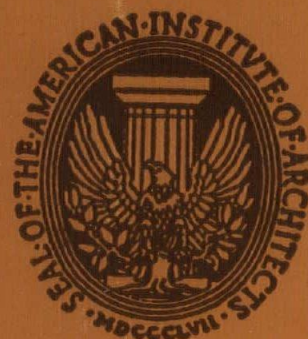
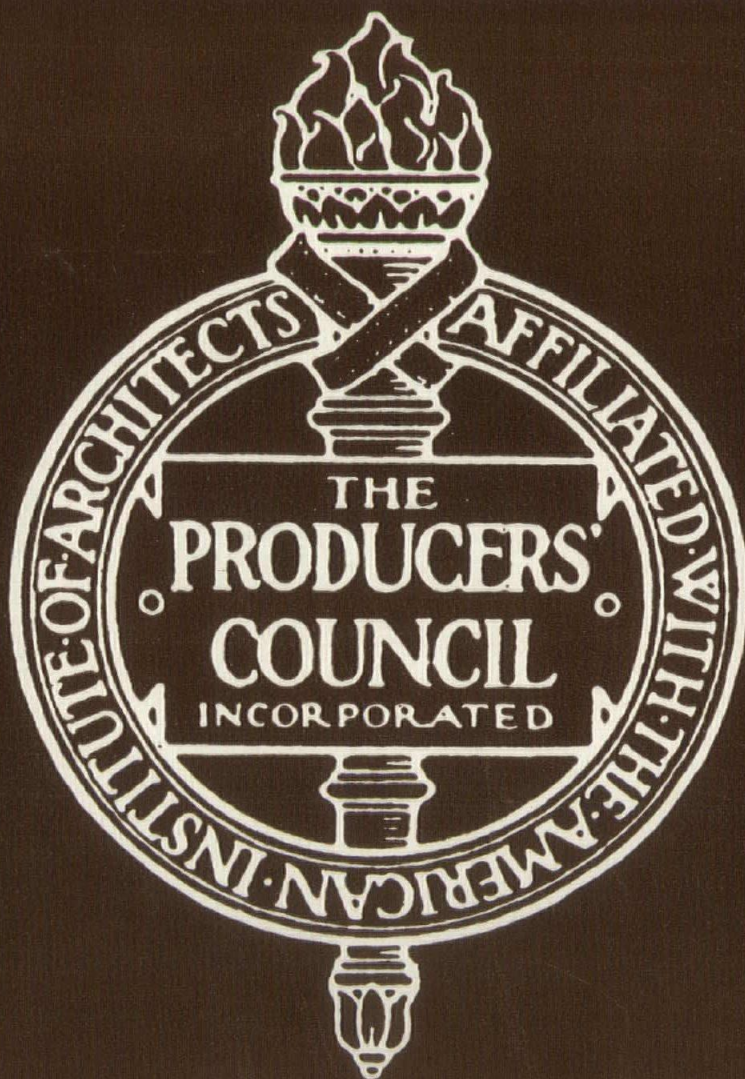


OHIO ARCHITECT

NOVEMBER • 1951

Vol. IX

No. 11



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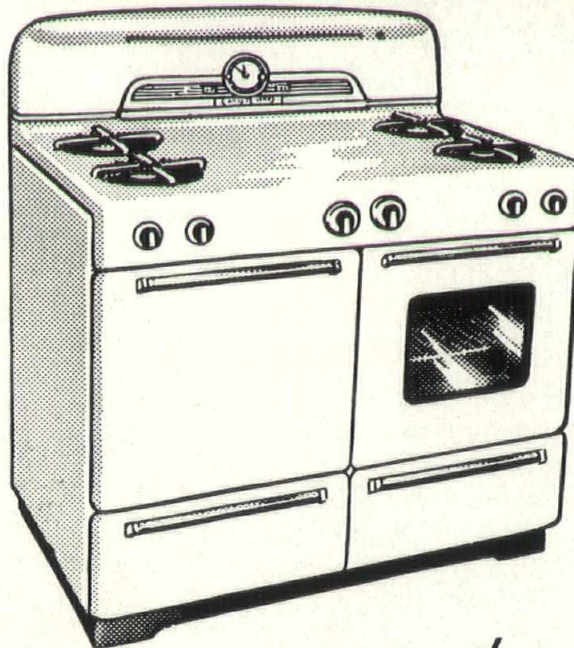
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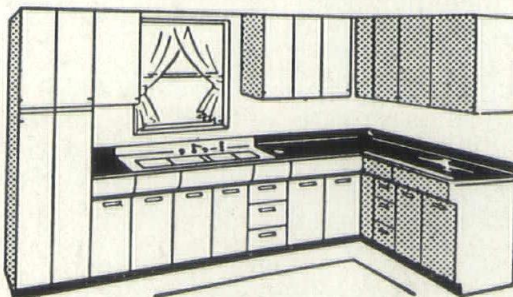
- ✓ Beautifully designed one-piece top and waterfall front. No burner-bowl or front edge seams to clean!
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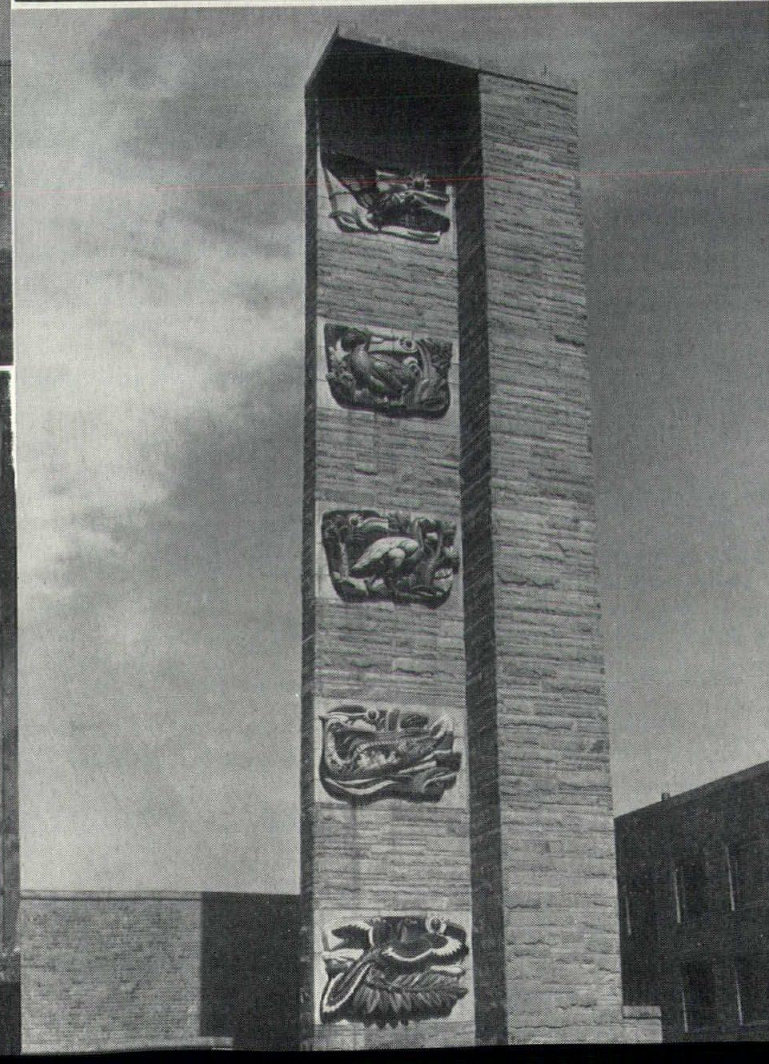
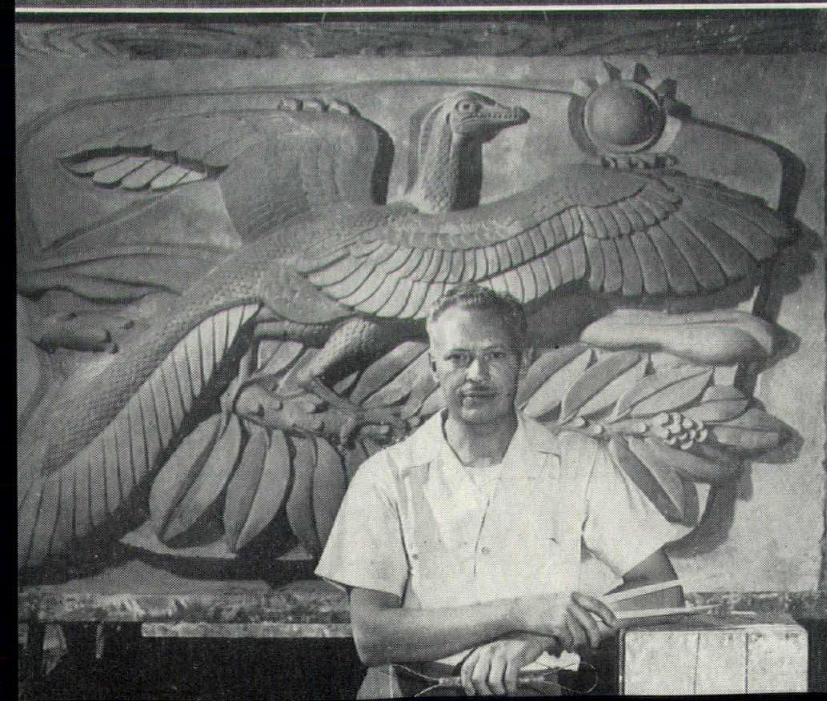
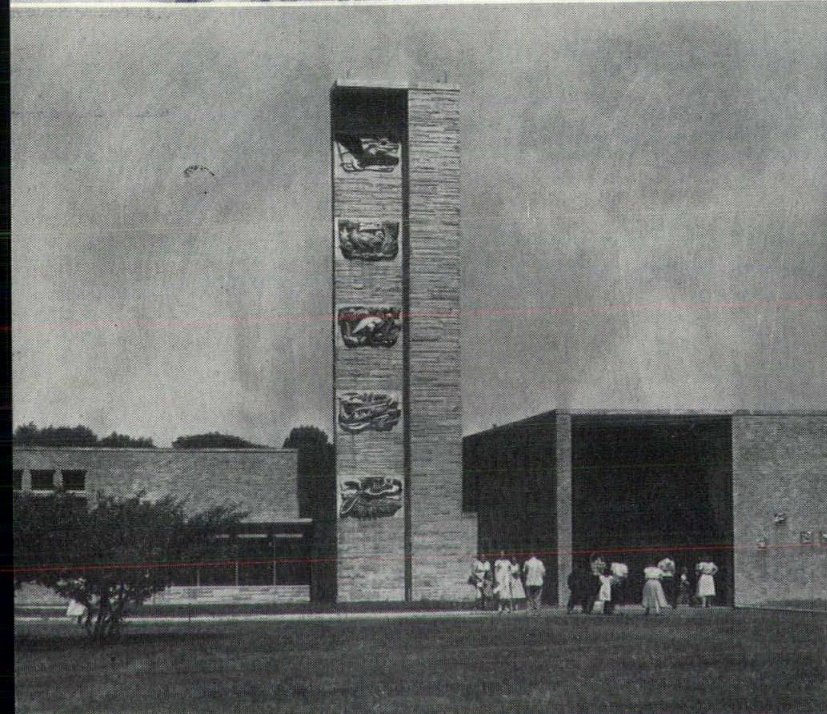
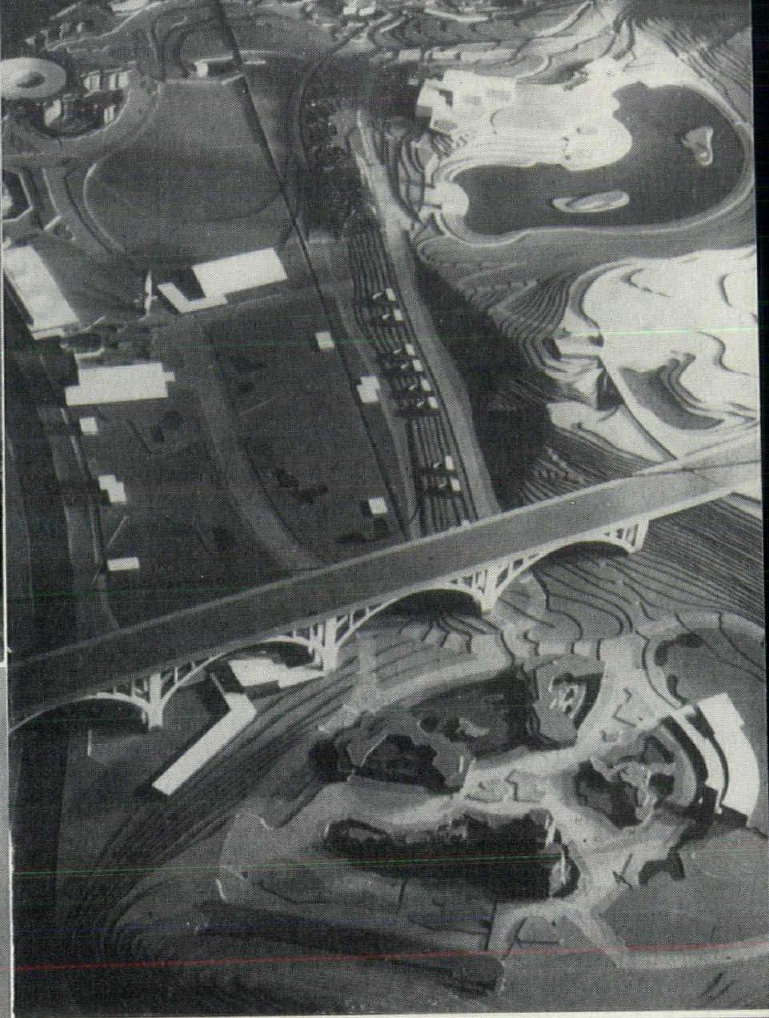
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Cleveland Architects and Sculptor Receive National Recognition

