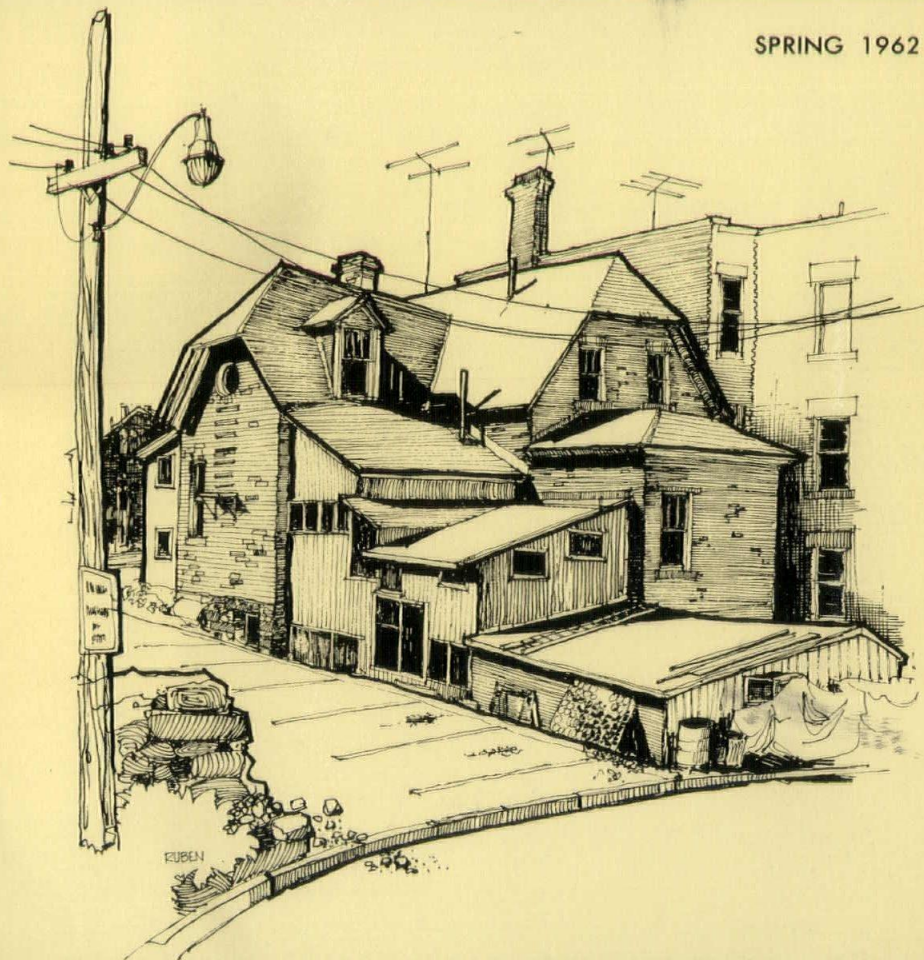


284
AMERICAN INSTITUTE
OF
ARCHITECTS

MAY 4 1962

LIBRARY

SPRING 1962



A I A · A R C H I T E C T U R E

Reynoldsburg Bank, Reynoldsburg, Ohio.
Architects: Taylor & Liebersbach, Columbus, Ohio.
Engineers: Russell S. Fling & Associates, Columbus, Ohio.



For unusual effect, new bank chooses CONCRETE SHELL ROOF

Most eye-catching feature of this sparkling new bank building is the sweeping drama of its thin-shell concrete roof. Not for esthetic reasons alone did the bank's management choose this new type of concrete construction. Savings in time, labor and money figured importantly, too. Only a single day was required for placing all concrete used in making the saddle-shaped hyperbolic paraboloid roof and the abutments.

Construction efficiency plus the well-known durability and fire-safe qualities of concrete dictated its uses for other major components of the new building. Big, small or medium-sized, more and more of America's most inspired new buildings are being created with versatile concrete. That's because no other material offers such a combination of structural strength, low upkeep and lasting beauty!

PORTLAND CEMENT ASSOCIATION

307 Executive Bldg., Salt Lake City 11, Utah

*A national organization to improve
and extend the uses of concrete*

FOR STRUCTURES...
MODERN

concrete

PRESIDENT'S LETTER	3
IMPRESSIONS	5
ITEMS	12
HOGLE ZOO	17
IMPRESSIONS	22
OLD CITY HALL	25
EDITORIAL	28

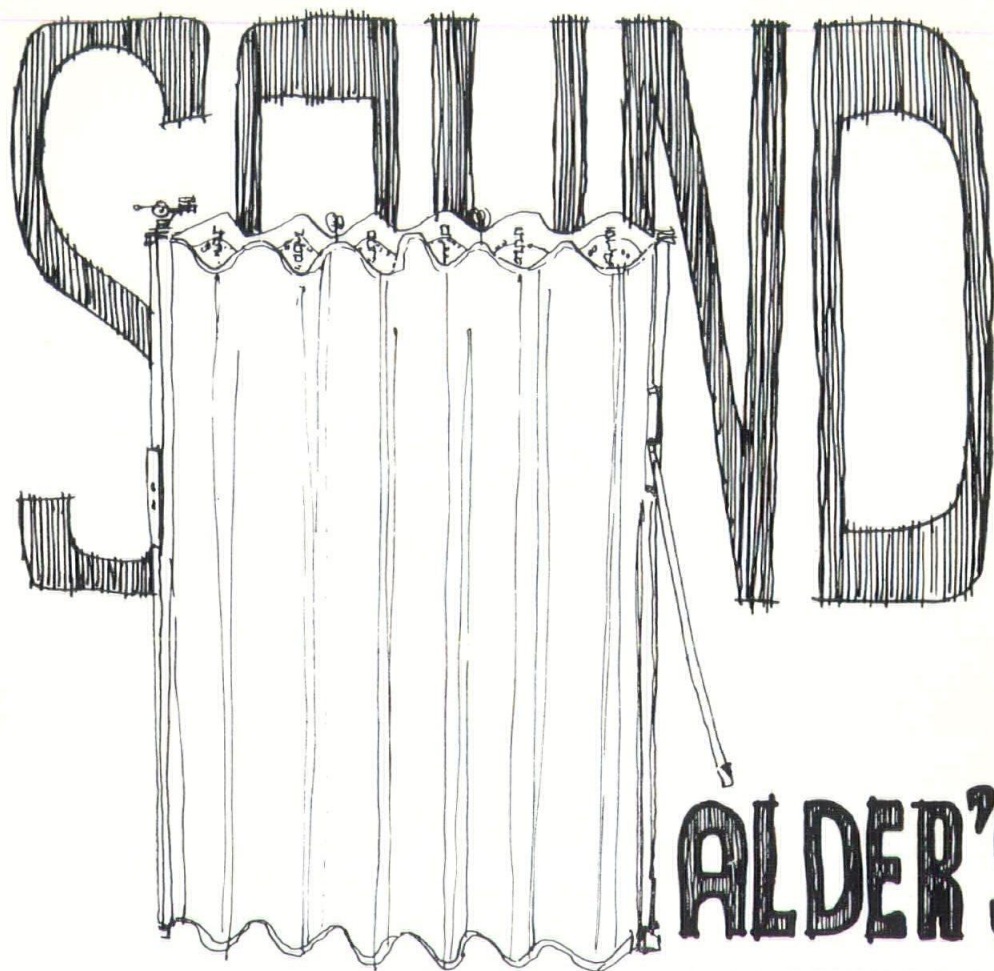
Published by Utah Chapter, American Institute of Architects, No. 28

President M. E. Harris, Jr.
Vice President Nathan Woolley
Secretary Bruce R. Dixon
Treasurer Peter M. A. Moyes

*Editorial Staff: George N. Daniels, John R. Smith, William W. Louie,
 William Browning, Nelson Aldrich, Dolores Hilton.*

Cover Design: Ed Maryon

Cover Sketch: E. Joe Ruben



ALDER'S

**MODERNFOLD
SOUNDMASTER-240**

PRESIDENT'S LETTER



The past year has furthered the record of achievement for the profession of architecture in Utah, through the Utah Chapter of the American Institute of Architects, by the efforts of individual members, standing and special committees and the executive committee. The Utah Chapter through constant evaluation of its public responsibility has greatly broadened its scope of activity. From defensive concern about the profession restricted by internal chapter relations a few years ago, it has projected a very aggressive public program.

Naturally, we have been more successful in some areas than in others. It should be our effort to concentrate more strongly and more persistently in the weaker cases, while at the same time continue our strong work in those which have had more success.

