classic difficulty. It is at one and the same time the wrong thing to all men, and all things to all men.

Tension between architects and some varieties of engineers is heightened by the fact that they are in competition. Both disciplines are concerned, in part, with edifices for human use. But, by definition, engineering excludes enjoyment from its concerns. Thus in spite of the fact that architects and engineers share many of the same goals, and many of the same tech-

niques for reaching them, both the quality of the end product, and the approach, are different. Our society places a higher value on mechanisms for the extension of its power than on edifices for the enjoyment of other pleasures. Thus engineers are inevitably more powerful and more single-minded than architects.

In the scientific institutes this situation sometimes leads to an emphasis on the engineering courses as extreme as the esthetic emphasis in the art schools. One such school omitted, for many years, all history from its curriculum. Typically the attitude is that architects should take the same courses in science and engineering that scientists and engineers take. These courses can bear only a faint resemblance to the technical courses architects actually need. Architectural students learn how to wind armatures under the general heading *Electricity* (taught for electrical engineers) or learn how to prevent epidemics in backward tropical countries under the general heading *Sanitation* (taught for public health officers). Courses such as these are presented with the greatest rigour, because they are central to the disciplines con-

cerned. This rigour is not only foreign to architects; it can prevent them from the exercise of their own kind of disciplines in their own central subject. Where this is the case, the bitterness of the students concerned is matched only by the despair of their professors, who quite naturally resent having to teach uninterested and unqualified students in the field of their own greatest interest.

Even in those areas where engineering and architecture overlap most completely, scientific excesses are not uncommon. For example, architects are taught to design T beams, only to forget them during their professional apprenticeships. They must then take refresher courses in the subject in order to take their registration examination. Only when that has been passed can they finally and irrevocably relegate the subject to engineers. A skilled architect in general practice would no more design his own T beams than he would do his own typing. The young architect can only conclude that the grandfathers in his profession are using the prestige of engineering in order to delay him from competing with them.

Just as the art schools tend to attract teachers on the art-for-art's

sake periphery of architecture, scientific schools tend to collect teachers on the technocratic fringe. In this case artists, architects and historians are the outsiders. In order to achieve status, the tendency is to "scientificate" their subjects. Thus art becomes "the scientific evaluation of the perceptual process," while architecture itself becomes "design research." Such "research," because it is imitative rather than dynamic, and because it lacks intellectual probity, only serves still further to lower the prestige of the architectural profession in the true scientists' eyes.

Because they are not subject to either artistic or engineering pressures, the unconnected schools are in the best position for an attack on the central core of architecture. Artists and engineers tend to feel, of course, that such schools, lacking professionalism at the poles, can only be shallow. The danger of the position is that where everything is taught specifically for architects, no one will really be expert at anything. And in fact some schools, where sociology is taught by ex-city planners, materials by ex-specification writers, and history by disappointed architects, can be so accused. But on the whole they have more worlds to choose from

than the other kinds of schools. Among the various disciplines which bear on architecture there are numerous teachers who see their own life work as vitally connected with it. True, their colleagues sometimes insist that they are "too valuable to teach a service course," and feel that proliferation can only lead to error. Nevertheless, there are sociologists and psychiatrists who see in the architect's situation a fruitful field for study, structural engineers with a passion for form, professors in the combined field of history and literature with a lively interest in the

history and literature of architectural ideas, sculptors who recognize no pecking order in the realm of structure, and public health doctors who see the house as a basic aid to physical and emotional well being. The great opportunity open to unconnected schools is that they can, because of their neutral position, attract such teachers. But they can only do so when they, in turn, have something to offer. That something is an exact appreciation of where and how these various elements fit into the synthesis which is architecture.

*(To be continued)*

## To Elise Jerard

(ON THE OCCASION OF THE ANNOUNCEMENT  
OF THE A.I.A. JOURNALISM AWARDS.)

Dear Madam,

I believe that we  
Are neglected ignominiously,  
For the Journal has no high award  
Or makes a single gesture toward  
Us bards and troubadours  
Who strive to prod stiff shirts and bores  
Or bring a bit of Whimsey to  
The things an Architect should do.  
As you reflect on Architects  
I wish to render my respects.  
An Award though somewhat impecunious  
Is heartfelt by

Hubertus Junius.

JOURNAL OF THE A. I. A.



# Tools for the Improvement of Environment

IN TWO PARTS—PART II

By *George Bain Cummings*, FAIA

WHEN IT COMES to the buildings and structures to be erected on the land, the tool of regulation by means of a building code is available. And unless a community uses all three of these tools, like a three-legged stool, the milk is likely to be spilt. In New York the State Building Code is now available to all municipalities. More than a third of all cities, villages and towns of 5000 or more population have accepted it and are working under it and are pleased with it. The number includes 69 towns, 107 villages, and 25 cities. Now that the final section of the code, dealing with all other uses than residential, became effective May first, many more municipalities have expressed their intention of accepting it. Of the total number now using the code, 56% had no code previously. All acquired the code without cost to themselves. All enjoy the practical service and continuing assistance of

---

An address made before the Georgia Chapter, AIA, and the Georgia Branch of the Associated General Contractors, meeting together in Atlanta, March 15, 1956.

our technical staff. The fact that a building has been constructed in accordance with the State Code is of itself assurance to the owner or buyer, to the lender, to the neighbor, of its safety and sound value.