For their outstanding work on the Cleveland Zoological Park and the Bird Building in particular, Cleveland Architects, Conrad, Hays, Simpson and Ruth and Sculptor Schreckengost have received National recognition.

The following First Architectural Ceramic Sculpture Citation has been given Mr. Schreckengost by the Syracuse Museum of Fine Arts in connection with the 16th Ceramic National which opened with a preview at the Museum on Nov. 3rd. It will be open to the public Nov. 4 thru Dec. 2 and will go on circuit all of 1952. Cincinnati Art Museum and Dayton Art Institute have already booked it for Ohio showings.

Citation to Viktor Schreckengost

Thruout the years you have achieved distinction as sculptor, ceramist and industrial designer. Your creative genius—your tremendous energy and zeal for accomplishment have resulted in outstanding work in each of these fields.

You are widely known as an artist. You have won many awards in the Ceramic Nationals, in exhibitions of the Cleveland Museum of Art and in other leading institutions.

Now you have added to your enviable record a monumental work for the City of Cleveland: a series of brilliant polychromed plaques for the Bird Building in the Cleveland Zoological Park. These plaques, executed by you for the architect, J. Byers Hays of Conrad, Hays, Simpson and Ruth, and produced by the Federal Seaboard Terra Cotta Company, represent bird development from prehistoric times to the present, the subject matter based on scientific research—the designs marked by originality of concept.

The perfect coordination of this artistic contribution could only result from an ideal working collaboration between the architect and the sculptor, under conditions where each is fully acquainted with the other's viewpoint and both mutually directing their talents toward a common goal. The resultant building and its presentation are the evidence of the degree to which this has been accomplished.

We believe that these plaques represent the best example of the use of ceramic sculpture as an integral part of an architectural composition submitted in the Sixteenth Ceramic National Competition.

It is for this reason that we render honor to you, Viktor Schreckengost, by means of this First Architectural Ceramic Sculpture Citation.

SYRACUSE MUSEUM OF FINE ARTS
Genevieve D. Nelligan, President
Anna W. Olmsted, Director

260 ceramists and 60 painters from 38 states, Hawaii and Canada are represented by 500 ceramic works and 45 designs for dinnerware in the 16th Ceramic National.

A new policy has been established with Regional Juries asked to do a "screening" of entries submitted, with final selection determined by the Jury of Selection and Awards in Syracuse.

Regional Juries met at the School of the Boston Museum of Fine Arts; the Cleveland Museum of Art; the Los Angeles County Art Institute; the San Francisco Museum of Art; the University of Georgia, Athens, Georgia; the Montreal Museum of Fine Arts and the Syracuse Museum of Fine Arts. In all, 1190 ceramic entries were received, and 164 designs.

The final Jury of Selection and Awards consisted

of Chairman Viktor Schreckengost, Cleveland ceramist and industrial designer; Ivan Mestrovic, Professor of Sculpture, Syracuse University; and Paul Bogatay, Professor of Ceramic Art, Ohio State University, Columbus. \$2400 in prizes were awarded.

On account of war conditions, the Ceramic National was discontinued from 1942 to 1945 inclusive. Each year since its resumption in 1946, under the joint sponsorship of the

(Continued on page 21)



On the Opposite Page

Upper left: Viktor Schreckengost at work on Panel One, "Archaeopteryx" for the Bird Building.

Center left: Front of Bird Building, Cleveland Zoological Park. Architect J. Byers Hays of Conrad, Hays, Simpson and Ruth.

Lower left: The sculptor with one of his monumental Ceramic plaques.

Upper right: Topographic model of Cleveland Zoological Park.

Lower right: Chimney Tower of Bird Building showing five ceramic sculptures and built of Berea Sandstone.

OUR PRESIDENT'S MESSAGE

RECONSIDER FUNDAMENTALS PRINCIPALS

In this high speed world of today when jet powered aircraft, atomic weapons and an infinite number of technological products have a dominant influence upon personal as well as international problems, too many people are forgetting the eternal fundamental principles which are essential to continued success of either individual, organization or government. Too often it is thought that luck in being at the right place at the opportune time, belonging to certain groups, knowing the right people, or maintenance of good social relations are the requirements of success.

While on a trip this September through the State of Vermont, we were privileged to visit the Capitol Building in Montpelier, and on its foyer wall we found the following extract from the Vermont Constitution:

"That frequent recurrence of fundamental principles, and a firm adherence to justice, moderation, temperance, industry and frugality, are absolutely necessary to preserve the blessings of liberty and keep government free."

This quotation impressed me and caused me to reflect that architects too, might not always remember to frame their actions and conduct in accordance with fundamental principles for professional architectural practice and personal success.

How many of us are mindful of our role as umpire or impartial judge after a contract for construction has been signed for our projects? Since the owner pays our fee, it is humanly difficult to remember that it is not our function to seek advantage for him against the Contractor's interests. We are obliged, of course, to protect the Owner's interest by endeavoring to see that he receives what is required for him by the contract documents, but not more, unless he is willing to pay a reasonable price for additional work. Let us then keep justice as our hallmark, and remember that the Contractor also placed his trust in us as the impartial umpire.

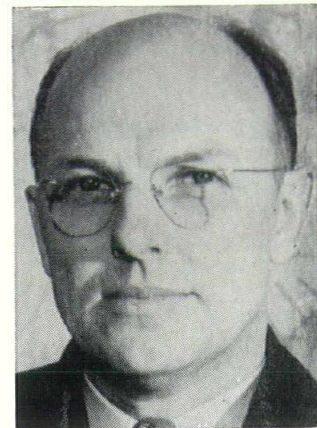
Modernization and temperance are synonymous. However, moderation has a broader meaning and would include temperance without special mention. As architects, we should practice moderation in all our actions, professional and personal, if we hope to command a full measure of respect.

Industry here is meant a steady application to labor and habitual diligence. Surely no architect can expect true success unless he is willing to diligently and continuously apply his physical and mental strength to his profession, and forget any notion that he will go far if his efforts are limited to an eight day or five day week.

Frugality is a desirable practice of all persons, or they will soon find themselves void of the substance for which they have labored. The architect should not let himself become wasteful and carefree with his substance during boom times as there is sure to come a day when his earnings will be less abundant.

A discussion of all the fundamentals effecting the professional practice of architecture is not possible in the

(Continued on page 19)



WILLIAM BOYD HUFF
President A.S.O.

Porcelain Enamel Solves Problem Of Architect John W. Kish

The old but substantial building of the F. W. Woolworth Co., located in the center of Youngstown's shopping district was to be remodeled to make it up to date and attractive.

The problem was to create a modern, colorful front and to avoid as much expensive, heavy construction work as possible.

After much thought and discussion with the principals of Woolworth, Porcelain Enamel was selected as it was possible to make the alteration with a minimum of building preparation work and at the same time adhere to the principles of safety in the application of the facing material. Porcelain Enamel was not only attractive but could be maintained in appearance at a very low cost for a period of a great many years. The colors of Porcelain Enamel were permanent, of non-fading quality, durable and economical.

It was further decided that the second floor was to be devoid of windows, they being placed on the third and fourth floors. Those on these floors were to be of aluminum. All fixed windows on either side (as shown on the fourth floor) were of Corning Glass—fluted, obscure glass. The center, operating windows are double hung. The treatment was reversed on the third floor.