We must continue our strong insistence that the public get responsible building planning. It is a state wide responsibility that requires individual as well as Chapter effort. We would be delinquent if we did not see to it that the public gets this protection. For who is better equipped by education, training and qualities of responsibility than the architect? And how better can the individual architect serve than through the Institute and its committees?

It is a temptation to dwell on the future. However, I believe it is important to point to some of the Chapter's activities of the past year.

The first phase of the Downtown Planning Project which included gathering of economic and land use data has been completed and the Plan is on schedule.

During the year, the Chapter presented a program on the Federal Government Plan for fallout shelters, participated in career orientation programs in high schools, awarded a scholarship to the University of Utah and provided speakers to civic and industrial groups. Chapter members are serving on a number of committees such as the Legislative Council's Committee to study Uniform School Building Design, the Building Conference of the Utah Municipal League and the Building Construction Seminar initiated by the State Building Board to formulate standards of procedure for the industry as well as serving on Chapter standing committees and ad hoc committees as problems arise. Members of the Utah Chapter are serving on the following national committees: Liaison Committee with the Producer's Council, the Finance Committee, Public Relations Committee, Chapter Affairs Committee and the Committee on Preservation of Historic Buildings.

Each successful Chapter activity brings requests for others as the public becomes aware of the dedication of the profession to the total needs of its cities, state and nation. We are experiencing new interest within the profession as expressed by a twenty percent increase in Chapter membership. Unselfish interest in our communities fosters respect. As a profession we have a responsibility beyond the routines of our individual practice. It seems obvious that we must continue to meet our obligations with a vigorous pace.

M. E. HARRIS, JR.

Look into Flameless

ELECTRIC HEATING

for Your Building

Our salesmen will be happy to give
you information on request.



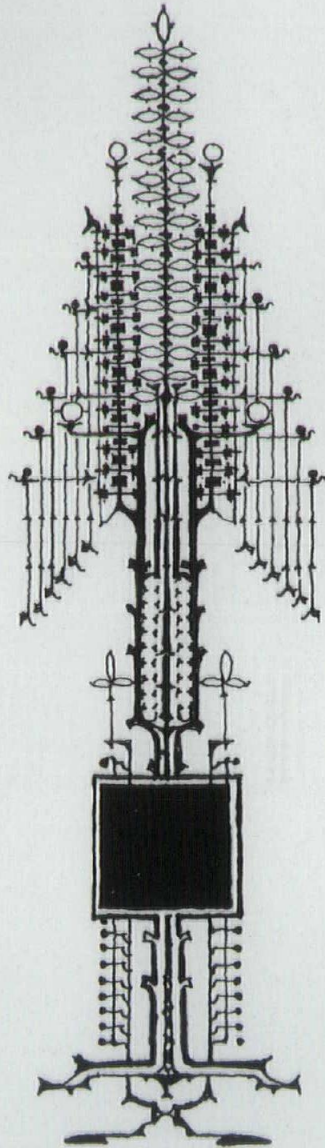
UTAH POWER & LIGHT CO.

TAYLOR WOOLEY

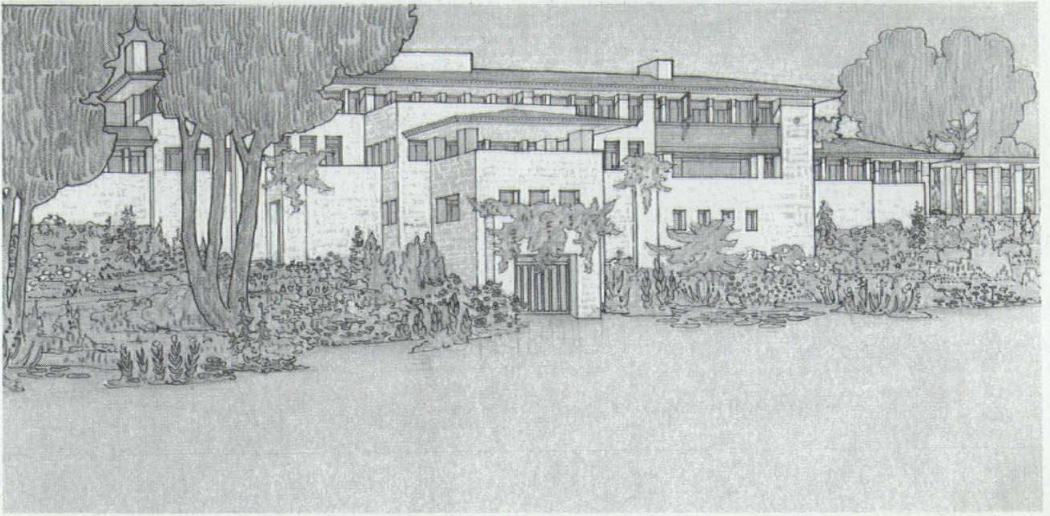
Mr. Wooley has kindly allowed us to publish the following drawings. As you might guess, they represent a minute part of his long and productive career. His facile pencil made him a valued associate of Frank Lloyd Wright. We feel that the sentiments expressed by Leona Eitel in February of 1941 in the "Utah Arts" expresses the esteem in which he was held by his friends and associates. The text is as follows:

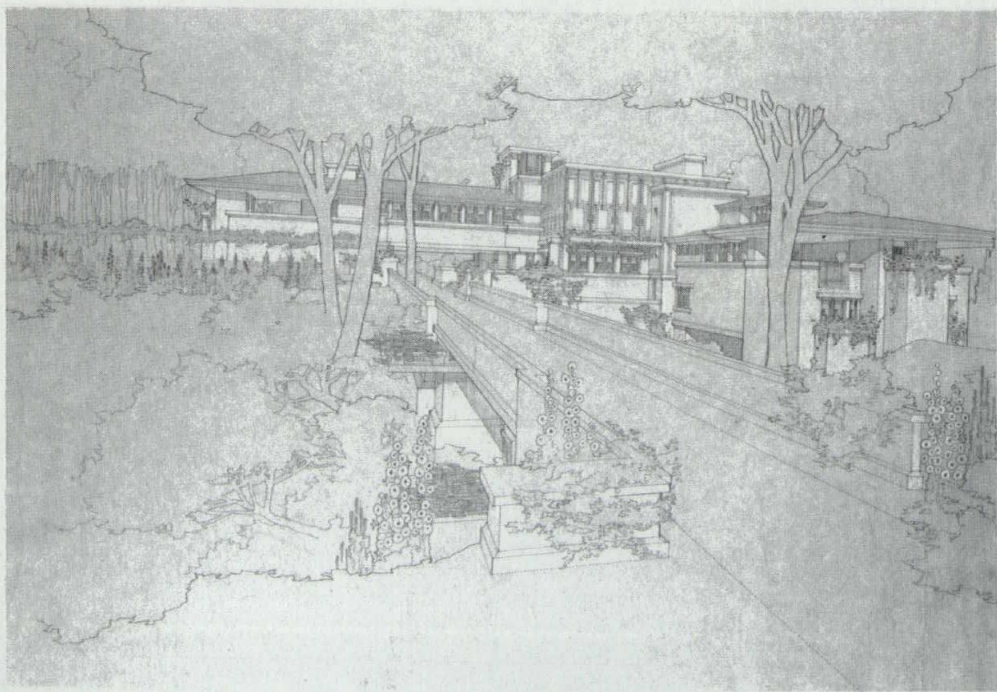
"Taylor Wooley is a man of curious contrasts, discourages students who would become artists and helps them if they persist in ignoring his advice.