For it is safety and sound value in which the public is interested. We know that a person may be killed in the collapse of a building; or burned to death if it is swept by fire; or suffocated or asphyxiated if access to air is shut off, or if coal gas or illuminating gas escapes in the night; or poisoned if the water supply is contaminated; or maimed if faulty planning or construction causes an accident. Yes, a building may be a lethal thing and the public safety demands that it be constructed to meet technical standards of safety. A man's home may be his castle, but the person to whom he sells it, the guest who visits it, the maid and the tradesman who enter it,—all have a right to the assurance of at least a modicum of safety in its use.

And the larger and more public

the use of a building, the greater the concern of the community that it be properly built. It has taken a number of shocking accidents and holocausts to bring about the acceptance of the good sense and necessity of intelligently conceived building regulations. The New York State Building Construction Code stands in the forefront of sensible and necessary, as well as up-to-date and freely amendable, regulation. Other states, other countries acknowledge this.

Here, then, are three tools available to all communities to make them safe, convenient and good-looking: planning, zoning, and building regulation. But there are others of equal avail and of great efficacy, particularly in improving the old and perhaps unlovely elements of the scene. You have heard about the Housing Ordinance adopted in Baltimore. In Binghamton, our County Planning Board staff has offered us such a housing ordinance, whose preamble reads as follows:

"This Ordinance establishes minimum standards governing the condition and maintenance of dwellings; establishing minimum standards governing supplied utilities and facilities and other physi-

cal things and conditions essential to make dwellings safe, sanitary, and fit for human habitation; establishing minimum standards governing the condition of dwellings offered for rent; fixing certain responsibilities and duties of owners and occupants of dwellings, and the condemnation of dwellings unfit for human habitation; and fixing penalties for violations.

*"Whereas, an unwarranted neglect to keep dwelling units in a reasonable state of repair and satisfactory condition, to meet the minimum standards set forth in this ordinance, may cause a serious depreciation in surrounding property values; and*

*"Whereas, an excessive number of persons living in one dwelling unit constitutes a detriment to the health, morals, safety and welfare of the people of this city, and may cause a depreciation in surrounding property values.*

*"Now, therefore*

*"Be it ordained by The Council of Binghamton, as follows:  
. . ."*

No, it hasn't been adopted yet, and I am not a prophet nor the son of a prophet to make any pre-

diction regarding its adoption! But it is being actively considered.

Also the Planning Board staff has presented for Committee discussion "A Plan for Prevention, Removal and Control of Blight."

Listen to a few quotations:

- "1. In 1950, there were about 3,000 substandard dwelling units in Binghamton, a source of creeping blight affecting all parts of the City.
- "2. The chief weapons available to fight blight are:
  - a. *Conservation* to prevent blight before it occurs, exemplified by the Chicago experience.
  - b. *Rehabilitation for Areas of Scattered Blight* as exemplified by the Philadelphia experience.
  - c. *Clearance and Redevelopment for Core Areas* of advanced blight, now being undertaken by 250 U.S. Cities.
  - d. *Blight Control for Core Areas* where clearance must be deferred, exemplified by the Baltimore experience."

These are further tools to be

considered for the improvement of our communities. Reference has been made to the Federal program for Urban Renewal, made available to communities through the Housing and Home Finance Agency, pursuant to the Housing Act of 1954. There are several items of explanatory literature that will give you a full understanding of what this may mean to your town. There are 13 New York State Communities presently engaged in Urban Renewal activities and 24 more that are in the process of availing themselves of this opportunity. Our Building Code Commission calls attention to the fact that in order for a local program to qualify for Federal assistance it must include, among other elements, "A comprehensive system of codes and ordinances which set minimum standards for dwellings." That is exactly what the State Building Construction Code provides to a community.

Well, there is a summary of things available to you who are leaders of your communities, for the improvement of the physical environment of our people. My final word is to call to your attention the propitious timing of this moment. Citizen action to-



ward neighborhood improvement is "busting out all over." You have heard or will hear of Action—A-C-T-I-O-N, "The American Council to Improve Our Neighborhoods"; of Operation Home Improvement recently launched by Albert M. Cole, administrator of the Housing and Home Finance Agency, a cooperative venture of the Chamber of Commerce of the United States and 60 trade associations and companies; of the Cleveland "Operation Demonstrate"; of the National Council for Community Improvement which held a national conference in Washington June 13-16. This will be a great year of awakening of citizen consciousness and public interest in following the courses of action which are available. "There is a tide in the affairs of men which, taken at the flood, leads on to fortune."