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HISTORICAL BACKGROUND OF THE PRODUCERS COUNCIL, INC.

It was over a quarter-century ago that there were gathered around a table the Board of Directors of the A.I.A., and representatives of the Building Materials Producers of the United States.

The conference resulted from a realization, on the part of the architects, at least, that the time had come for a better understanding among architects and producers as to their common interest in the characteristics, presentation and appropriate utilization of the products entering into construction.

As a beginning a demonstration had been prepared to show the wastefulness of product literature advertising distributed to architects.

Two piles of such literature were in evidence, as received by representative architects' offices.

The one, of meager height, representing the material deemed of sufficient value to retain for reference, the other, of considerable height, representing material consigned to the waste basket.

As the result of this conference, and this most effective demonstration, the Institute was authorized, by its 55th Convention, to create a Producers' section of its Structural Service Committee as a sustaining body to collaborate in the following duties:

(a) To advise and counsel with manufacturers who may so desire on the character of their advertising as to size, form and content.

(b) To assist in furthering the use by architects and producers of the Standard Construction Classification (The Standard Filing System) adopted by the A.I.A.

(c) To promote sincerity and reliability of statement in advertising.

Later in 1923, it was decided to form a separate organization of Producers and the President of the Institute was requested to appoint a special committee to be known as the "Committee to arrange for Cooperation between Producers and The American Institute of Architects," to represent the Institute in cooperation with a similar Committee acting for the producers in developing an independent organization of producers.

As a result there was organized the Producers' Research Council affiliated with the A.I.A.

As the cooperation continued changes were effected in the name of the Council which became the Producers' Council and the Structural Service Committee of the Institute became the Structural Service Department, now known as the Department of Education and Research.

The literature and seal of the Council were permitted to bear the statement 'The Producers' Council, Inc., affiliated with The American Institute of Architects.'

The Agreement of Affiliation had as its objectives:

(a) A closer and more professional relationship between architects and the producers of materials, and

(b) The issuance of trustworthy information regarding materials and their use.

The establishing of Local Chapters of the Council provided, at the local level, for the "closer and more professional relationship between architects and the producers of materials" contemplated at the national level by the Agreement of Affiliation.

In 1944 a Joint Committee of the Institute and the Council was organized, composed of three representatives of each organization, one Institute member and a member representing the Council serving as Co-Chairman.

This Joint Committee considers matters of mutual technical interest and makes recommendations to their

respective Boards of Directors, or appropriate executives and committees.

In accordance with the recommendation of Special Technical Committees of the Institute and the Council and the Joint Committee, the Executive Committee of the Institute in 1944 recommended:

That there be established by each Chapter of the Institute located in a city where a Chapter of the Council is organized, a Technical Information Committee consisting of three members, one of whom to serve as Chairman, and that:

It should be the function of such Chapter Technical Committees to cooperate jointly with similar committees representing local Chapters of the Council in matters of mutual interest, with particular reference to building materials, equipment and methods of their use.

The Chairman of each cooperating Institute and Council Chapter Committee to be Co-Chairman of the Joint Cooperating Committee.

As the result of the most recent review of the Agreement of Affiliation it was agreed that the Institute and the Council can most effectively cooperate on the following activities:

(1) To raise the standards of advertising and the dissemination of useful data and information on materials and methods of use to the architectural profession and the building industry.

(2) To advance knowledge of the most effective use and assembly of materials commonly used together in building construction.

(3) To advance the wide and rapid dissemination of advanced knowledge of materials and methods resulting from research or field experience.

(4) To assist in the education of students of architecture, engineering and related construction arts, including building trades apprentices and students of appropriate vocational and trade schools.

(5) To secure the economies to the entire construction industry and the public inherent in MODULAR COORDINATION.

(6) To assure the architectural profession of the maintenance of the proper standards of advertising material appearing in the Council's BULLETIN.

(7) To encourage and assist in the formation of the collaboration between Joint Committees composed of members of local Chapters of the Institute and the Council.

As a result of these developments, the two organizations are working closely together on a number of significant programs.

The Council's national office is in Washington and they have local Chapters in the country's 32 largest markets for building materials. The A.I.A. also has a Chapter in each of those areas.

In addition to carrying out its original purpose of providing architects with authentic information about the qualities, uses, and performance of materials, the Council has served other basic objectives. One, in which the architects have a direct interest, is to promote the wider use of quality building products and to create a wider appreciation of quality construction.

Another objective is to provide the public with better values in construction through cost reduction programs and otherwise. A fourth objective is to cooperate with other branches of the industry in influencing and improving the climate in which the Council Chapters function.

(Continued on page 20)



NEW KAYLO FIREDOOR WITHSTANDS SEVERE TEST

A flush type hardwood-faced firedoor which combines the advantages of beauty, lightness in weight, dimensional stability and serves as a barrier to both heat and fire is now on the market. It is the Kaylo Firedoor and has Underwriters' Laboratories' approval for class "B," "C," "D" and "E" openings.

Kaylo hydrous calcium silicate, an inorganic and incombustible material manufactured by Owens-Illinois Glass Company, is used as core material for the door. It is lightweight, has high insulating value and will not support the growth of fungus.

This mineral core material is encased with veneer cross bandings bonded to the core with water-proof glue. All four edges of the Kaylo Firedoor are banded with strips of solid hardwood, which has been treated with Protexol Class A fireproofing agent. The door can be fitted with standard Underwriters' approved hardware.

Of special interest is the ability of this door to insulate against heat. Many doors which prevent fire from passing, radiate enough heat from the unexposed side to be injurious to human life. Evidence of the Kaylo Firedoor's ability to stop heat can be seen in the above photograph. Bare hands can be held against the un-

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OFFICERS OF THE CLEVELAND CHAPTER PRODUCERS' COUNCIL

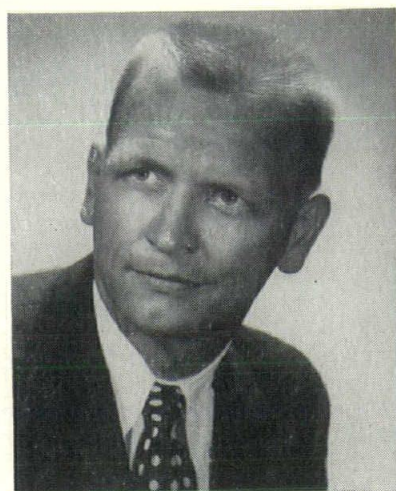
Darrell O. Albrecht, President of the Cleveland Chapter of Producers' Council is a native of Cleveland where he was born 32 years ago. He graduated from West High School in 1937, and Case Inst. of Tech. in 1941 with a Mechanical Engineering Degree. His sports are football and hockey.

He was in the industrial engineering department of the Aluminum Co. of America from 1941 to 1944 when he joined the U. S. Navy. He was aboard the U. S. S. "St. Louis" as Catapult and arresting gear officer when she was sunk on October 25, 1944. He returned to the Aluminum Co. in 1946 and is their Sales Engineer, specializing in the Architectural Field. He is a member of the University Club, is active in the Case Alumni Association and is secretary of the Case "C" Club.

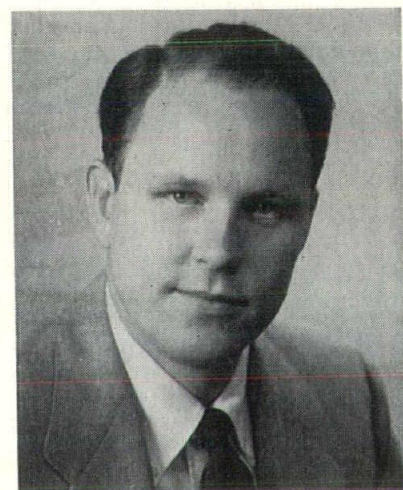
Fred W. Huffman, Vice President is a native of Roanoke, Va. and graduated from Virginia Polytechnic Institute in 1942 in Business Administration. After 3½ years as an officer in the U. S. Air Force (He is now a Major in the Air Force Reserves) he joined the Armstrong Cork Co. and is local sales representative for northeastern Ohio for Lumber Dealer and Acoustical Products for their Building Materials Division.

George T. McKay, secretary was born in Chicago in 1922. He attended grammar and high schools there and later was inducted in the U. S. Army in 1942. Was in the Army for

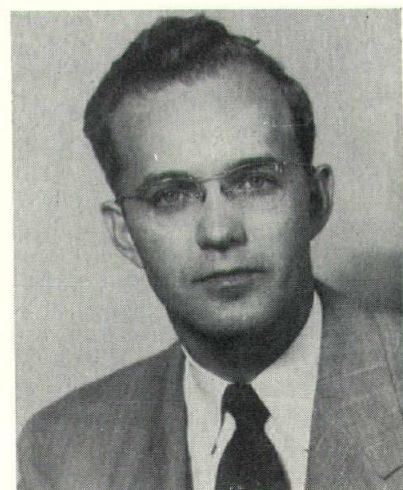
(Continued on page 19)



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President



FRED. W. HUFFMAN
Vice President



GEORGE T. MCKAY
Treasurer

THE CLIENT'S POINT OF VIEW

By CHARLES LUCKMAN

Speech delivered before the Producers' Council Spring Meeting Tuesday, May 8, 1951, Chicago, Illinois

It seems to me that we are living in one of the most exciting and significant periods in mortal history. Decisions that spell destiny for the whole future of mankind are being made right under our eyes. Contests between clashing systems of thought—between democracy and totalitarianism, between free economy and collectivism—offer a thrilling spectacle.

You and I are not only witnesses to, but participants in, the greatest show on earth; the unfoldment of an era of abundance that holds promise of a happier life for hundreds of millions. We are involved in a period of fundamental changes of the kind that should stir people with red blood in their veins and a sense of adventure in their souls. For myself, I am glad to be alive in this period of change and challenge.

In accepting your Chairman's invitation to address the Producers' Council, I was careful to select a subject upon which I could speak with some authority. I chose as my subject, "The Client's Point of View" because I have had the opportunity of *buying* buildings, of every type, from coast to coast—and in the widely divergent eras of depression, pre-war, wartime and post war. From this reservoir of personal experience comes a positive conviction, that when a client builds—be it a house or a hospital—he wants four things:

First: The cost to be within his own predetermined budget; or to be within the estimate submitted by the architect.

Second: The plan to meet his requirements in the most efficient manner.

Third: The building, when completed, to have some artistic merit.

Fourth: The designing and building to be done in a manner which will protect him against his own inexperience.

This is what the client wants, but—in all except isolated instances—it is not what he gets. In inquiring into the reasons for this failure, let us examine the four points in reverse order.