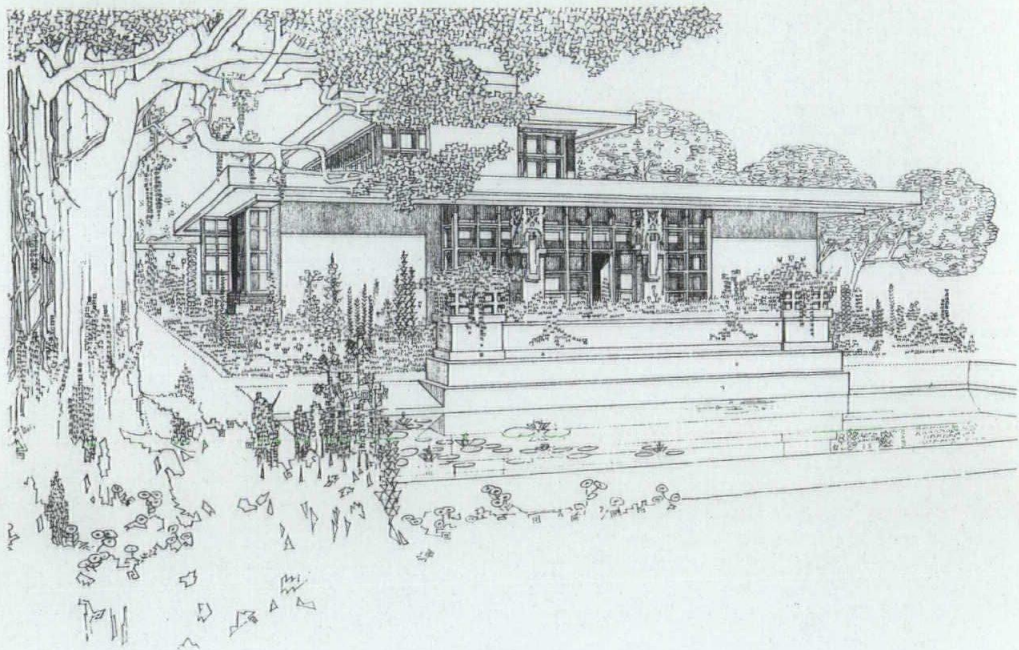
He is a curious mixture of cynicism and sentimentalism, practicality and idealism, a generous little man with unflagging energy and a biting wit, which he uses with marked effect when stupidity and laziness interfere with his plans. He is interested in all the arts, landscape gardening and architecture, painting, sculpture and music and



*original inkwork
for magazine
publisher*







road building.

He is a realist who recognizes the artists problems and cheerfully insists on helping solve them. His personal friendships with artists have been many and of long standing. He was a member of Mahonri Young's class along with Waldo Midgley, John Held, Jr., Ranch Kimball, Lawrence Squires, Hall Burrows and Will Crawford. The friendships have continued although they went on with painting and illustrating and he went into architecture.

He worked in Chicago under Frank Lloyd Wright, at times taking full charge of Wright's office while Wright was in Europe, that is, until Wright discovered that he needed him in Europe too and insisted that Wooley join him and assist with work on period architecture.

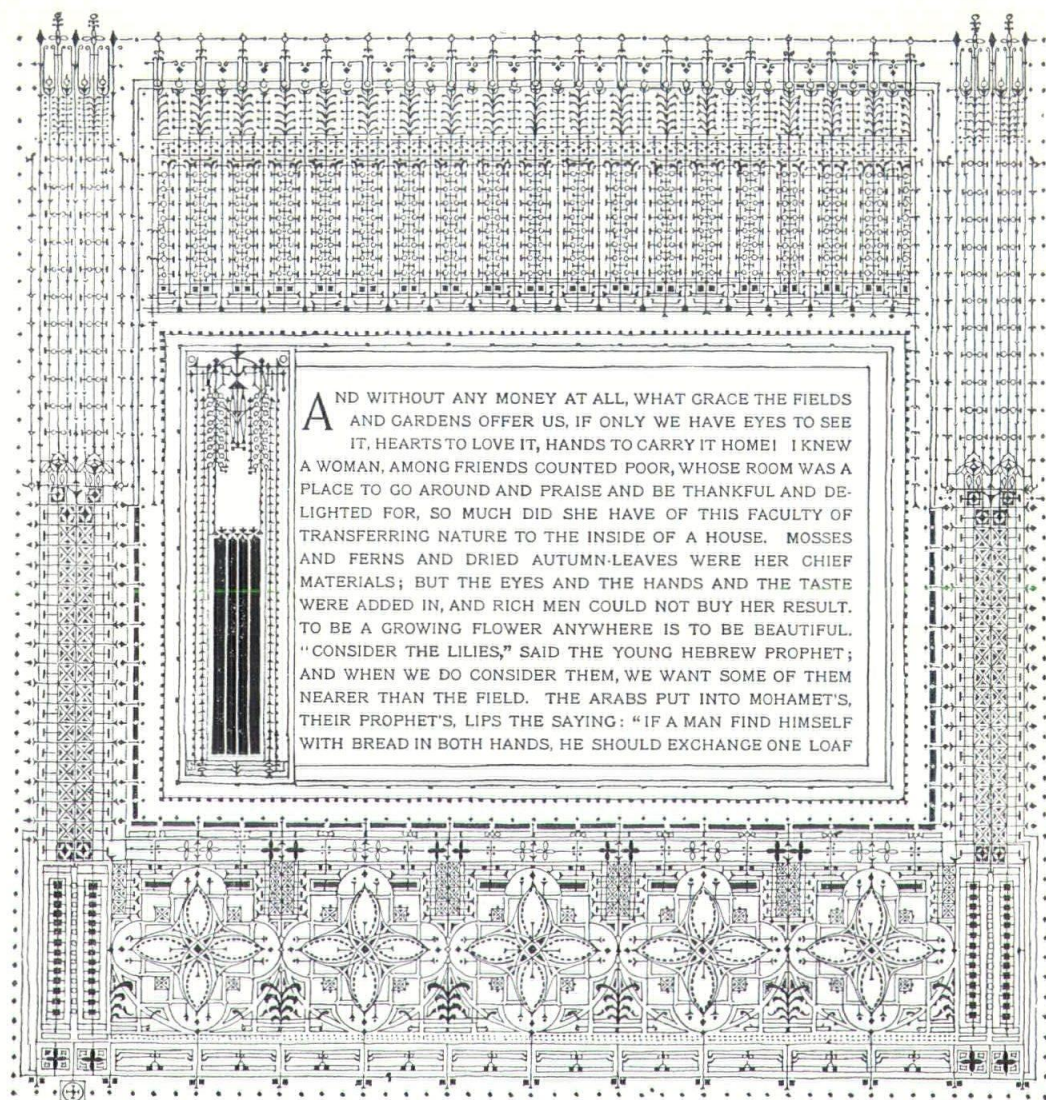
When Wooley was a member of the Board of Utah State Institute of Fine Arts, he persuaded John Held, Gailbraith, Midgley and some other friends to send their work back to Salt Lake for exhibition. These shows are highlights in the history of Utah art. In 1931 he conceived the idea of holding the Garden Club annual show at the Capitol together with the State Annual Art Show. He designed the exhibition to look like a natural garden of perfect blooms — a sharp departure from the labeled vase and the dusty Begonia.

Taylor Wooley was instrumental in obtaining the murals for the State

Capitol and he supervised the work, giving his time and energy gratuitously. The carpenters who worked on the murals under his direction tell a little story about him that gives an interesting view of one side of his character — they had been having a great deal of difficulty in hanging a particular strip of canvas and Wooley had finally solved the problem. He stood looking at the work for a long time — suddenly he thumped his cane on the floor and shouted something untranslatable. One of the carpenters came running — "What's the matter, Mister Wooley, is something wrong?" "Well no," he drawled, "I guess not, but by hell, there ought to be."

Taylor Wooley was one of the first local architects to stress the importance of landscape architecture. It was his work that made the landscaping of the Capitol grounds possible. He designed and helped sponsor the Art Barn and he was one of the main factors in starting the government art projects here in Utah, and he has continued to be one of its most staunch defenders and severe critics.

"I am a friend of the artists," he says, "and whether they know it or not, they need friends." He has proved this friendship. May he always be what he is now — caustic, cynical, fiercely kind, a stimulating personality and aggressive patron of the arts — the artists friend.



DESIGN FOR PUBLISHER OF
 WRIGHT'S WORK.