In my long life as an architect, city planning commissioner, county planning board executive, as well as State Building Code Commissioner, and also as a working citizen who has at various times presided over the local Chamber of Commerce, the Rotary Club, etc., I have learned at least three things: 1. Planning is for People. 2. It

makes no difference who gets the credit so long as the job gets done. And 3. Patience is of the essence. I have lived in Binghamton 36 years and am only now beginning to see the attainment of many of the things I have hoped for and worked for, lo, these many years. But we are not alone. Other people share the same dreams, same aspirations, the same determinations. Sometimes I'd like to tell you about the Broome County Community Council for Better Living that we organized in 1943 as an approach to planning for the postwar era. The one thing I'll say about it now is that we placed in the very center, "the Heart of the Community—the Sum Total of the Righteousness and Good Will of all of the 175,000 People of Broome County." Friends, unless we build with that, we build in vain. Unless the people are with us, we do not build at all. But my testimony is that the people are ready for leadership—not only political, not only economic, but especially spiritual. And I submit that public readiness and eagerness are the most potent of all the tools available to you in making your community "safe, convenient and good-looking," so as to minister to the well-being of all its citizens, afford-

ing them not only a way of earning a living but also a setting for the good life."

I have said that in this responsibility for the control of our en-

vironment all citizens share. But I also say that there are none better qualified to lead than we builders—the contractors, the architects, the engineers.

## They Say:

John Ely Burchard

DEAN OF HUMANITIES AT M.I.T.

*(Speaking at the semi-centennial of the College of Architecture and Design at the University of Michigan, October 25, 1956)*

There is no doubt that we live in an urban culture and one of the great ironies of our time is that we have come increasingly to fail as city builders, while perhaps improving as builders of buildings . . . Our cities become steadily uglier and less pleasant places in which to live—this in spite of the fact that we have approached a modern classic form for office buildings and factories, and perhaps another for schools and still another for churches, and in spite of the fact that our individual buildings are often very fine.

[The architect's] buildings can make or destroy the skyline, free or block the traffic stream, encourage the further cultivation of trees or blight the few that remain. He can place his buildings so that they may be seen or hide others with

his own arrogant facades. He can surround them with those small areas of green and repose that make the difference between a serene city and an urban inferno, or he can ignore this need. We are struggling against American indifference to urbanity and American distrust of bigness. The mistrust is not always justified, and certainly not in architectural terms. It is not an array of small businesses which creates a great and clean and ennobling national forest—it is the big federal government. It is not an array of small businesses which provides a Lever House or a General Motors Research Center. Small entrepreneurs build the sunset strips and the used-car dumps that disgrace the approach to our cities; they are not built by the Standard Oil Company.

The execution of a handsome and rewarding city design calls for the assemblage of great forces—and in a democracy on a democratic basis which eliminates personal self-

ishness. It has been done in part in the brilliant cooperation achieved in Pittsburgh, and there are stirrings on the Detroit waterfront. If this cooperation is to be more generally gained, it must rely upon

a public abhorrence of what is ugly and a genuine yearning for and appreciation of what is beautiful. This abhorrence and this yearning can only be provided by education and training.

## The Editor's Asides

A YOUNG BRITISH ARCHITECT was killed in a motor accident near Hatfield, England, on September 6, 1956, at the age of thirty-four, whose name will be inscribed in the history of archaeology along with that of Champollion, the decipherer of the Egyptian hieroglyphs. For forty years the inscribed tablets discovered at Knossos by Sir Arthur Evans had puzzled scholars. Michael Ventris became interested in the Minoan writing as a schoolboy, and although he studied and practiced architecture, he kept up his studies of the ancient script, developing new techniques and methods of work. Scholars had taken the approach that the Minoan script was Etruscan, Pelasgian, Hittite or Egyptian in origin, but Ventris' system of study forced him to the conclusion that it was Greek. In 1952 he announced his solution of the script, which has been verified

by subsequent discoveries. Thus the language of the Cretans and the Mycenaean has been proved to be the earliest known form of Greek, seven hundred years older than Homer. A youthful amateur, who had been working at it for twenty years in his spare time, has made one of the greatest contributions to classical archaeology of modern times.

*Note*—Since writing the above, we have seen in the *New York Times* for January 6th that a classical linguist from the University of Edinburgh has challenged Ventris' interpretations, and the battle royal between scholars is on. Poor Ventris probably knows the truth by now—whether he was right or wrong—but is hardly in a position to do anything about it!

THE ASSOCIATED GENERAL CONTRACTORS of America has released its forecast for 1957, and



see a continuing demand for non-residential construction of all types. Most materials, with the exception of structural steel, are expected to be in adequate supply. The potential of \$47.4 billion is broken down as follows:

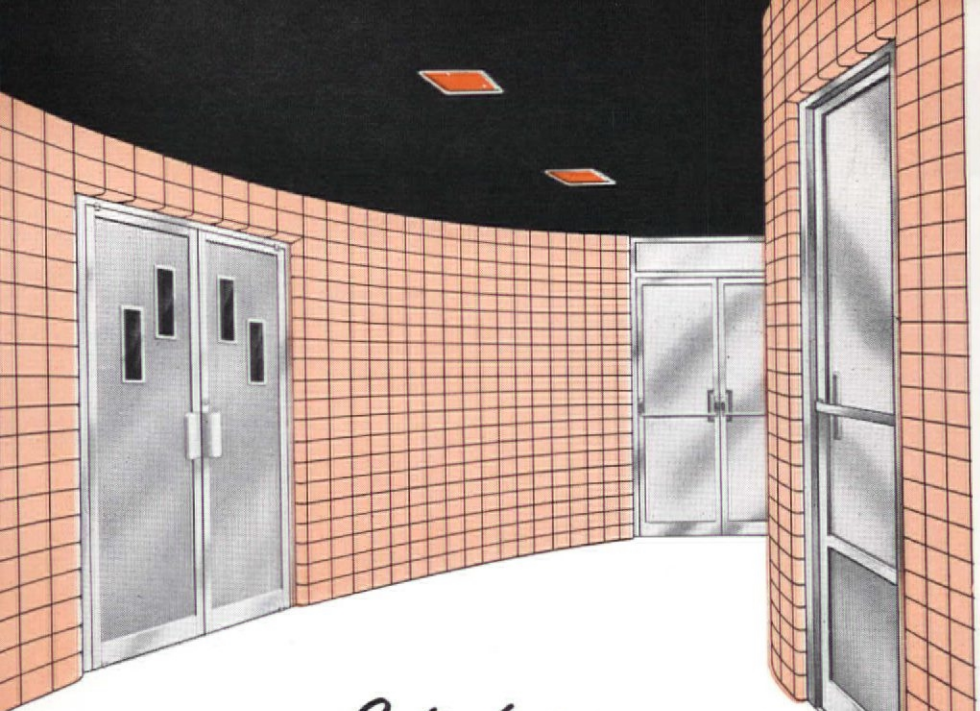
*Residential*—Private expenditures are expected to continue their current decline, and may not exceed \$15 billion despite prospective increases in the price of homes and the trend toward larger houses. A scarcity of mortgage funds and higher interest rates will continue to be a depressing factor, and 1957 may see new starts fall below one million units for the first time in eight years.

*Business*—The tentative projection of plans for plant and equipment expenditures through the first quarter of 1957 suggests a construction volume of \$12.8 billion. Industrial construction is expected to continue its increase from current peak levels, but at a more moderate pace. In the commercial field, the construction of office buildings is assuming a more important role; the construction of service and shopping facilities for new residential communities is expected to continue at near peak levels.

*Other private work*—In the lesser-volume categories, religious construction is expected to rise by 16 percent to \$900 million, and moderate increases are expected in social, recreational, hospital and institutional, and miscellaneous other private projects.

*Federal*—The downward trend of federal construction expenditures is expected to reverse with rises of 7 percent in military construction to \$1.5 billion and 21 percent in conservation and development to \$800 million. Public industrial construction, principally atomic energy facilities, is expected to remain at its current level.

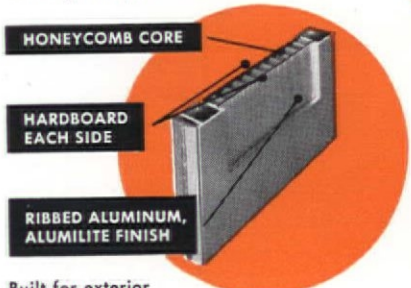
*State and local*—State and local public works, consisting principally of highways, schools, hospitals, and sewerage and water facilities, are expected to retain their dominance in the public field. Public educational construction may increase 13 percent to about \$2.9 billion under pressure for new classrooms to accommodate rapidly expanding school enrollments, irrespective of any federal-aid legislation that may be enacted. About 63,000 public school classrooms are expected to be built in the 1956-57 school year, and the volume may reach 70,000 for the first time in 1957-58.



*Introducing* the new  
**AMARLITE ALUMINUM PANEL DOOR**

Available in any number and arrangement of lights you desire

This is the match maker. When traffic, privacy, or other considerations call for a panel entrance, you can now fill the bill with Amarlite. Built into this new door are all the advantages of the standard Amarlite Entrance — welded and bolted construction, the incomparable alumilite finish, hardware engineered and manufactured in our own plants. Inside or out, you can depend upon it to do the job — beautifully — with practically no maintenance. The Amarlite Panel Door is another good reason to specify Amarlite throughout.



Built for exterior as well as interior use, the Amarlite Panel Door has the same rugged features as the standard Amarlite Entrance. It is weatherproof, has excellent insulation qualities, and helps bar all ordinary street noises.



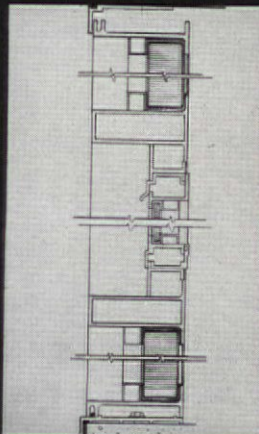
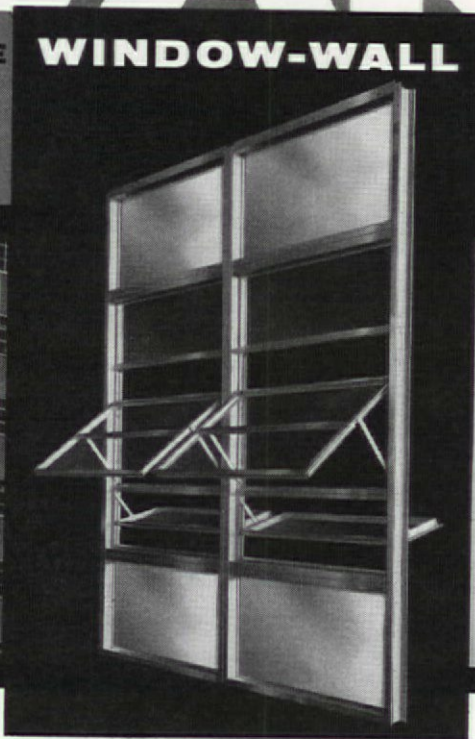
aluminum entrances American Art Metals Company

ATLANTA, GEORGIA • BROOKFIELD, ILLINOIS • DALLAS, TEXAS • PARAMUS, NEW JERSEY



# INSTITUTIONAL or COMMERCIAL WARE

HAS THE WINDOW-WALL YOU'LL WANT



## CUSTOM-ENGINEERED

to meet **your** needs — for structural strength, design features, and budget requirements. Ware window-walls also stress weather tightness and provide for simplified installation.