As to point four, we find statistically that 91% of all clients build only once in a lifetime. This very lack of experience among clients is unquestionably what prompted the introduction of the phrase "the architect shall serve as the owner's representative." For the only way the owner can be protected against his own inexperience is for the owner to be properly "represented" throughout all phases of the building operation. This includes the architecture, the engineering, the choice of materials and the construction itself. The owners protection must be derived from our own experience. We must fulfill this responsibility. For only through the complete blending of integrity and imagination can the construction industry discharge its *moral* obligations as capably as it discharges its *physical* obligations.

As to point three, surely the client's problem does not revolve around "artistic merit." For, while there are a few misfits in our profession, it is undeniably true that seven league strides have been made in the achievement of a handsome and forceful contemporary style. Despite the somewhat raucous debate as to "form and tecton must be derived from our own experience. We must fulfill this responsibility. For only through the materials, and the construction itself. The owner's pro-function" and which is the chicken and which the egg, the moving finger of history will point with pride to the architecture of this era.

Nor does point two, the fundamental requirement of "efficient layout," give us an unsurmountable obstacle. For, in this area, too, the combination of brains and imagination has brought measurable accomplishment. Since the turn of the century, the word "integration" has been given tangible connotation.

But, as to point one—having the finished building stay within the estimated cost or budget—that is indeed another matter! It is in this area that the construction industry could do with a little soul searching. In this regard, the blame for failure must be borne equally by the architects, the producers and the contractors. During my own experience as a client I have heard every possible excuse and justification as to why the final cost of the buildings was so high, and, may I hastily add—some of the blame rightfully falls upon my own shoulders. Until recently, we tried to justify our combined failure to keep within the estimate by the use, and reuse, of all the old, moss-covered excuses.

Now we are the beneficiaries of a new alibi, the Korean "war"—or the Korean "incident"—or the Korean "police action," whichever you prefer to call it. I am, of course, not naive enough to believe that any *one* firm has the special ability to control the effect which Korea has had on prices, materials and labor. But I hardly think this excuses the general negligence in advising the clients, week by week, of what was actually happening to the cost of their buildings which were being planned. Yes, I am afraid very few in our industry can honestly say that they changed their own thinking, their office routines, or their cost estimating procedures—despite the inflation of prices. Too many kept right on planning as if there were no war—on the apparent assumption that, somehow, the client could, and would, pay the bigger bill.

No one can deny the inherent difficulty of keeping the cost of a building comparable to the estimate—but it can be done! It only requires a point of view—the client's point of view.

Complete honesty compels us to admit that if we *personally* were paying the bills we would keep the designers within reasonable bounds—we would restrain the engineers from developing unduly complicated or overloaded solutions—we would insist upon accurate and up to date product information from members of the Producers' Council—we would persuade the contractors and sub-contractors to diminish the amount of "water" placed in the bids for "insurance purposes," and finally—if we were *personally* paying for the building, we would demand accurate cost estimates at frequent intervals.

The adoption of this "client's point of view" could have prevented a major tragedy which is being enacted almost daily. I refer to the hundreds, and perhaps thousands, of buildings that are being put on the shelf because the bids exceed the estimates by about the same percentage that Joe DiMaggio bats each year.

Yes, all over the United States, post offices, court houses, hospitals, factories, schools—the list is limitless—all shelved because we momentarily forgot we were the "owner's representative." Behind all this I know there are justifiable reasons and good intentions—but Satan's domicile is paved with these—and they do not alter the fact that the vaults are bulging with working drawings for thousands of buildings which may never be built.

What a wasteful expenditure of time and talent. What

(Continued on page 24)

New Representative For Erf Acoustical

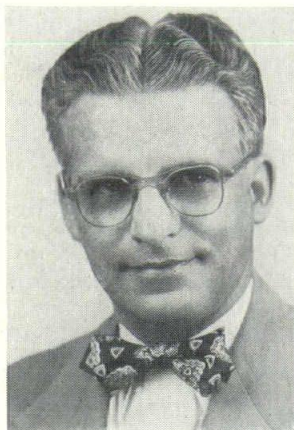
The H. A. Erf Acoustical Co. announces the appointment of Clay C. Thayer as their representative in the Columbus and Toledo areas. They are authorized distributors and contractors for acoustical products manufactured by the National Gypsum and United States Gypsum. In parts of their territory they also handle Owens-Corning Fiberglas products.

Thayer attended the University of Chicago, and has specialized training in acoustical engineering, and is also a graduate of several Army Air Force Engineering Schools. He served four years in World War II, overseas with the Army Air Force. Prior to moving to Columbus he was perhaps the oldest acoustical (15 yrs.) engineer (from standpoint of service) in Buffalo and western New York State. His home is originally Buffalo, New York.

He is also a member of many fraternal organizations and for 29 years has been very active in Boy Scout work and is now a Scout Commissioner in the Central Ohio Council of Boy Scouts.

His last connection in the acoustical business was in Buffalo with the Davis-Fetch Co., Inc. He was also an active member in the Builders Exchange in Rochester.

He is anxious to be of service to architects in his territory and his broad experience in the acoustical field should be quite valuable to them.



CLAY C. THAYER

PORCELAIN ENAMEL SOLVES PROBLEM

(Continued from page 8)

The three sales floors are served by escalators; fluorescent lighting is of the most modern design; plastic tile was used on floors—all for shopper convenience and low maintenance costs.

"A complete new lunch department with all new kitchen and service equipment was installed. The lunch counter back bar and marquee soffit were surfaced with Mirawal which was furnished and installed by The R. L. Wurz Company."

An attractive marquee over the entire front was also made of Porcelain Enamel with sturdy letters, also of enamel, making a most inviting entrance.

The R. L. Wurz Company, 1836 Euclid Avenue, Cleveland working closely with Architect Kish supplied all Porcelain Enamel. This material was manufactured by The Davidson Enamel Products Co. of Lima, O., and known as their Vit-Rock.

INVOCATION

Invocation offered by Dr. Robert W. Fay at the Thursday luncheon of the A.S.O. Convention. It was written by Rev. Dr. Francis J. Moore of Cincinnati, Editor of the Forward Movement, publication of the Episcopal Church, especially for this occasion.

Almighty God, who art the source of all beauty, goodness and truth, we thank Thee for all the blessings of this life; and herein especially for the arts by which Thy glory is revealed and our joys increased. Give us the will and the grace, we beseech Thee, in all our work to be true to Truth, and to build always according to that pattern of beauty which Thou, the eternal Architect has set in our hearts and highest ideals. May we always be builders and workers together with Thee; through Jesus Christ our Lord. Amen.

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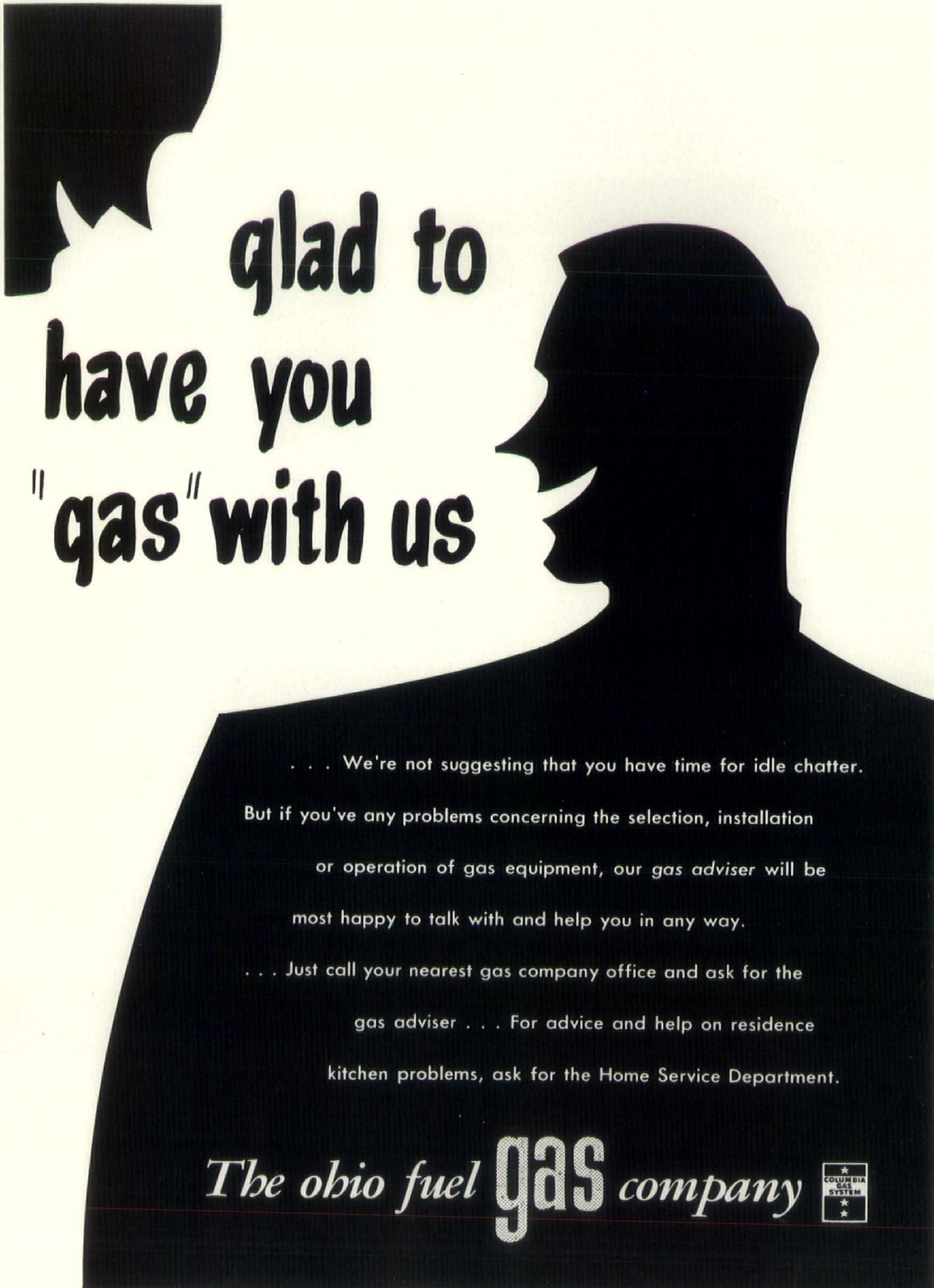
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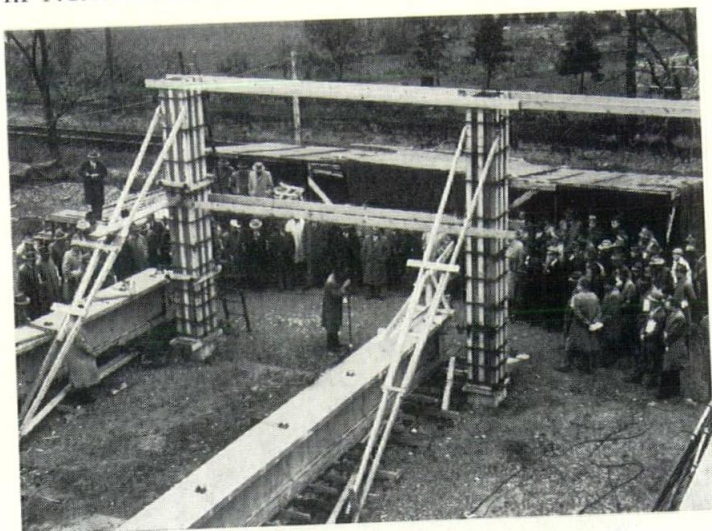
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Architects Witness Prestressed Concrete Beam Demonstration

One of the altruistic and wholly successful efforts of the Cleveland Chapter of the Producers' Council recently was the arranging for a demonstration of Prestressed Concrete Beam Construction to which all the architects in Northeastern Ohio were invited.