ED HUNT

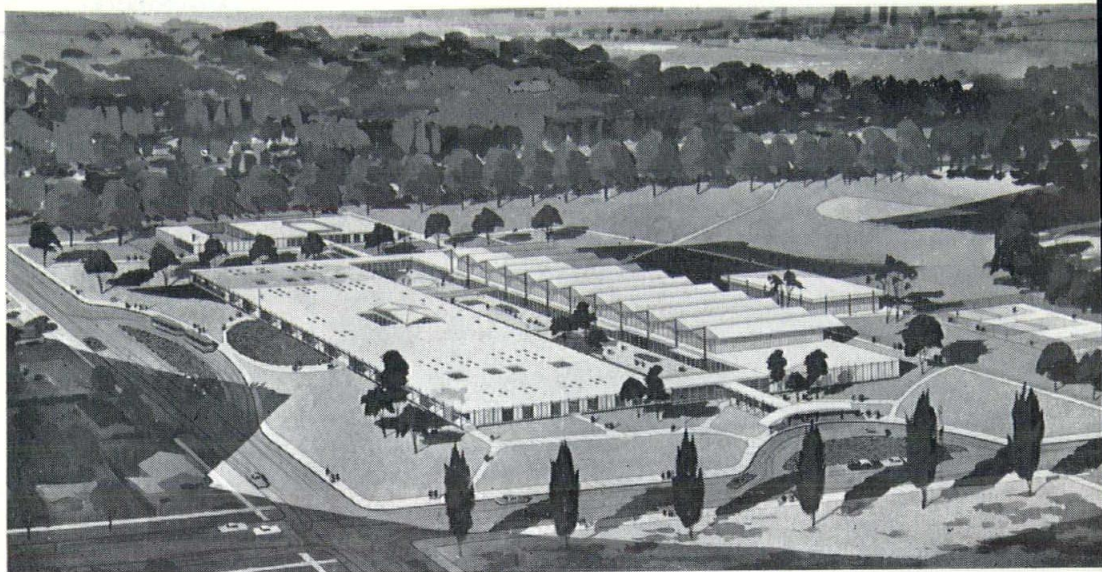
PHOTOGRAPHY

664 EAST 4TH SO. EM 4-6175

SALT LAKE CITY

UTAH

ITEMS



SENIOR HIGH AWARD

The American Association of School Administrators presented a special citation to Dean L. Gustavson Associates for the Skyline Senior High School in Salt Lake City, Utah. The school was exhibited at the National Convention in Atlantic City, New Jersey in February.

The screening jury made the following comments . . . "Architectural excellence reflected in a large high school plant. Good grouping of instructional areas. Organization that provides for effective use of space. Delightful school in a splendid setting."

REGION CONVENTION

The 1962 Regional Convention is scheduled for Sun Valley, September 27, 28, and 29th. Ashley Carpenter has accepted the post of General Chairman.

Please note the date so that you can plan to participate in what should be an excellent program.

1962 GOLD MEDAL

Eero Saarinen, the Finnish-born American architect who died last September 1 at the age of 51, has been awarded posthumously the 1962 Gold Medal of the American Institute of Architects.

Other world famous architects who received the coveted AIA Gold Medal include Eero's father Eliel Saarinen who won it in 1947, Frank Lloyd Wright (1949), Clarence S. Stein (1956), Walter Gropius (1959), Mies van de Rohe (1960), and Le Corbusier (1961).

The American Institute of Architects has awarded Gold Medals to painter Stuart Davis, industrial designers Sundberg-Ferar Inc., photographer Ernst Haas, and consulting engineers Ammann and Whitney, and a Citation of Honor to author-critic Lewis Mumford.

CONVENTION NOTES

DALLAS

A wide-ranging discussion of "New Dimensions of Architectural Practice" will be the subject of The American Institute of Architects' 1962 Convention May 7-11 in Dallas, President Philip Will, Jr., announced today.

"The nature and needs of our society are rapidly changing", Will said. "New problems and new and broader opportunities for service are being created for the architectural profession.

"Architects across the country are being called upon to expand the scope of their day-to-day practice, and with it their knowledge", he said. "This expansion will be theme of the Dallas Convention and a matter of continuing study for the architectural profession throughout 1962 and beyond."

Keynote speaker Tuesday morning, May 8, will be Dean Charles R. Colbert of the Columbia University school of architecture, whose topic will be social dimensions of design. Following Dean Colbert will be Jane Jacobs, associate editor of Architectural Forum and author of the widely discussed book "The Death and Life of Great American Cities", and Mayor Ben West of Nashville, Tenn.

The three other general sessions will be led by the editors of America's leading architectural journals: Douglas Haskell of Architectural Forum, Emerson Goble of Architectural Record, and Thomas Creighton of Progressive Architecture.

Haskell's topic Wednesday afternoon will be new dimensions of architectural knowledge. Speakers will include Karl Falk, economist and president of the National Association of Housing and Redevelopment Officials; internationally known Los Angeles architect William Pereira, and Paul Opperman, executive director of the Northeastern Illinois Metropolitan Area Planning Commission.

Thursday morning a panel on the dimension of development, headed by Goble, will tell how voluntary cooperative effort by architects has improved the face of three small American cities. Creighton's session Thursday afternoon will concern the dimension of quality, exploring in depth an individual building project involving expanded architectural services.

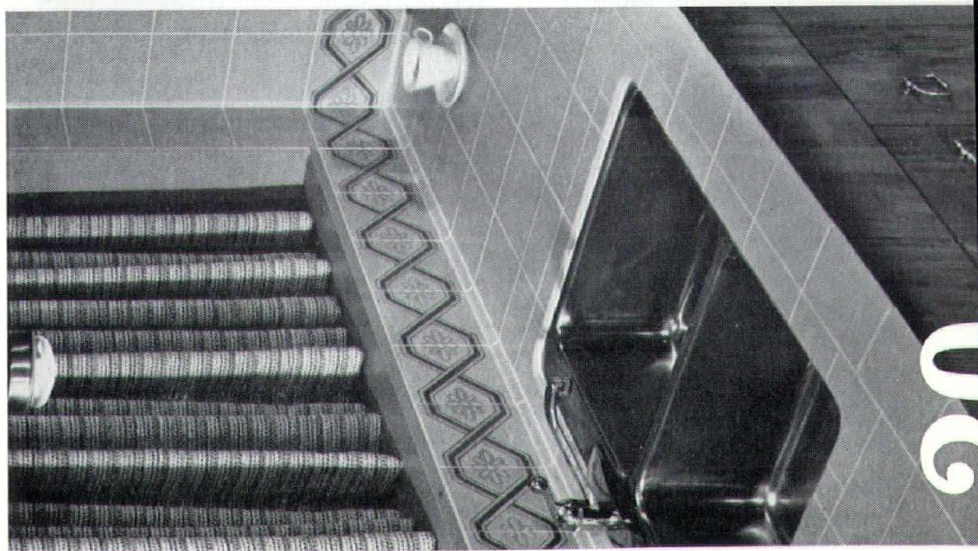
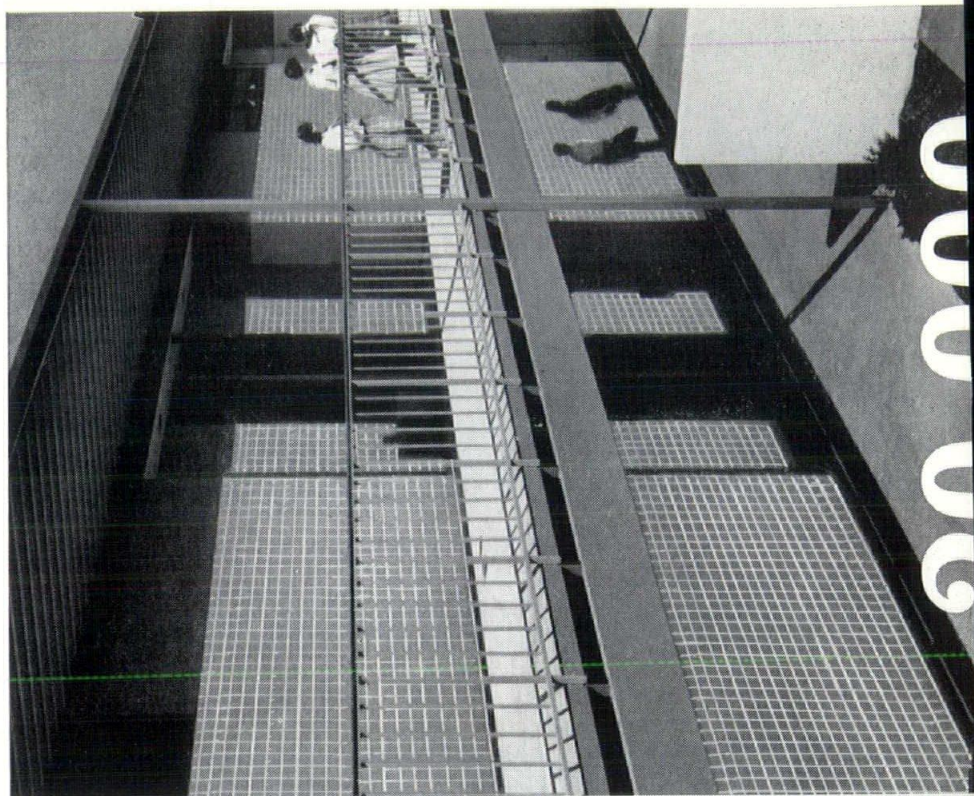
AWARDS

The American Institute of Architects announced selection of eight buildings to receive its 1962 Honor Awards, the nation's highest professional recognition for architectural merit.