The unit illustrated is one of a complete series now available. It is designed for a one or two story window wall which is economical without sacrificing quality or strength. The interlocking mullion means easy erection because it forms its own structural member. It also eliminates leakage points found on other construction. Inside and outside bead glazing as well as heavy horizontal members are optional at extra cost.

Why not send us your requirements, *today*? Write Dept. J A-2

Aluminum **WARE** Windows



Jalousie



Econ-O-Wall



Econ-O-Ware  
Avening



Ware-Rite and  
Ware-Avening



Projected



Casements

Ware Laboratories, Inc., 3700 N.W. 25th St., Miami, Florida



# Structural Steel for New Home Office Building

**State Mutual Life Assurance Company  
Worcester, Massachusetts**



by **AMERICAN BRIDGE**

Six stories, 180' x 500', with basement and penthouse, this imposing 500,000-sq.-ft. structure features a unique executive core in the center with column-free work space surrounding it.

American Bridge fabricated and erected 4,820 tons of structural steel for the framework of this large building and had it ready for occu-

pancy right on schedule.

This handsome building, while by no means one of our biggest, is certainly typical of all American Bridge jobs . . . in the quality of field engineering, workmanship, and materials that went into it. For detailed information regarding your requirements, please call the office nearest you.

*Designed by: CRAM & FERGUSON, ARCHITECTS & ENGINEERS, BOSTON, MASS.  
Contractor: TURNER CONSTRUCTION COMPANY, BOSTON, MASS.*



**AMERICAN BRIDGE**

AMERICAN BRIDGE DIVISION, UNITED STATES STEEL CORPORATION  
PITTSBURGH · NEW YORK · CHICAGO · AND OTHER PRINCIPAL CITIES

**UNITED STATES STEEL**

# WILEY BOOKS

Actual, up-to-the-minute  
construction costs...

## 1. BUILDING COST MANUAL

Prepared under the direction of THE JOINT COMMITTEE on BUILDING COSTS of THE CHICAGO CHAPTER of THE AMERICAN INSTITUTE OF ARCHITECTS and THE APPRAISERS DIVISION of THE CHICAGO REAL ESTATE BOARD

In this single volume you will find data on the construction costs of 150 different building types, including authoritative introductory material on factors affecting building costs, depreciation, and regional variations. The figures used are based on actual, final construction costs of buildings and their normal installed equipment. Over-all costs are given, as well as square foot and cubic foot costs, for structure and finish, heating and ventilation, air-conditioning, plumbing, and electrical equipment. Amply illustrated with halftones and line drawings, and coded for easy reference to each building type.

1956

367 pages

233 illus.

\$15.00

New and significant ...

## 2. LOCATION AND SPACE-ECONOMY

A general Theory Relating to Industrial Location, Market Areas, Land Use, Trade and Urban Structure

By WALTER ISARD, University of Pennsylvania

The theory of location and space-economy advanced by the author of this important new book, aims at the improvement of the spatial and regional frameworks of the social science disciplines, particularly economics. How trade theory and location theory are interrelated, and how they are applied to every-day problems such as city planning, urban renewal, land use and market analysis, are clearly brought out in Dr. Isard's work. *A Technology Press Book, M.I.T.*

1956

350 pages

Illus.

\$8.75

"Look it up in *Graphic Standards!*"

The New Fifth Edition of

## 3. ARCHITECTURAL GRAPHIC STANDARDS

By CHARLES G. RAMSEY, A.I.A.; and HAROLD R. SLEEPER, F.A.I.A.

Authentic, reliable, indispensable as ever, this new edition is even bigger and better than its predecessors. There are 286 completely new plates, 236 pages revised, and many new and striking features.

1956

758 pages of plates

\$18.50

Send for your ON-APPROVAL copies today!

JOHN WILEY & SONS, INC.  
440 Fourth Ave., New York 16, N. Y.

AIA-27

150 YEARS



Please send me the book(s) circled below to read and examine ON APPROVAL. Within 10 days I will return the book(s) and owe nothing, or I will remit the full purchase price, plus postage.

Name.....