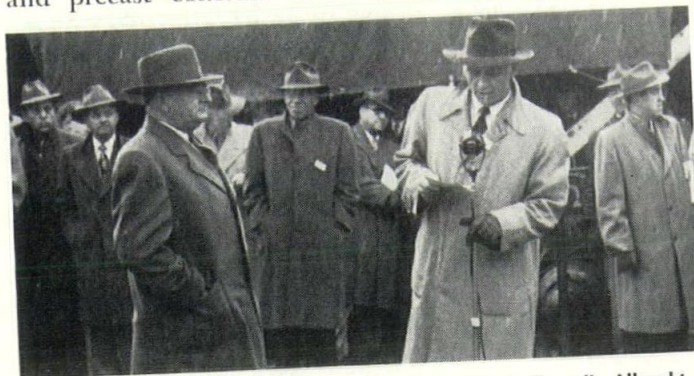
About 150 Architects and others saw the Demonstration

The demonstration was given at the Wakefield Brass Co. in Vermillion, Ohio on Friday, November 2nd and although the weather was very bad, over 150 architects, engineers and other interested spectators attended the showing.

The Wakefield factory addition will include the first application of steel-saving 60' prestressed concrete beams to the framing of an industrial building.

"Prestressing" a beam creates stresses artificially to counteract those occurring under loading. A counter-bending is produced by application of eccentric compression forces. This improves the properties of the beam, and saves material, particularly steel.

The framework will consist of reinforced concrete columns supporting eleven prestressed concrete beams, and precast concrete struts extending from beam to



Cleveland Chapter Producers Council President Darrell Albrecht Explains the Demonstration

beam along the outside wall. The 60' beams are 40" deep. The top flange is 28" wide; bottom flange is 12" wide. The members will be joined by welding the reinforcing steel within and projected from the concrete elements. The welded connection will be covered by a grouting of cement to form a smooth over-all surface. The roof will be supported by steel purlins resting on the prestressed beams.

Mr. Architect: Never underestimate the power of a woman-

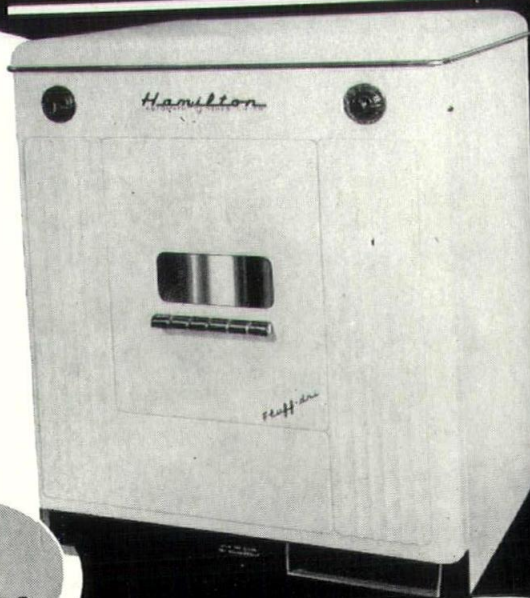
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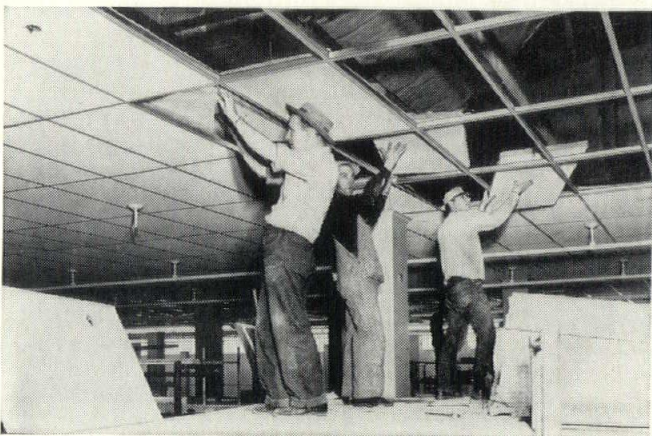
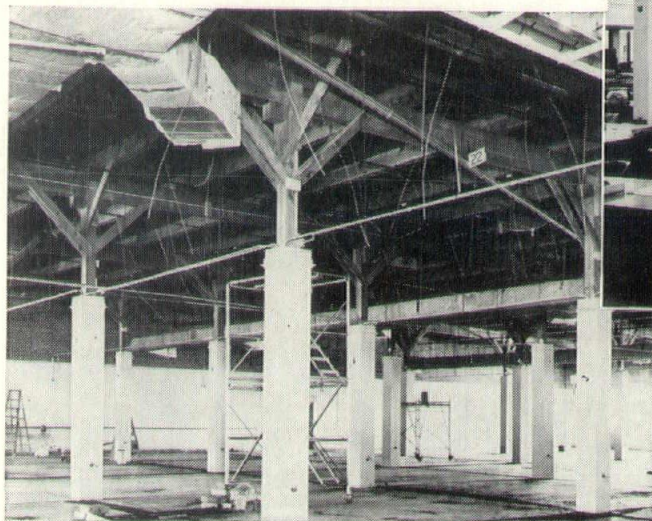
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Up-to-the-Minute Edition of A.I.A. Handbook of Professional Practice

Because of its desire to keep the "bible" of architectural practice abreast of the times and to provide the profession with information and data on the business side of architecture, the American Institute of Architects, through the efforts of its standing committee on Contract Documents, has just published a new edition of THE HANDBOOK OF ARCHITECTURAL PRACTICE under the date of September 1, 1951.

The Handbook was first published in 1920, has gone through six editions and numerous printings and has become a recognized standard guide to offices all over the nation for office forms and the routines of business management.

Of particular interest in the newly available edition are (1) the suggested forms of contract between owner

and architect, (2) the newly suggested "Guide to Bidding Procedure," (3) information concerning the presently popular "Cost-Plus-Fee" form of construction contract, and (4) the newly-developed standard "Accounting for Architects." This last named feature is of particular interest to newly organized offices of young practitioners.

The September, 1951, edition contains 234 pages, including a comprehensive cross-index. It is published by the Institute in a cloth-bound board cover at \$5.00, but this most recent edition is made available in a paper-bound economy package at \$4.00. In this form it is used extensively in the Schools of Architecture throughout the country as a textbook in courses of Professional Practice.

It can be obtained directly from the Octagon, 1741 New York Avenue, Washington 6, D. C., or by order through any bookseller. For more information see the September 10th A.I.A. News Letter.

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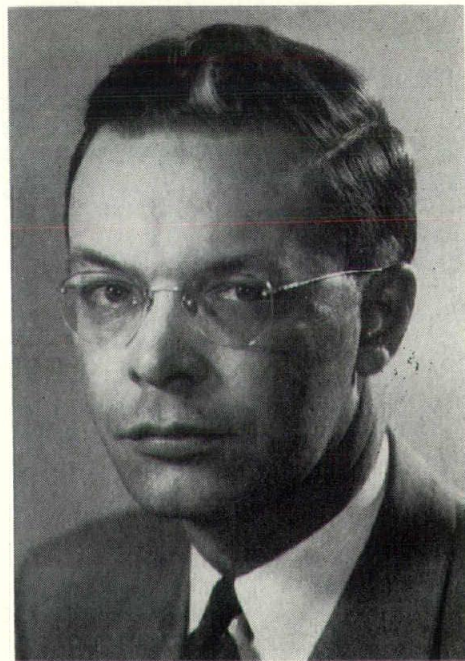
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R. B. TAYLOR NAMED STRUCTURAL CLAY RESEARCH DIRECTOR

Robert B. Taylor, assistant director of research for Owens-Corning Fiberglas Corp., has been named research director for the \$1,250,000 Structural Clay Products Institute Research Program. The appointment was announced December 2 by E. F. Plumb, Chairman of the Board of Management of the Structural Clay Products Research Foundation, and will be effective January 2, 1952.



ROBERT B. TAYLOR

Mr. Taylor's address as research director will be Structural Clay Products Research Foundation, 20 N. Wacker Drive, Chicago 6, Illinois. He expects to spend the next several months traveling, gathering ideas and information from architects, builders and manufacturers.

While at Fiberglas, Mr. Taylor has helped work out many of the new
(Continued on page 17)

Cleveland Chapter Gets Away to Good Start In New Year

Program Chairman George Dalton III, brought us Buckminster Fuller as our speaker for the first meeting on September 26th. Buckey's name alone brought a record attendance of members and their guests. He held a spell bound audience for three hours while he digressed on the use of steel to its utmost and the tossing aside of the tremendous safety factors with which we work today. With colored slides he illustrated his matchstick construction where it is possible to completely set up enclosures in a matter of minutes.

After brief comments, President Cunningham on the ASO convention, new officers, the competition and the seminars, the October meeting turned to a talk on "Acoustics and Their Relation to Architecture" by the

well known Robert Newman, consultant on United Nations Secretariat Building, the General Motors Technical Center, the Orchestra Canopy and Tent at Aspen, Colorado, as well as many other projects. Mr. Newman was also called in to help solve our local noise nuisance out at NACA several months ago.

Mr. Newman stressed the fact that good architectural acoustics would be achieved if such were thought of in the initial stages of planning and not applied as a dress in the end. That to obtain such, good environment must be provided as well as good hearing conditions. Fundamental planning should place quiet areas away from noisy ones and planting should not be counted on to act as a buffer. To create good hearing conditions there must be low level background noise, an even distribution of sound with no focusing, sufficient loudness at a pleas-

(Continued on page 18)

ROBERT B. TAYLOR

(Continued on page 16)

products of that organization, which maintains one of the ceramic industry's most intensive industrial research programs. As research director for the structural clay program, he will direct the first coordinated research program in the field, with new and improved end-use products as the main objective.