The lone First Honor Award went to Foothill College in Los Altos, California. Architects were the office of Ernest J. Kump of Palo Alto, in association with Masten & Hurd, San Francisco.

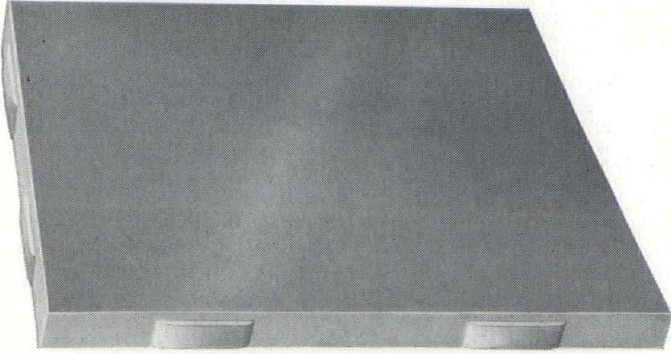
Award of Merit winners were: Housing Group of single family residences by Roger Lee Associates of California; a Residence in Connecticut by Ulrich Franzen of New York; a Development house in La Jolla by architects Killingsworth, Brady, Smith of Long Beach, California; Tennis Pavilion at Princeton University by Ballard, Todd and Snibbe of New York; St. John's Abbey Church in Collegeville, Minnesota by Marcel Breuer and Associates of New York; Convent of the Immaculate Conception in Washington, Pennsylvania, by Deeter & Ritchey of Pittsburgh; and a High School in Sarasota, Florida by Paul M. Rudolph of New Haven, Connecticut.

The Honor Awards program was established in 1949 "to encourage the appreciation of excellence in architecture and to afford recognition of exceptional merit in recently completed buildings." Any registered architect in the U.S. may enter buildings of his design completed within the past five years in this country or abroad.



Alondra Junior High School • Architects: Killingsworth, Brady, Smith & Associates.
General Contractor: Flowers, Shirley and R. C. Allen Construction Co.
Tile Contractor: Continental Tile & Marble Co.

You need uniformity!



You need it in color. And you need it in dimensions. And you get it from GMcB.

Pronounced variations in the color of the tile you set can spoil your job's appearance. So can sixteenth-inch deviations in dimensions. You'll appreciate the uniformity of both color and dimensions in Franciscan Hermosa Tile. They help you avoid unsatisfactory jobs.

Colors match with unusual perfection. And you have the most extensive palette available from which to choose. Precision-pressing in steel dies makes "six inches" mean just that. No more. No less. Tru-Joint design helps assure accurate spacing and alignment. And over 85 years' experience with architects' and builders' problems results in construction-conscious service.

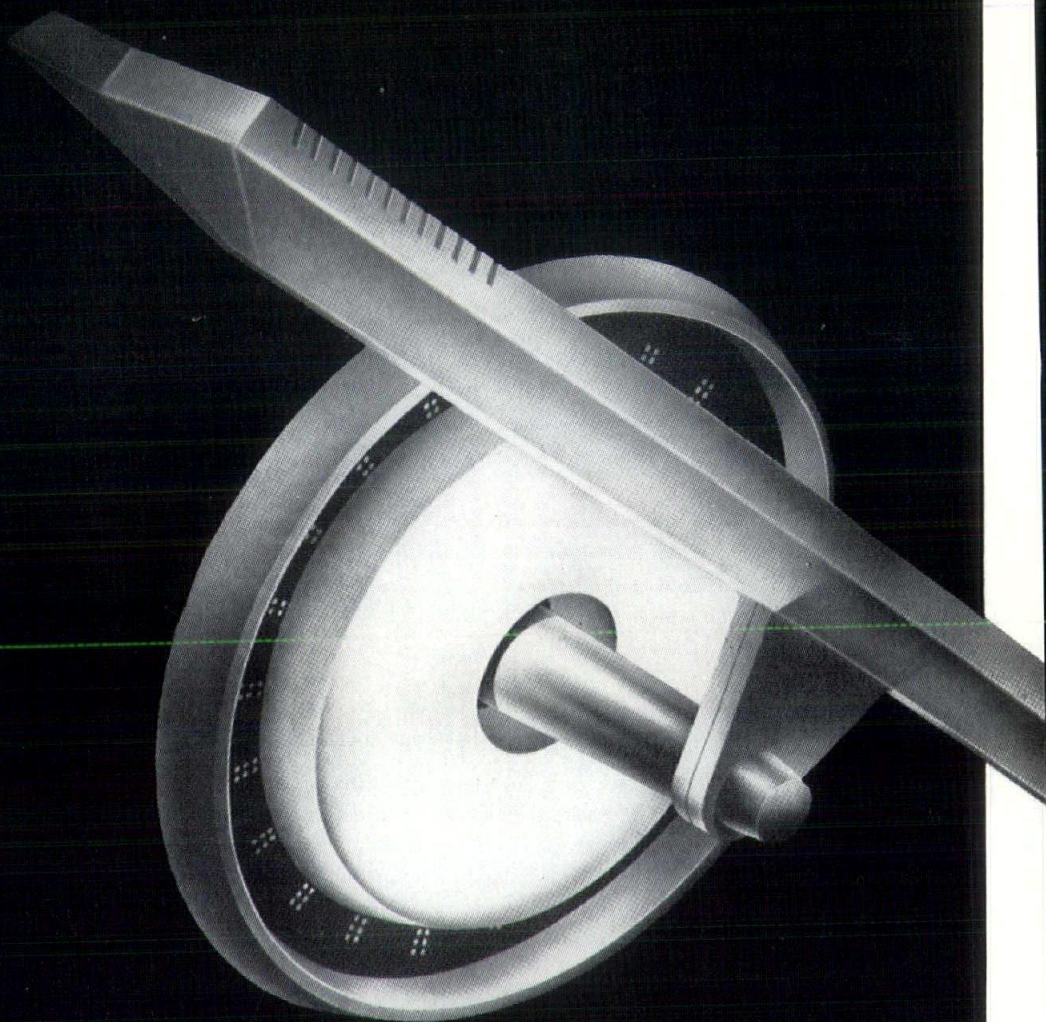
Send for literature showing the extraordinary variety of colors, shapes and sizes. Or visit a Tile* Think Center where you can see and feel the tile itself.

Franciscan Hermosa Tile

created by **GLADDING, McBEAN & CO.***

Los Angeles, San Francisco, Portland, Seattle, Salt Lake City and Phoenix

*You know them — they supply you with Ceramic Veneer, Solar Screen, Glazed Brick, Roof Tile, Contour CV, Quarry Tile, Ceramic Mosaics . . . as well as Franciscan Hermosa Tile.



NEW

ILLUMINATED WALL BRACKET spotlights handrails in corridors and stairways • • • Incandescent recessed lighting provides added safety and decorative night lighting for:

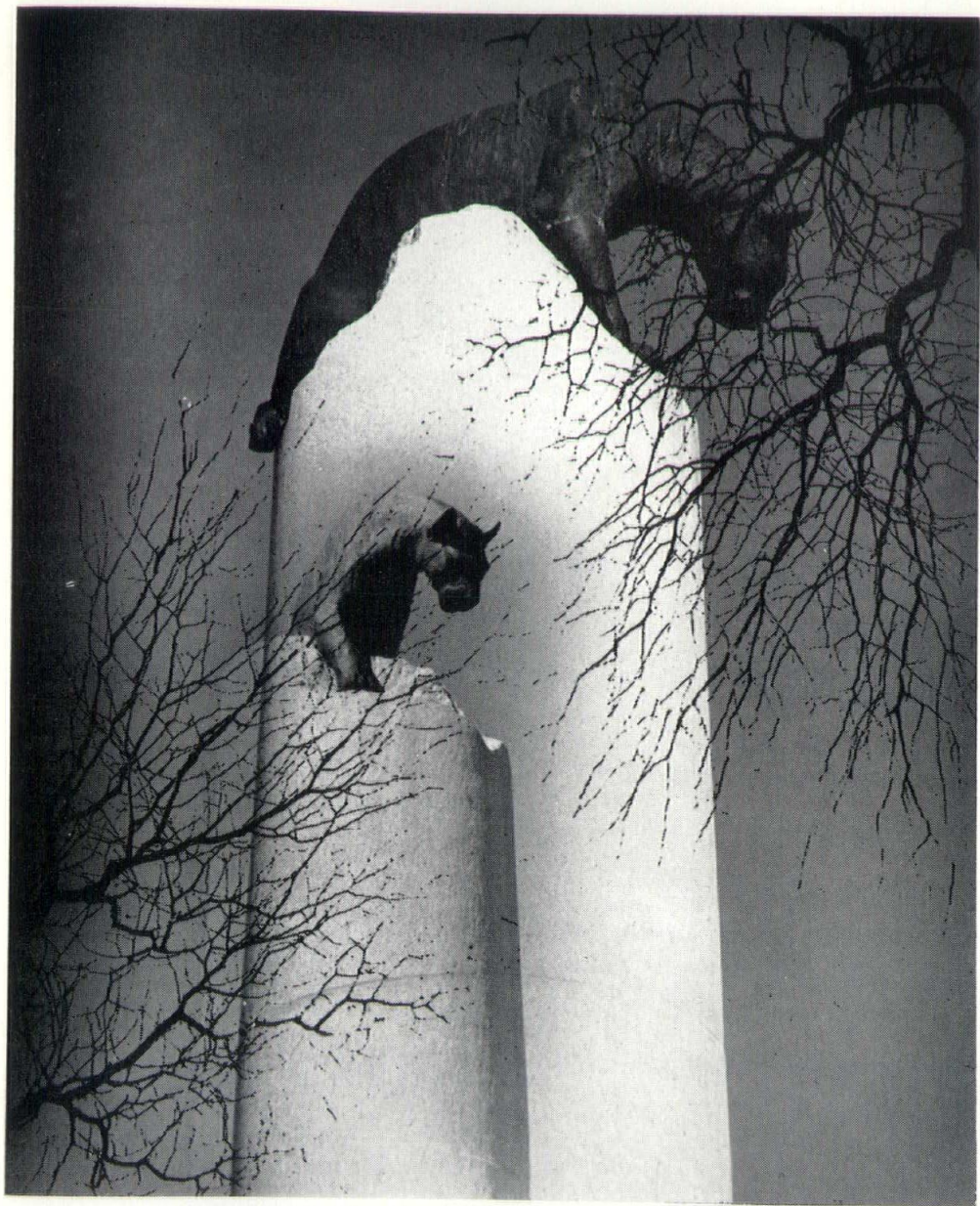
HOSPITALS • HOMES FOR AGED • THEATRES • HOTELS • SHIPS



Blumcraft

OF PITTSBURGH

GENERAL CATALOG OF COMPLETE BLUMCRAFT LINE AVAILABLE ON REQUEST
COPYRIGHT 1961 BY BLUMCRAFT OF PITTSBURGH • 460 MELWOOD STREET, PITTSBURGH 13, PENNSYLVANIA



Ed Hunt photography

HOGLE ZOO

*Gerald de Bary, Director, Hogle
Zoological Garden*

During the three minutes it will take you to read this article, the world's population will have increased by approximately 495 individuals. We can only assume that during their lifetime these individuals and millions of others will encounter higher and higher standards of living, shorter working hours and conversely, longer leisure hours. How will these leisure hours be spent?

With adequate management of the world's natural recreational resources much of the time will be spent there. However, much of the world's population, whether by choice or necessity, will have to turn more and more to man made attractions for their leisure time activities. Of the many forms of recreation provided by a municipality — few can match the effectiveness of a well designed and well operated Zoological Garden.

Common Denominator

Certainly one of the primary functions of a zoo is to provide its visitors with enjoyment. However, unlike many other forms of recreation, a zoo caters to members of all age groups, regardless of social or economic background. In this respect it satisfies the desires of families to share mutual experiences and pleasures.

Few recreational areas can match a zoo in educational value. Much of the education is informal, as experienced by the casual visitor identifying animals and their habits from

cage signs. Formally, the zoo becomes an extension of the classroom and organized groups from grade school through college will take advantage of its facilities. Visits to classrooms by zoo personnel, special publications, slide and movie talks to clubs are just a few of the unlimited educational potentials offered by a zoo.

Community Aid

A well run zoo in any community helps to stimulate business. People in outlying areas come in for a day of relaxation, entertainment, and shopping. Tourists will spend additional time at a well advertised zoo, although they may not be interested in other museums and places of interest.

Television stations, radio and local newspapers use the zoo as a good source of "human interest" material. Citizens of a community enjoy reading or hearing about the antics of the animals in their zoo. They are always interested in accounts of new or rare animals as they are acquired. Some of the occurrences at the zoo are worthy of national coverage, providing additional advertisement for the city as well as the zoo.

All Ages

For those who cannot participate in more active forms of entertainment, a visit to the zoo provides special interest and pleasure. Attendance records show repeated visits by physically or mentally handicapped individuals, and senior cit-

izens, as well as the fascinated youngster in a stroller.

There is more to a zoo than a collection of animals. It should present a relaxing atmosphere, attractively landscaped grounds, clean and well maintained picnic facilities. Buildings that are functional, as well as imaginative, blend into the surroundings and display the collections to the utmost advantage. The zoo then takes its place in the community with the museums, art galleries, symphony orchestras as a valuable cultural center.

New Developments

The day of the animal managerie is past. It is true that some of today's zoos still have older sections where this type exhibit exists, but as renovation progresses these blights are disappearing.

Modern animal display techniques call for naturalistic settings wherever possible. Fences and bars are slowly being replaced with 'dry' or 'wet' moats, glass, or some methods yet in the experimental stage, such as low voltage electrical charges, supersonic devices, temperature barriers or illumination barriers. Color is widely used in the modern zoo. Artistic exhibit lighting techniques are borrowed from museums, the stage, and show windows.

To the modern designer, the problems of safety, cleanliness, utility, design, and imagination needed to create a meaningful and artistic "Living Museum" is becoming a new and unique area to be explored.

Adjustable anchoring system solves problem of fastening railings to thin precast treads

Many of the problems of securely anchoring metal railings to concrete stairs have been overcome by an adjustable anchoring system developed by Blumcraft of Pittsburgh.

Heretofore, two conventional methods have most frequently been used to fasten metal railings to concrete:

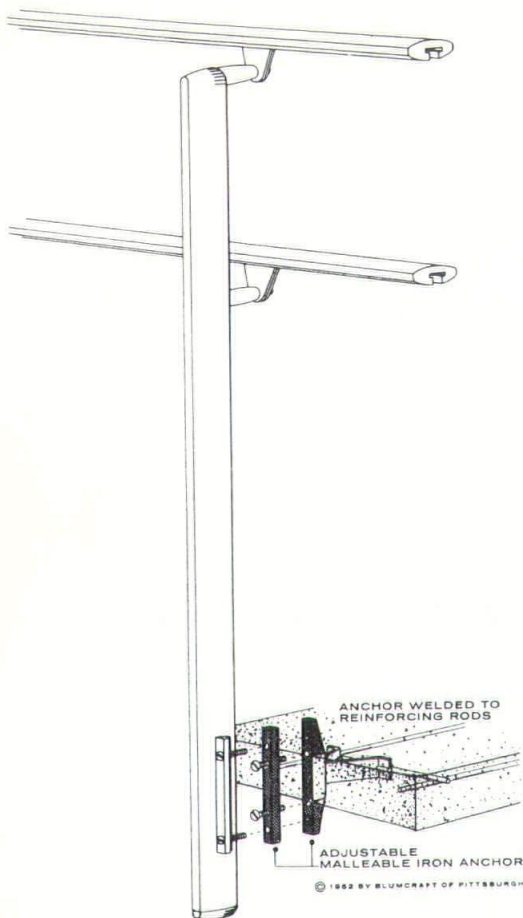
1. Drill into the concrete and insert expansion shields.
2. Build steel anchors into the concrete, drill and tap the steel anchors for fastening the posts.

Both methods obviously require expensive field labor, and if the drilling is not perfect, vertical alignment of the posts is not possible.

Blumcraft's new adjustable anchoring system provides these advantages:

- Reduces costly field labor.
- Permits adjustability for post alignment.
- Eliminates breakage in masonry when drilling for expansion bolts.
- Provides extreme rigidity through sound structural supports.
- Prongs can be welded to reinforced steel in the concrete, so that the anchors form an integral part of the stair.
- Built-in anchors will not work loose, as may happen to applied expansion shields.
- Posts can be mounted at extreme edge of stair, permitting use of the full width of the stair.
- Permits side-mounting of posts to thin precast treads as narrow as 2", as well as to wood plank stairs and conventional concrete stairs.
- Decorative trim can be applied to the anchor at the edge of the tread.
- For through-tread mountings Blumcraft provides sleeves for building into the precast treads.