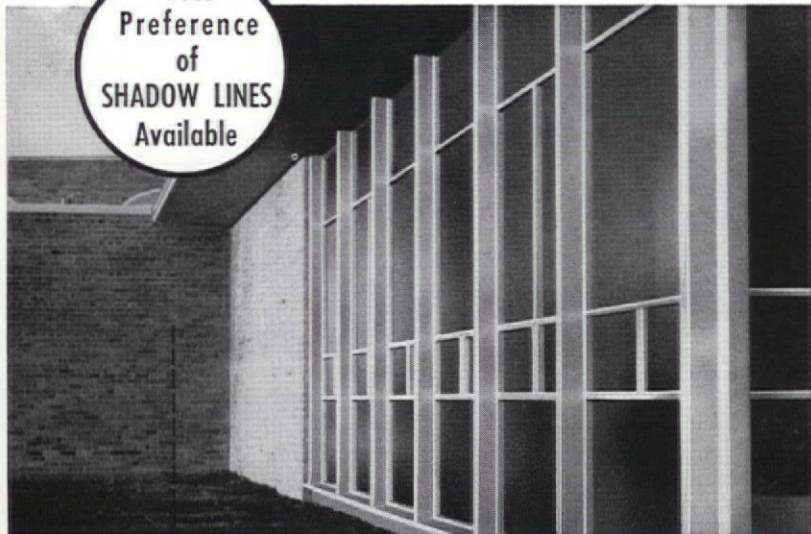
Address..... OF PUBLISHING

City..... Zone..... State.....

(...) SAVE POSTAGE! Check here if you ENCLOSE payment, in which case we pay postage. Same return privilege, of course.

1    2    3

Your  
Preference  
of  
**SHADOW LINES**  
Available



# **BAYLEY**

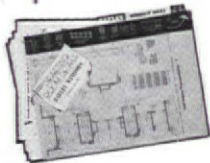
## **WINDOW-WALLS and CURTAIN-WALLS**

Bayley's exclusive mullion design offers you a wide range of shadow-line effects without special window or curtain-wall designing. This is but one of the many Bayley features that enables Bayley Engineers to be of special service to you, if called for consultation in the early stages of a project. Rendering complete window engineering service — with reliable "follow-through", even to actual installation — Bayley can help you save your time, as well as assist you to achieve your individualized design with maximum economy on overall window or curtain-wall costs. Write or call your local Bayley Representative.

Write for this special Designers' Idea File on Curtain-Wall designs. Bayley's system is winning favor everywhere.

**The WILLIAM BAYLEY Co.**  
Springfield, Ohio

District Sales Offices: Springfield • Chicago • New York • Washington





# Progressive Denver School Plans for Air Conditioning with HerNel-Cool



Emily Griffith Opportunity School, Denver, Colorado. Superintendent of Schools: Dr. Kenneth E. Oberholtzer; Architect: Jamieson & Williams; Engineer: Ken Murray.

## Chiller installation will add air conditioning to existing system.

Since its founding in 1916, the Emily Griffith Opportunity School in Denver, Colorado, has been a symbol of progressive thinking in education.

That same progressive thinking went into the planning of the school's modern four story addition, built in 1956. All classrooms and administrative offices are equipped with HerNel-Cool units which heat, ventilate and provide natural cooling with outside air. Only the addition of a chiller in the boiler room is needed for complete hot weather air conditioning. When it is wanted, air conditioning can be secured without disruption . . . and without expensive alteration and installation charges.

HerNel-Cool units provide individual temperature control for each room, automatically. Most of the year they provide heat, ventilation, or natural cooling (with outside air) as the room requires. When a chiller is installed in the boiler room, HerNel-Cool units also function as air conditioners. In hot weather, the units switch automatically to mechanical cooling, with chilled water circulating in the same piping that carries hot water during cold weather. The cost is less than separate heating and air conditioning systems—both for installation and operation.

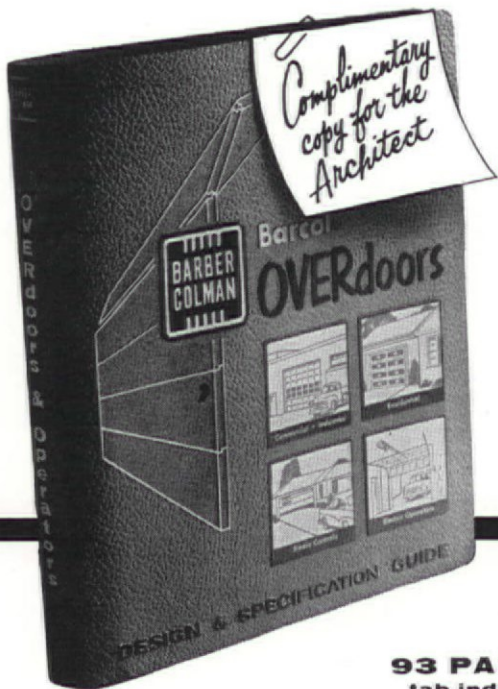
Would you like more information? Just write to Herman Nelson Unit Ventilator Products, American Air Filter Co., Inc., Louisville 8,



*herman nelson*  
PRODUCTS

American Air Filter Company, Inc.  
System of Classroom Cooling, Heating and Ventilating





**93 PAGES**  
tab indexed

**Just off the press!** First really comprehensive guide to industrial and garage door design and specification. Prepared with co-operation of the A. I. A. Contains product descriptions, details, operating requirements, sample specifications, application charts, installation photos. Fill in below and clip this ad to your letterhead.