In 1946 Mr. Taylor was one of 21 American scientists and industrialists who were invited to tour the Scandinavian countries by the Swedish Academy of Engineering Research. Representing the American glass industry, he observed scientific developments in Norway, Sweden, and Denmark.

Associated with Fiberglas since 1936, Mr. Taylor's work has been the planning and coordination of the research programs of the Fiberglas Basic Research Laboratories. From 1938 to 1941 he worked in the research laboratory of Corning Glass Works, and was the liaison man between Fiberglas and the parent company, making sure that Corning's research data could be applied to problems at the Fiberglas plants.

Mr. Taylor was born in 1913 in Nanking, China, and lived there for 14 years with his parents, American Baptist missionaries. He was graduated in 1935 from Denison University, Granville, Ohio, where he majored in physics and mathematics. While in college he was elected to Phi Beta Kappa and Omicron Delta Kappa honorary societies. In 1935-1936 he attended the Ohio State University as a graduate fellow in the physics department. A member of the American Institute of Physics, the American Physical Society and the Acoustical Society of America, Mr. Taylor has been a member of The American Ceramic Society since 1946.



1—Tuberculosis Hospital. 2—Receiving Hospital. 3—Dental Building.
Architects: Skidmore, Owings & Merrill.

4—Optometry Building. Architect: Howard Dwight Smith.

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upon relative thickness of walls. Mr. Newman substantiated his comments with slides of various types of enclosures which clearly illustrated the paths of sound. In all this was a most interesting and informative meeting.

Chairman Dalton promises a meeting with Edmund Bateman Scrapple Morris to entertain us on November 14th (with free dinner, etc.), a student night, Charles Eames, and Fred Soverund in the offing. This is a year to which you, your guests and various affiliated groups are invited.

Too often, people who can afford to buy fresh berries in the wintertime—no longer have the teeth to enjoy eating them.

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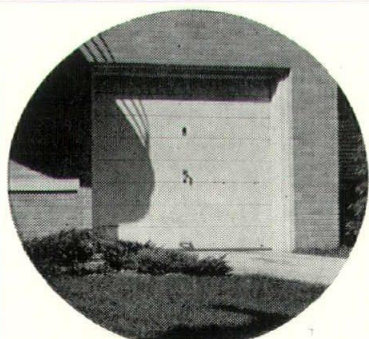
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School Architects Find Help in New Manual from Vallen

To help architects select stage curtain equipment that exactly fits plans, budgets and needs, Vallen, Inc. has prepared a complete new manual giving specifications and detailed drawings of curtain controls, tracks and special operating devices.

The manual, available free to architects, presents the complete Vallen line, including the new "Panorama." This exclusive Vallen development makes a safe, practical, low-cost stage possible in almost any area; permits changing of stage dimensions, settings and backgrounds merely by moving the curtains on one track.

In addition to the new catalog, Vallen continues to offer architects free stage engineering service. Through this service, stage problems sent to Vallen are analyzed by members of the Vallen staff. Recommendations and suggestions, backed by 35 years of world-wide leadership in the design and manufacture of stage equipment that meets all safety and performance standards, are provided at no cost. For your copy of the Vallen manual, and for down-to-earth suggestions on specific stage installations, write to Vallen, Inc., Akron 4, Ohio.



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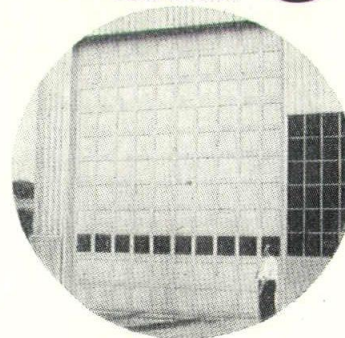
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(Continued from page 10)

four years, seeing service in the Pacific. After his discharge, he attended Moragn Park College, The University of New Mexico and Northwestern University, while working summers with the Illinois Bell Telephone Company where he had been employed before the war.

After leaving school, he was employed by the Crest Chemical Company as a salesman and then started to work for the Unistrut Products Company in their Engineering Department. He then went into sales work in Chicago and later was sent to Cleveland as General Manager of the Unistrut Service Company of Ohio in which capacity he has been employed for the last two and one-half years.



LAURENCE A. GIBSON
Secretary

signed to The Engineer School at Fort Belvoir, Va. After

Laurence A. Gibson, Secretary, is associated with the local branch of The United States Plywood Corporation. A native of New Rochelle, N. Y., "Larry" attended Virginia and Columbia Universities. From 1936 until 1942 he worked for the Architect's Samples Corp. and Rockefeller Center, Inc. in New York City. During the war he saw service as a combat engineer in Africa and Italy and was later as-

signed to The Engineer School at Fort Belvoir, Va. After duties as an instructor there, he became Assistant Director of Officer and Officer Candidate Courses at the Engineer School until the close of the war.

"Larry's" primary interest is to get Architects the information they want about plywood and the many allied products manufactured by United States Plywood Corp.

CLEVELAND CHAPTER PRODUCERS' COUNCIL LUNCHEONS

The meetings of the Cleveland Chapter, to which all architects are cordially invited, are held the 2nd Monday in every month at the Allerton Hotel at 12:00 noon. The Annual "Products Parade" will take the place of the December meeting and will be at Hotel Allerton on December 12th at 6:00 P. M. with a dinner (and NO speakers) followed by an inspection of the exhibits on display. All architects are invited. If you plan to attend, let them know you will be there, in advance, so arrangements may be made for dinner.

The subject for the following months are as follows:

January—"Urban Redevelopment and Rehabilitation."

February—"Building Products Information."

March—"The plan for the Rapid Transit and Freeway System."

April—"New Building Products."

May—"300 Miles from Cleveland."

June—Student Awards. "Opportunities for Young Architects."

OUR PRESIDENT'S MESSAGE

(Continued from page 8)

space allotted here, but we hope that the Architects of Ohio will occasionally take inventory of their habits and practices to the end that good fundamental principles are followed which will reflect that we do have the ability to think clearly in solving problems and to deal justly in all our actions.

W. B. HUFF

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Historical Background of Producers' Council

(Continued from page 9)

And finally, the Council is endeavoring to do its full part to remove the influences which hold down the volume of construction and, thus, to increase the demand for construction activity of all kinds.

The Council's collaboration with the A.I.A. embraces four major programs at the present time. The newest of these takes the form of a series of panel discussions dealing with the technical aspects of the use of materials in combination. For example, the first of these panels deals with Indoor Climate Control. In this panel, planned for presentation at joint local meetings of the A.I.A., and Council Chapters, the subject has been developed by three manufacturers with the aid of slides and carefully prepared scripts. Mr. Walter Taylor, director of the A.I.A.'s Department of Education and Research, has

cooperated with the Council in planning these panels and agrees that they will be welcomed by architects everywhere. Three other panels have been developed: "Sanitary Facilities in Public Buildings," "Modern Methods of Fastening," and "Classroom Lighting."

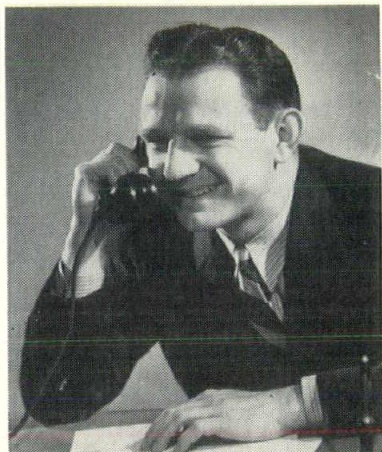
The Council's Technical Information Bulletin is issued quarterly, and carries technical data about the products manufactured by Council members. All of the data going into these Bulletins is submitted first to the Council's Department of Technical Services in Washington for review and comment. When the material has been brought into accord with the suggestions of the A.I.A. it then is inserted in the Bulletin with the legend: "We acknowledge the assistance of the American Institute of Architects in editing the subject matter and form of presentation." The purpose of this review, of course, is to give manufacturers the benefit of professional advice as to the material they present, although the review by no means implies endorsement of any product by the A.I.A. Each issue of the Bulletin goes to a list of 10,000 designers.

Through the years the manufacturers have heard a good deal of comment from architects along the line of "Why don't you give us the sort of technical data we really want in your technical literature?". Since questions like that are not too helpful until they can be made more specific, the Council originated in 1949 a Product Literature Competition, in which technical literature distributed by manufacturers was nominated for consideration by its Chapters and then judged by a Jury selected by the A.I.A. Two such competitions have been held and interest has been so high that it will become an annual affair.

A third field of collaboration between the organizations is in the sponsorship of modular coordination. Constant headway is being made in the adoption of coordinated dimensions and in design on the modular basis, although we still have a good ways to go. At the present time the A.I.A., The Council and individual manufacturers are financing the work of a Secretary for Modular Coordination on the Institute staff. His efforts are gaining ever increasing recognition for the advantages of Modular Coordination.

The Council also have collaborated with the A.I.A. and other industry organizations in the formation and promotion of the Building Research Advisory Board under the auspices of the National Research Council. Both of the organizations are represented on the Board and it formally started functioning September 1, 1949. This is the greatest step industry ever has taken toward establishing a comprehensive research program, and the Board is expected to make some notable contributions in the field of building research.

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Architects and Sculptor Nationally Recognized

(Continued from page 7)

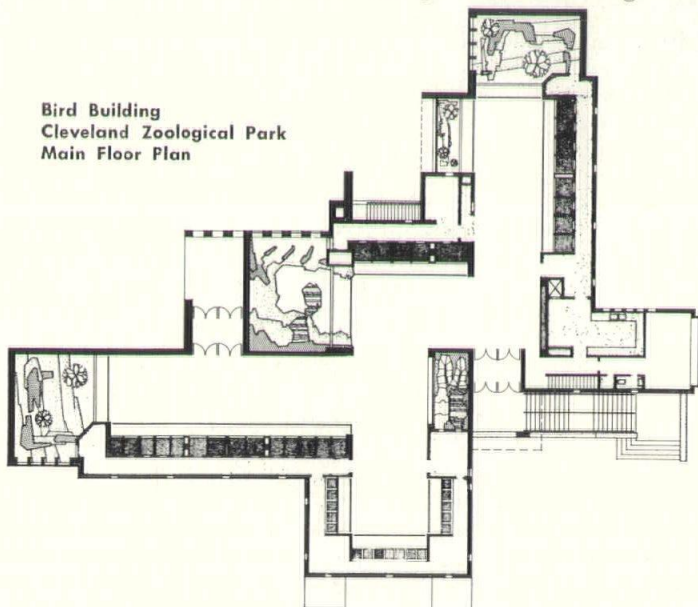
Syracuse Museum and the Onondaga Pottery Company, the exhibition has grown steadily in stature and quality.