As pointed out by Blumcraft, the railing is only as strong as the anchoring to which it is applied.



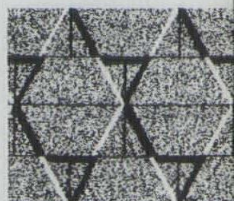
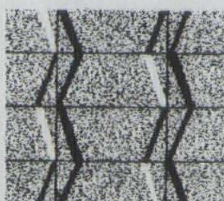
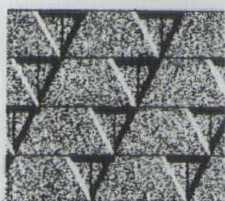
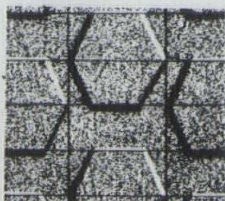


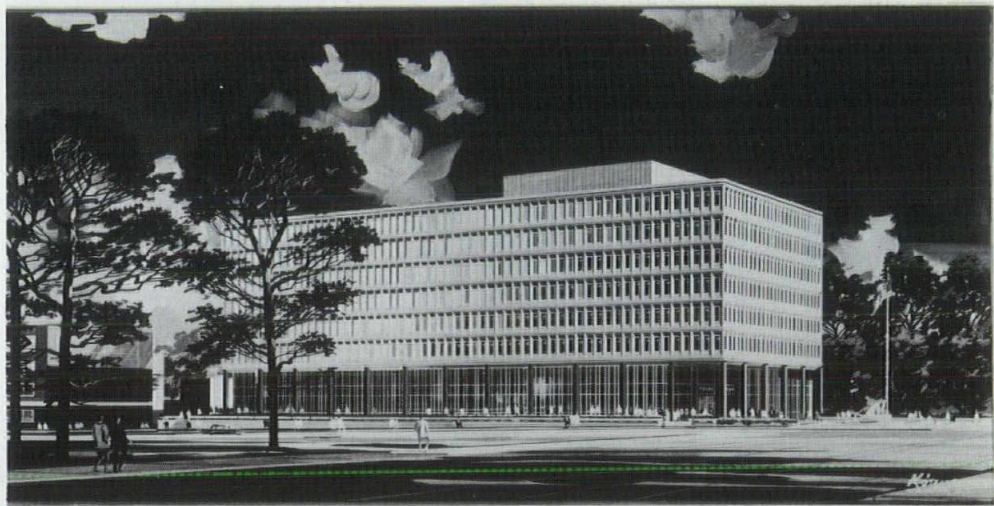
Shadowal THE CONCRETE MASONRY WITH
1,000 FACES Recesses in the face of each Shadowal unit can be arranged
in an almost limitless number of dramatic sculptured patterns. The true versa-
tility of Shadowal concrete masonry is limited only by the imagination and
ingenuity of the designer.



UTAH CONCRETE PIPE CO.

SALT LAKE CITY • OGDEN • LOGAN • PROVO





FEDERAL OFFICE BUILDING - Salt Lake City

DESERET ARCHITECTS & ENGINEERS

HOWELL Q. CANNON, AIA

HENRY P. FETZER, AIA

EMIL B. FETZER, AIA

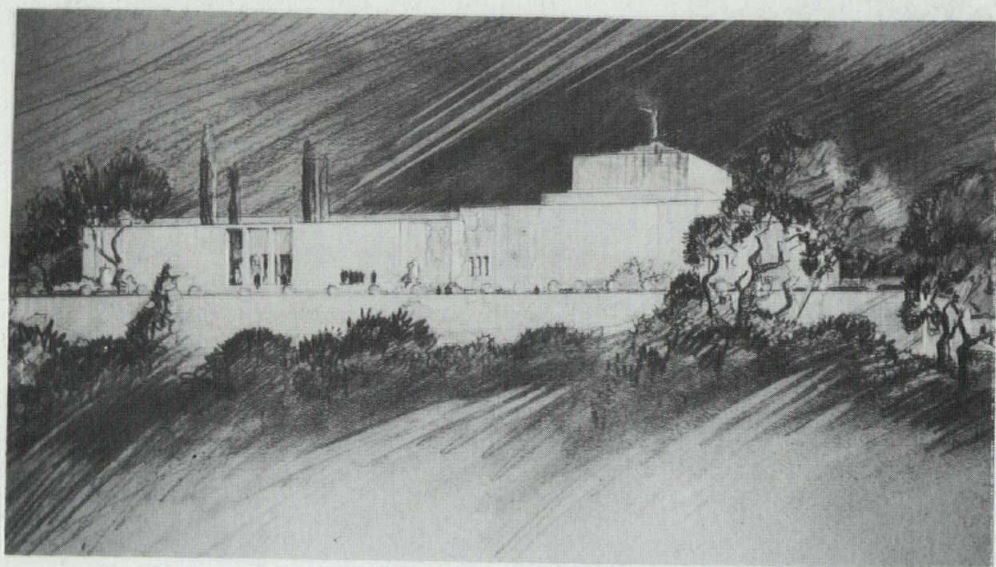
JOHN B. FETZER, AIA

GEORGE CANNON YOUNG, F.A.I.A.

FREDERICK C. BATES, P.E.

GEORGE W. POULSEN, JR., C.E.C.

SNEDAKER, BUDD, MONROE & ASSOCIATES



STUDY FOR A TEMPLE
Georgius Y. Cannon



OLD SALT LAKE CITY HALL

A. R. Mortensen, Former Director Utah Historical Society, now Director of the University Press, University of Utah.

Utah and its various towns and cities have their share of historic landmarks, sites and buildings. Some still stand, are either used or well preserved, and are constantly being pointed out to citizens and visitors alike for what they are — a place or structure of considerable historical significance.

These buildings that have been preserved, we hope, will remain secure in their present role as shrines to the struggles and traditions of the past. Others have long since gone and with the exception of the old timer, the antiquarian, or the history book, are forgotten.

Popular Structures

Structures like the old Salt Lake Theater and the Social Hall, which were deep in the affections of the people, were loudly lamented when they were destroyed. When a movement is set afoot to remove an old structure or site, two voices are raised:

One says, "Down with the old building, it has served its purpose, progress and the future must be served."

The other voice says, "How shameful! That structure was built with the toil and tears of our pio-

neer ancestors. Surely it is worthy of preservation as a reminder of their sacrifices."

Forgotten Buildings

There is a third class of structure which still remains but in great measure is forgotten and ignored. Only occasionally is a voice raised to destroy or, on the other hand, to preserve. Only the ravages of time seem to be taking their toll. Such a building was Salt Lake City's one and only City Hall.

Several times in past years plans have been drawn up to restore and preserve it as a shrine to Salt Lake's pioneer municipal government. Where was this building we are talking about? Did you ever see it? Of course you have. But like an old suit in the second-store, you never gave it a second glance, for its grimy nondescript and shabby appearance excited neither admiration nor pity on the part of the casual observer.

Early Background

Both the state of Utah and its capitol city have had a variety of housing for their respective seats of government. With the exception of the Old State House at Fillmore which was used only one year, Utah's state government did not have a home of its own on a permanent basis until it moved into the Capitol on the hill in 1915. Likewise the capitol city has "enjoyed" a home built solely for a third or less of its corporate life.

Great Salt Lake City was incorporated by the Provisional State of Deseret in January, 1851, thus beginning its municipal existence. It did not obtain a permanent home until shortly after the Civil War. Late in 1894 it began sharing the then new City and County Building, which it has occupied jointly with the county of Salt Lake ever since.

A. O. Smoot, Salt Lake City's second mayor, was still in office. Gov. James Duane Doty had died and was replaced by Charles Durkee. The Black Hawk War down in the central part of the state had broken out. Schuyler Colfax, speaker of the House of Representatives, was visiting in Utah. Later in the year the first Hebrew marriage was celebrated in Salt Lake City, and early in the spring the Civil War ground to a slow and bloody ending. The winter of 1865-66 had been very cold and severe. This was the background for the construction of the old City Hall.

Dedication

On January 2, 1866, the first meeting of the City Council took place in the new building. Six days later, at 10 a.m., dedicatory services were held in which many leaders of the city, the territory and church took part. Speeches were made by the mayor, Brigham Young, Heber C. Kimball, George A. Smith, John Taylor and Gov. Durkee. The dedicatory prayer was offered by George Q. Cannon. Much of the day was spent in celebration of the event.