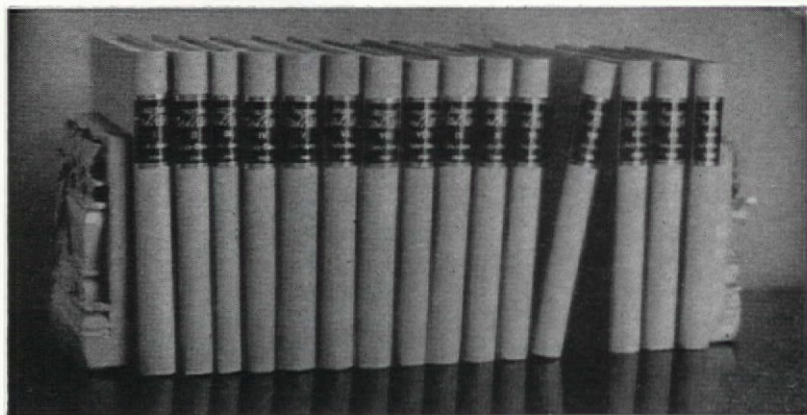
**BARBER-COLMAN COMPANY**, Dept. NW72, Rockford, Illinois

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



Much of the significant architectural thinking of our generation is here recorded

*Are you having your JOURNALS bound?*

Send us your loose copies, any time, to be bound as illustrated above.

A volume consists of six issues—January through June, or July through December. Each volume has its own index, and we supply a title page.

Issues missing from your file can be supplied, while they last, at 35c each.

Unless you instruct otherwise, we bind in the original covers of each issue but not the advertising pages.

Binding, when you supply the loose copies, \$2.25; when we supply all new copies, \$3.75.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS  
1735 New York Avenue, N. W., Washington 6, D. C.





## These Milcor Catalogs filed in Sweet's

*for your convenience*

### **MILCOR<sup>®</sup> Manual**

... in Section 12a/In

A general reference book on metal lath, corner bead, metal casings, metal base, and other steel building products.

### **MILCOR<sup>®</sup> Metal Trim Catalog**

... in Section 12a/InL

### **MILCOR<sup>®</sup> Celluflor Catalog**

... in Section 2a/In

### **MILCOR<sup>®</sup> Roof Deck Catalog**

... in Section 2d/InL

### **MILCOR<sup>®</sup> Ribform Catalog**

... in Section 2f/In

*A separate copy of each of the above  
Milcor catalogs is available upon request.*

### **INLAND STEEL PRODUCTS COMPANY**

Dept. N4127 West Burnham St., Milwaukee 1, Wisconsin  
BALTIMORE • BUFFALO • CHICAGO • CINCINNATI • CLEVELAND  
DALLAS • DENVER • DETROIT • KANSAS CITY • LOS ANGELES  
MILWAUKEE • MINNEAPOLIS • NEW YORK • ST. LOUIS.



# *An Accounting System* *designed for YOUR Office*

Four years of intensive effort by a Committee of The Institute has resulted in the completion of a Cost Accounting System which is adapted to the special needs of architectural offices.

Heart of the System is the Book of Instructions, available with each of the Offers; or sold separately at \$5.00 per copy. In it are all necessary instructions, along with samples of most of the Forms, filled out as examples.

The System can be purchased in three separate Offers. Each contains a year's supply of Forms. Full information on the contents of each Offer, and prices of individual Forms, may be obtained upon request.

## **Offer No. 1—\$55.00**

Includes Instructions, Accounting Forms, Owner-Contractor Forms, Binders, with names imprinted on Binders and Forms.

## **Offer No. 2—\$31.50**

Includes Instructions, Accounting Forms, Owner-Contractor Forms.

## **Offer No. 3—\$22.50**

Includes Instructions, Accounting Forms.

THE AMERICAN INSTITUTE OF ARCHITECTS  
1735 New York Avenue, N. W., Washington 6, D. C.

We are pleased  
to continue your story  
through 1957

# **The Value of the Architect**

No. 22 in this series  
of advertisements appears  
in the February 18th issue  
of NEWSWEEK Magazine.