Again the best creative efforts in contemporary ceramics will be found in the 16th Annual, which is widely varied and offers a liberal education in the art of contemporary pottery-making.

Architectural Ceramic Sculpture Citation

New this year is this architectural citation for the best use of ceramic sculpture as an integral part of an architectural plan. This citation was given to encourage the

Bird Building
Cleveland Zoological Park
Main Floor Plan



use of ceramic sculpture in building plans and to show its importance when form, color and permanency are desired.

The Special Jury for the above Citation is L. C. Dillenback, F.A.I.A., Dean, Syracuse University College of Fine Arts and School of Architecture. Ivan Mestrovic, Professor of Sculpture, Syracuse University.

The 16th National Ceramic Exhibition is important not only to the Ceramic field but to the field of Contemporary Art as a whole. The show is characterized by

(Continued on page 22)

Kaylo Doors Fire Test

(Continued from page 10)

seen in the photograph, even though the veneer facing has burned off the exposed side, the mineral core has kept the door in its frame and prevented fire from reaching the other side.

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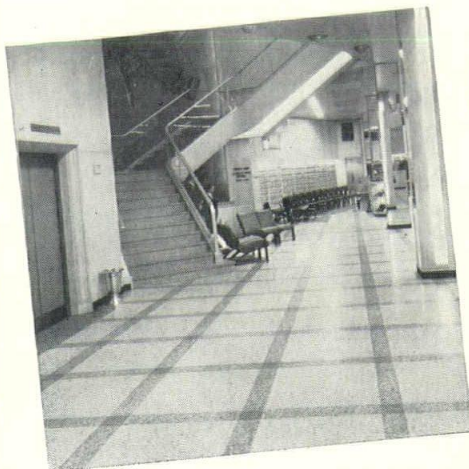
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Architects and Sculptor Nationally Recognized

(Continued from page 21)

a sincere, imaginative expression, perhaps a bit more serious than previous shows. There is an apparent growing understanding and advancement in technical knowledge and application. Predominate is a grey, brown subdued tonal quality, with a few spots of color either in pottery or sculpture.

Sculpture is for the most part bisque with engobe and stained bodies adding variety in value and tone. An even greater variety could be achieved by the use of color and texture of glaze which is unique to the medium.

In making the selections and awarding the prizes the jury was concerned with the total aesthetic quality which has been achieved by sound structure and organization of the whole. Material, technique and craftsmanship were important as far as they were related to the specific use. Color, form, texture, line, pattern and shape were considered as integral parts. Style, point of view, influence and size were important only so far as they reflected the overall concept and intent of the artist.

The lasting impression one has is that the exhibition is a vital, robust expression of development in the Ceramic field. Proof of an increasing awareness of the possibilities of Ceramics as an authentic medium, with infinite variety of materials and techniques providing continual investigation and experimentation.

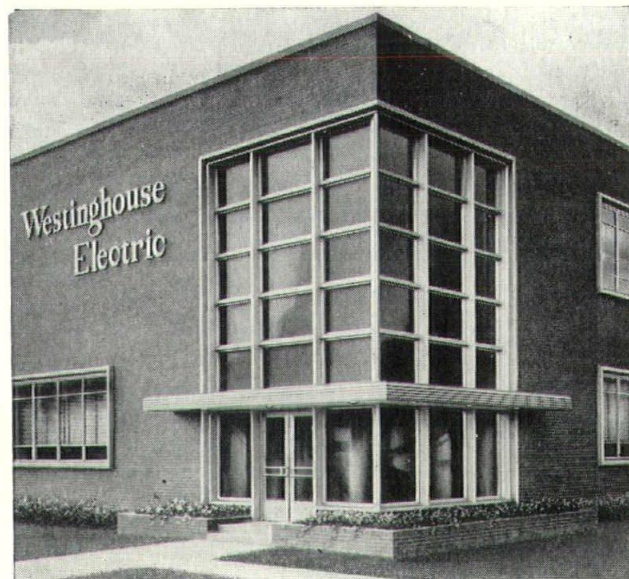
National Jury of Selection and Awards
Chairmen, Viktor Schreckengost,
Ivan Mestrovic, Paul Bogatay

Architect J. Byers Hayes letter to the Museum about the work of Mr. Schreckengost follows:

"Since the early thirties, it should be evident to all that American architecture has reacted to the changing social and economic re-

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adjustment. This reflects the sympathetic viewpoint of a changing profession likewise. More so than ever, the architect is conscious of his obligation to society and, furthermore, of the realization that to fully accomplish his mission he must work in closer collaboration with many others who contributed to creating architecture.

There can be no question but that we have advanced far in the field toward producing a utilitarian answer to our problems, all of which is due to the advancement of the sciences relating to structure, air-conditioning, electrical and many other branches of engineering. No matter how perfect we may become in these accomplishments, they alone cannot produce buildings which can be classified as architecture. To be wholly acceptable, every worthwhile piece of architecture must present an emotional reaction reflective of its very reason for being. This enters into the field over and above the organic structures; form and proportion, space, atmosphere and decoration appropriately woven into the fabric. Of the latter is our immediate concern.

It can be accomplished by the careful selection of materials chosen for their inherent beauty and decoration either in color or relief. Of all available materials, none other lends itself to greater flexibility and imaginative use in both color and relief than ceramics. Furthermore, it presents a material which has durability and low maintenance properties, a consideration of utmost importance. As in all things, its use must be under the guidance of sympathetic and skillful hands. This demands the collaboration of a team member who is a competent artist.

In the early stages when studies were being developed for the Bird Building of the Cleveland Zoological Park the sculptor, Viktor Schreckengost, entered into the discussions of determining the extent and scope of ornamentation. It was concluded that the dominance of the necessary heating stack be exploited in the form of a contemporary totem-pole designating the use of the building. The selection of a local material, Berea sandstone, and the soft-toned brick made a harmonious and excellent background for the use of polychrome terra cotta. The result of the five large plaques with the additional twenty-four smaller ones which were inserted in the adjacent walls provided permanent, educational record appropriate only to a building of this nature. The subject matter was based on research to assure scientific accuracy in representing bird development from prehistoric times to the present. The smaller plaques depicting extinct American birds. Other than this, ornamentation and decoration rightfully depended on the living exhibits, the prime purpose for which the building was built to display.

The working collaboration between the Architect and the Sculptor can only be ideal under conditions where each is fully acquainted with the other's viewpoint and both mutually directing their contributions toward a common goal. The resultant building and its presentation are the evidence of the degree to which this was accomplished.

J. Byers Hays—Conrad, Hays, Simpson & Ruth, Architects

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THE CLIENT'S POINT OF VIEW

(Continued from page 11)

an example of costly negligence. These buildings were needed! There can be no question, that to some extent, For, in this area, too, the combination of brains and in-the construction industry must bear part of the blame for inadequate civic facilities, for lack of hospital beds, for overcrowded school facilities, and for housing shortages.

And now, many of us are engaged on war work. Even here I predict without fear of contradiction, that nine out of ten of the finished plans will be sent out for bids with "deductible alternates." Of these I predict almost 100 percent will be built with one or more of the alternates having been deleted from the original program; this being the only way to keep the cost of construction

anywhere near the original budgets. Yes, the projects will be partially completed because they are urgently needed but they will be built with one less barracks building, one less technical research laboratory, one less airplane hangar, than was contemplated in the original concept.

What a grave responsibility is ours.

What, then, is the primary function of the Producers' Council? I think it is a simple one, and one with which I became quite familiar during all of my business experience. It is contained in the single phrase "more and better products at lower cost." I submit to you, that the prime responsibility of the Producers' Council is the devotion of more ingenuity, imagination and determination, to lowering the cost of the materials and products used in building. In the life blood of our economy, the cost of materials and the cost of construction can result either in revitalization or in rigor mortis. Aside from the character of our people, the thing which has made America great is mass production. Every decade, the law of supply and demand has been reenacted by giving the people better products at lower cost. In this parade of progress, there is some question as to whether the construction industry has kept pace. I am afraid we have forgotten the password "productivity."

In this connection I think it most important to make a very clear distinction between "production" and "productivity." They are two very different things. Suppose you have an apple tree that produces 500 apples. You can double production by planting another apple tree with the same yield. That is more "production." But if, through added skill and effort, you get that first apple tree to yield 600 apples instead of 500, you have increased "productivity."

That difference is a vital one. Just as it takes years to grow an apple tree, so it takes years to expand a nation's economic system. Time, therefore, is of the essence in the strengthening of our country. We must make the existing trees yield more apples.

Now, without trying to fasten blame on anyone, I want to give an illustration of how this process of productivity has worked in *reverse*. In practically every city there is a need for thousands of new houses. This need is not being filled. And why not? Well, one answer comes from the bricklayer. Before the last world war, he used to earn \$1.71 an hour. Today, he earns \$2.77 an hour. Before the war, he laid 1,000 bricks a day. Today, he limits himself to 600 bricks for the same eight-hour day. Thus the cost to the home owner of laying each brick has risen from 1 1/3¢ to 3 3/4¢.

So it is also with plumbers, carpenters, electricians and all the other building trades craftsmen. Since 1940, their average pay has increased 86%. That is good. But the catch is, their average output of work has declined 38% below the prewar level. That is bad. Here is a crying example of decreasing productivity, and its consequences—fewer products, at higher prices, for fewer people.

I believe most of us are well aware that when "pork chops" and "wage earners" get into a race, the wage earner always loses. He is slower on his feet than a pork chop. For the last seven years, wage increases have always lagged behind a rising cost of living. We cannot break out of that vicious circle simply by blaming each other for getting into it in the first place.

Producers and builders cannot push all the blame onto the high cost of labor, because labor accounts for only a half of the total finished cost. They must, instead, use a certain amount of sack cloth and ashes on themselves. For there are some embarrassing statistics which are hard to negate. For example, in 1915, a suit of clothes cost \$24.00; in the ensuing years the cost has

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risen to \$55.00 or 230 percent. In 1915, the food price index was 81; in the ensuing years it had risen to 195, or 240 percent. In 1915, a car cost \$550.00; in the ensuing years the cost had risen to \$1,550.00, or 280 percent. Whereas, in 1915, average construction costs for all types of commercial buildings were \$3.27 per square foot. In the ensuing years this cost has risen to \$13.49 per square foot, or 410 percent.