The old building, now more than 90 years old, may not seem outstanding when compared to modern structures, but for its day it was rather imposing. The building was 60 feet square and two stories high, with a domed octagon tower on a square base, rising out of the center of the building. Around the tower was a promenade which offered an excellent view of the city.

Architect

It is recorded that William H. Folsom was the architect and builder. It cost \$70,000 and was built of native red sandstone. In addition to the usual city offices and functions, its rooms and halls witnessed many other affairs.

Many of the sessions of the territorial legislature were held in the building. Other conventions and meetings both civil and religious were held within its walls. The first meetings of the Deseret Sunday School Union Board were held there in 1872.

That same year a constitutional convention convened which adopted a state government and applied for admission into the Union. This latter, of course, was 20 years premature, for Utah did not win statehood until 1896.

In its heyday this red stone building with its ornate cornices and stately clock tower was a thing of

beauty and source of pride to the citizens of the city. It was still used for city purposes, housing incidental offices of city government until being dismantled for its reconstruction.

Relocation

Where was it? It stood tucked in between the police station and the fire hall at 120 E. 1st South. The balcony over the front entrance is missing; the clock tower and promenade are long since gone, but our pioneer builders constructed well — nearly a century ago. The reconstruction across the street from the state capitol building will retain one of the fine expressions of our heritage.

TAKE ME TO YOUR LEADER

There has been a good deal of conversation and discussion regarding the expanding image of the Architect as leader. While the prerogatives of leadership seem to be common knowledge, the duties and responsibilities are more obscure. Each aspiring leader presents a slightly different picture of the perfect and productive commander. It seems that leadership might involve more than extensive declarations of competency.

This entire question would be simply resolved as redundant if that small green single-eyed Martian individual were to land his space vehicle next to most of us. When he said, "Take me to your leader", could we not comfortably respond that he had come to the right place and really need look no further; that he had fortunately approached the fountainhead as well as the leader; that he had stumbled on an exceptional individual who acknowledged no peer, except Frank Lloyd Wright — and he was dead; that he faced a person who fully realized that there is much to learn and those other fellows had better get busy; that he had encountered one who made no mistakes or misjudgments because leaders already have the answers and beside, leaders only give instructions. In response to the next question, couldn't most of us answer with similar assurance that there is little need to be technical for being a leader is not contingent on acquiring a following. The real reason that there is no following is that no one else thinks clearly enough to believe the right things, or possesses the reasoning ability to select the correct books, music, or women; or has the taste or culture to indulge in the best food or drink. Others simply haven't the capacity to do as aesthetically an aesthetic job as I could — if I only had the chance. Clients must be *made* to do what is right and to build what is good and proper. But then, education of the masses is so difficult.

Beside, everyone else is a leader also and the only way we seem to be able to discuss anything is to have a couple of drinks. In any case, having already assumed the position of leadership, to continue to tell me that leadership is earned, not awarded; that leadership is responsibility and trust capably assumed, will not alter any of my views.

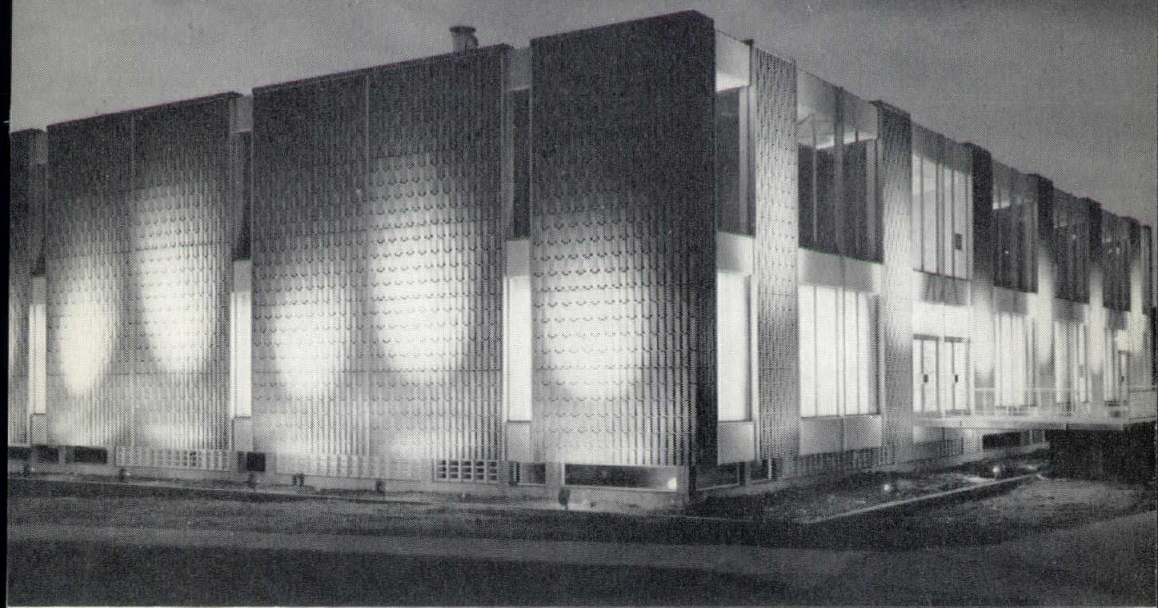
To show complete objectivity, one of the few things which is difficult to understand is the last part of Corbu's speech when he received the gold medal in 1961.

"I have had very beautiful speeches. I was asked to answer. I had a little paper in my pocket which contained all the defeats in my life, and it was the greatest part of my activity. If you will excuse me, I am going to become very vulgar. One day in my studio in Rue d'Sevres, where I've been for the last forty years, I told my collaborators, 'It is Le Corbusier who cleans the toilets of the 35 Rue d'Sevres, and that's why I am the boss.'

"Today's problems remain in front of us — the world explodes — not only technology changes everyday.

"I am going to make my definitive confession: I live in the skin of a student."

EDITOR



Otto Buehner Traver-Con adds individuality to the United Utah Industries Building in Salt Lake City. The 5' x 5' x 4" panels were custom cast, repeating a relief pattern designed by architect Glen Swenson. The Traver-Con pattern responds to artistic lighting effects at night and to the sun during the day. The tan panels are bolted and then grouted to a pre-constructed concrete wall. Traver-Con was developed by the Otto Buehner Company to provide an economical method of reproducing individually designed relief-type facings or curtain walls in enduring concrete. It is also ideally suited to reproducing relief murals or grilles.

OTTO BUEHNER
Buehner
 640 WILMINGTON AVE.
 SALT LAKE CITY, UTAH



& COMPANY

Concrete
 301 WEST 60TH PLACE
 DENVER 16, COLORADO

Edmund R. Purves
Executive Director
1735 New York Ave NW
Washington 6, D. C.

BULK RATE
U. S. Postage
PAID

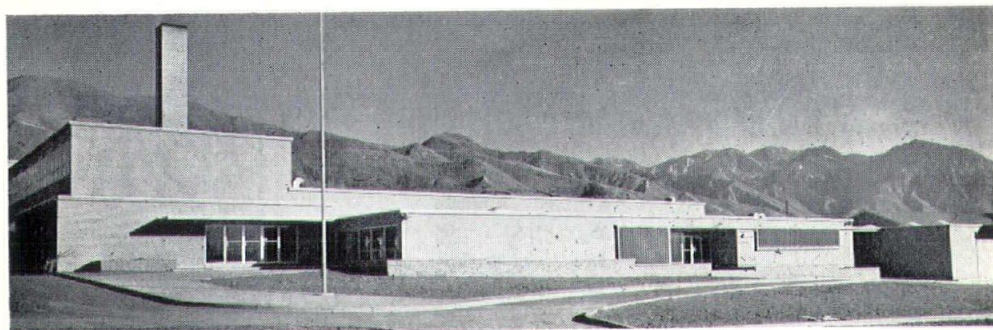
Permit No. 1504
Salt Lake City, Utah



BRICK

**GOES ALL THE WAY
FOR DURABILITY AND
LOW MAINTENANCE**

It takes a tough, durable, hard product like Brick to stand all of the buffetings of men, machines and the elements and not be effected. That's why you see Interstate Brick inside and outside of so many buildings today — *Proof of lasting beauty — low maintenance.*



See our Display of the many varieties and colors of Brick.

INTERSTATE
3100 SOUTH 1100 EAST

Brick



COMPANY
SALT LAKE CITY