MINNEAPOLIS-HONEYWELL REGULATOR COMPANY

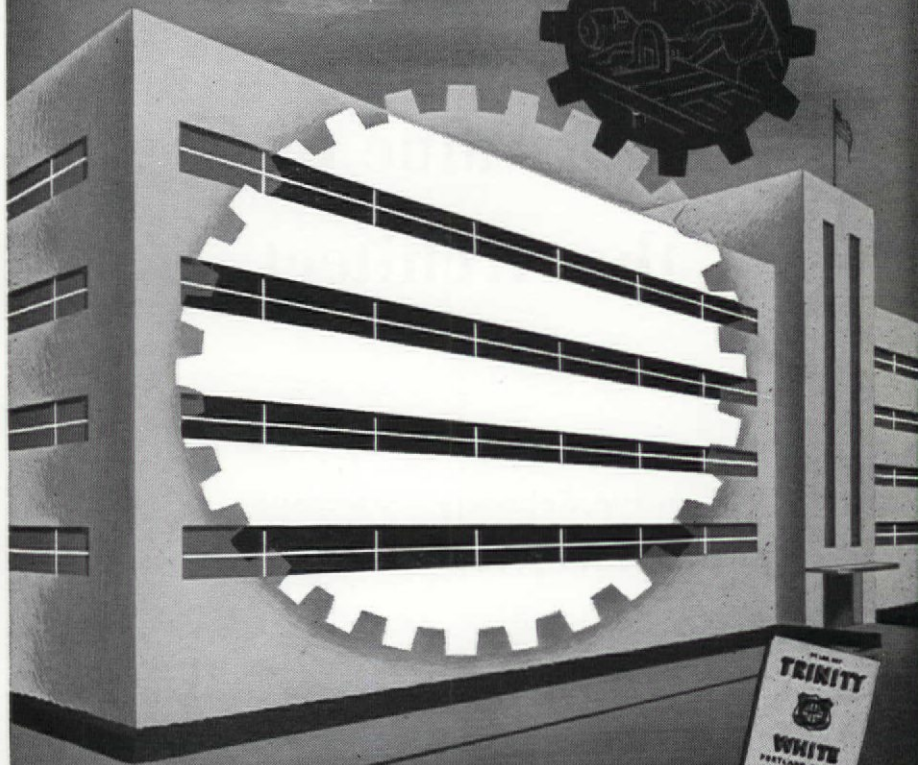
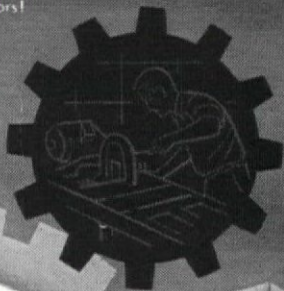


# Trinity White

is a true portland cement

Use it for a brilliant sparkling white,  
or with pigments added it gives the loveliest of colors!  
Specify it for architectural concrete units . . .

terrazzo . . . stucco . . . and light reflecting  
uses. It's a true portland . . . and it meets all  
Federal and ASTM specifications.



as white  as snow

It's the whitest white cement

A Product of GENERAL PORTLAND CEMENT CO. • Chicago • Dallas • Chattanooga • Tampa • Los Angeles

# THE AMERICAN INSTITUTE OF ARCHITECTS

## BOARD OF DIRECTORS

OFFICERS (*Terms expire 1957*)

LEON CHATELAIN, JR., President\*  
1632 K Street, Washington 6, D. C.

JOHN N. RICHARDS, First Vice President      PHILIP WILL, JR., Second Vice President  
1600 Madison Avenue, Toledo 2, Ohio      309 West Jackson Blvd., Chicago 6, Ill.

EDWARD L. WILSON, Secretary, P.O. Box 9035, Fort Worth 7, Texas\*

RAYMOND S. KASTENDIECK, Treasurer, 128 Glen Park Ave., Gary, Indiana\*

## REGIONAL DIRECTORS (*Terms expire 1957*)

FRANK N. MCNETT, P.O. Box 1117, 1803 W. Second St.,  
Grand Island, Neb. .... Central States District

DONALD BEACH KIRBY, 109 Stevenson St.,  
San Francisco 5, Calif.\* ..... California-Nevada-Hawaii District

HERBERT C. MILLKEY, 761 Peachtree St., N. E., Atlanta 3, Ga. .... South Atlantic District

ALBERT S. GOLEMON, 5100 Travis, Houston 6, Tex. .... Texas District  
(*Terms expire 1958*)

MATTHEW W. DEL GAUDIO, 545 5th Ave., New York 17, N. Y. .... New York District

BRADLEY P. KIDDER, 900 E. Garcia Rd., Santa Fe, N. M. .... Western Mountain District

BRYANT E. HADLEY, Myers Bldg., Springfield, Ill. .... North Central States District

AUSTIN W. MATHER, 211 State St., Bridgeport 3, Conn.\* ..... New England District  
(*Terms expire 1959*)

J. ROY CARROLL, JR., 204 West Rittenhouse Sq.,  
Philadelphia 3, Penn.\*\* ..... Middle Atlantic District

BERGMAN S. LETZLER, 543 S. Fifth St., Louisville 2, Ky. .... Great Lakes District

JOHN H. PRITCHARD, Tunica, Miss. .... Gulf States District

DONALD J. STEWART, 219 S. W. Stark St., Portland 4, Ore. .... Northwest District

\* Member of Executive Committee of The Board      \*\* Alternate

## HEADQUARTERS

1735 New York Avenue, N. W., Washington 6, D. C.

EDMUND R. PURVES, Executive Director

Walter A. Taylor  
Director of Education  
and Research

Theodore Irving Coe  
Technical Secretary

Frederic Arden Pawley  
Research Secretary

Byron C. Bloomfield  
Secretary for Professional  
Development

Theodore W. Dominick  
Building Products Registry

Henry H. Saylor  
Editor Emeritus of the  
JOURNAL

Joseph Watterson  
Director of Publications  
and Editor of the JOURNAL

Clinton H. Cowgill  
Editor of the HANDBOOK

J. Winfield Rankin  
Administrative Secretary

Florence H. Gervais  
Membership and Records

Robert L. Eger  
Treasurer's Office

Edwin Bateman Morris, Jr.  
Assistant to the Executive Director

Polly Shackleton  
Editor of the MEMO

Alice Graeme Korff  
Curator of Gallery

Arthur B. Holmes  
Director of Chapter & Convention Activities

Charles E. Knudsen  
Assistant to Chapter & Convention Director

George E. Pettengill  
Librarian

Betty Farwell  
Slide Librarian