Oh yes, I can see by the glint in your eyes you want to remind me of the great improvements which are included in today's building costs—such as fireproofing, soundproofing, air conditioning, and other new mechanical devices. But, and merely for example, I strongly suspect the automobile industry can hold its own with self starting motors, shock absorbers, four wheel brakes and automatic gear shifts.

So what we must really do is all join hands together and keep the vigorous blood of increased productivity circulating through the whole body of our economy. The reason we in the construction industry must do our part is because building is truly one of our country's "big businesses." It is almost hard to visualize how big!

In 1950, in all forms of advertising, American industry spent \$7.2 billion. In the same year, for the promotion and sale of its products, American industry spent \$9.5 billion. In the same year, for its building program, American industry spent \$18.1 billion. Therefore, we who are the architects, producers and builders for this enormous mass of brick and mortar, have vested in us a far reaching responsibility.

To discharge this we need to do a gigantic job of air conditioning the construction industry. We need to circulate fresh air through the cobwebs of habit. We need to rededicate ourselves to the principle which made our country great—"better products for more people at lower prices."

We need to stop philosophizing that simply because we have the highest living standard in the world, our people have everything they need. Some of us have become complacent through reading statistics about the number of bathtubs and vacuum cleaners, refrigerators and radios owned by Americans compared with the people of other nations.

I do not believe the average American is interested in the number of cars in Equador or in the telephone situation in Sweden. He simply doesn't care about the average number of toothbrushes in India, and he is more or less indifferent to the number of kilowatt hours of electricity sold in Czechoslovakia. What he wants to know is: "When am I going to get modern plumbing?" and "When can I afford a home of my own?" He is interested in the future, as Kettering said, "because from now on I have to do all my living there."

(Continued on page 26)

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- (1) 27 million Americans have no kitchen sinks.
- (2) 17 million American families lack indoor laundry facilities.
- (3) 22 million Americans lack indoor toilet facilities.
- (4) 1 million American families need new homes this year.
- (5) 40 million Americans have neither bathtub nor shower.

These are only a few items from a long, long list. So, let's not talk about what we *have* got. Let's be more concerned with what we *haven't* got. We must be concerned for two reasons: First, because these are human needs that should be met; and, second, because these needs provide dramatic illustration of the fact that we have not *finished* our economic growth—we are only *beginning*. Yes, we in the construction industry have an almost unlimited horizon—bounded only by our capacity to see, and our determination to do. I sincerely believe that together, we can do more for our country than any other single industry.

Now, I do not mean to imply that we should adopt a social concept wherein we become our brother's keeper. The obligation of people to earn money is entirely their own. Our responsibility is to see they get more for their money when they *spend* it. Let us remember, the immutable law of supply and demand is reflected in the simple phrase "if bathrooms were cheaper more people could buy them." We have today an unparalleled opportunity to demonstrate the degree of our resourcefulness. Courage, faith and vision will speed our progress. In the years that lie ahead, we need "togetherness" as we've never needed it before. If we have a togetherness of the spirit, a communion of purpose, the material strength will come.

As Woodrow Wilson once said, "America is not anything, if it consists of each of us. It is something only if it consists of all of us; and it can consist of all of us only when our spirits are banded together in a common enterprise."

Today, our common enterprise is clear. Let our industry join hands—and together build the kind of future we will be proud to have our children inherit.

In the remaining minutes allotted to me I would like to take "the client's point of view" into a subject on which I have some rather strong views, City Planning. For emphasis, may I immediately state my profound respect for the master planning work which has been done for the unborn cities of tomorrow.

However, the tragedy of today lies in our apparent willingness to await the total destruction of atomic war, before we accept our obligation to replan and rebuild our *existing* cities. Now of course you can interrupt me to say that "master plans have been made for some of our present cities." I know the vaults are filled with master plans which are gathering dust because, for the main part, they were conceived in a vacuum of unreality. They were based on what the planner felt a city *should* be, instead of what it *could* be.

Those plans could be fruitful only if the cities are obliterated by war. Is that to be the limit of our genius? Perfection is always a desirable goal, but, in this case, the opportunity for a perfect plan exists only if through voluntary or involuntary means, the torch of dynamite is applied to our existing cities. Perfect plans require perfect circumstances. Therefore, unless we have atomic war, the layers of dust will continue to accumulate on the perfect plans.

Can we not, instead, truly show our genius? A realistic approach acknowledges that the cities exist; they are tangible; they are here. Every city has much that

is good, and they are functioning today—granted, in some ways good and in some ways bad. But what does a doctor do with a patient who is sick? He diagnoses; he applies therapy; he effects a cure. When he is through, he has the same patient, with the same personality—only healthy instead of sick. The disease has not been permitted to kill the patient. Can not we do as much for our valuable but sick cities?

We can, but the question then arises whether the large city as it has been inherited from the 19th century, with its chaotic intermingling of functions should not be allowed to die.

On this question the division is sharp and clear, especially in the United States, where mechanization is so much more advanced than in Europe. One opinion is that the metropolis cannot be saved and must be broken up and eliminated. The other, that instead of being destroyed, the city must be transformed in accordance with the life and genius of our times.

Between those who believe that the city will disappear, and those who try to preserve it by changing its structure, there is no disagreement on the point that the intricate disorder of the present day cannot continue, that man cannot live forever with the conditions which stimulate ulcers.

From my point of view, cities cannot simply be discarded like worn out machinery. They have too large a part in our destiny. But it is abundantly clear that the life which they have abused is increasingly exacting its revenge—and that this feverish institution must soon be brought within narrower limits.

The real issue in redevelopment of our existing cities, is that of revolution versus common sense. As for myself, I do believe in master plans. But I do not believe in the revolutionary master plan. I believe only in the common sense master plan. To put it simply, I am opposed to "dream-able" plans. I am in favor of "do-able" plans.

I think two excerpts will be of more than passing interest to you. The first is a quotation from a recently published manual on city planning and reads as follows:

"The time has come to rebuild our cities. The mere redevelopment of problem areas will not provide the inspiration.

"The American city mocks at us. The dead hand of the past baffles every effort. Our towns were built hastily and carelessly. Are we to be forever satisfied with mere improvement or shall we not instead completely rebuild our cities? Can we not ignore present obstacles and dream big dreams?"

End of quote. End of paragraph. End, I hope, of such opium inspired day dreaming.

Now, may I read you a recently printed and well worded castigation of the views which I have been expressing.

"Nothing is more contemptible than the timid or commercial reformers, 'practical idealists,' who express scorn for the great utopian planners—who even spread the lie that the purpose of 'academic' plans is to prevent anything from being done—but when they press their own plans to the point where they could be effective, they end up by emasculating precisely one of the great plans usually long out of date."

But where are these "great plans"—these brain children of the Utopian planners? Where in the entire United States is there a *single* example of an "ideal" master plan having been actually superimposed upon an already existing city? The facts require my question to be answered only by a thundering silence!

I like being labeled a "practical idealist." I suspect each of you also welcomes that tag. When a client brings

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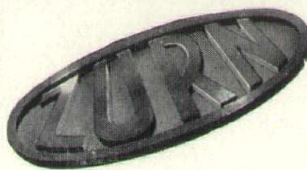
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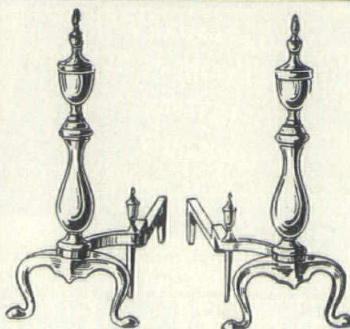


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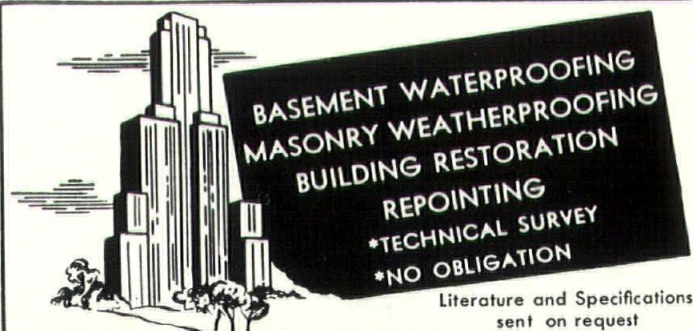
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The community plan does not create its conditions. In fact, it's the reverse; the conditions should stimulate the plan. Therefore, the plan must not be imposed as if it were an end—but rather as an achievable means to a desirable end.

In a philosophical sense, the goal of city planning should be the fulfillment of "life, liberty, and the pursuit of happiness." Our forefathers were careful to guarantee life and liberty, but equally careful not to guarantee happiness—only the *pursuit* of happiness. If we gave the people of our nation the proper environment, the proper distribution of those things which are presumably free—the sun and air—we would be well embarked on the road to eliminating some of the malignancies upon which socialism and communism are born and fed. Upon us rests the principal responsibility for these environments—both physical and psychological. Everything our industry does directly affects the conditions surrounding the living, labor and leisure of our people.

However, we cannot exert leadership if we allow the shadow of atomic war to dim our eyes. We must not accept the fatalistic attitude so prevalent today. For myself, I have no patience with the fearful who cry out "Atomic war will be the end of civilization." Actually, nothing but power mightier than man will ever end civilization.

Of course, atomic war will be fiery beyond imagination! Cities will be obliterated. Some of us will die—some of us will live. It is upon the survivors the world must depend for leadership.

It has ever been thus. Civilization as we know it today is born of the trials and tribulations of yesterday. All through the ages, the cities of the world have been ravaged by fire, earthquakes, plagues, and devastating warfare. Each time, out of the ashes, the survivors have built anew.

Today many cities of the world are repairing the ravages of one war, while simultaneously anticipating destruction from a new war. In this country our cities did not have the wrath and destruction of war dumped directly upon them. While this is a blessing, it nonetheless leaves open to question the resiliency of our national character. If atomic warfare should rain down upon us, we must hope and pray for the strength to rebuild for tomorrow. To plan for that tomorrow, is our assignment today. For this, the construction industry will need great individualists—thinkers, planners and do-ers. For never before have our clients, the American people, had such urgent need for leadership and action!

We are now going through the test period of our civilization. The world is filled with uneasiness and unrest. Almost each day, one crisis is superimposed upon another. For at least the next decade, the strength and resiliency of our national character will be sorely tested.

Yet I know we will find the spirit and strength to build and rebuild—to prove in every way that America is truly a great nation—to show that in a very real sense, democracy is a living, breathing, dynamic force, which will carry the world safely through these perilous times.

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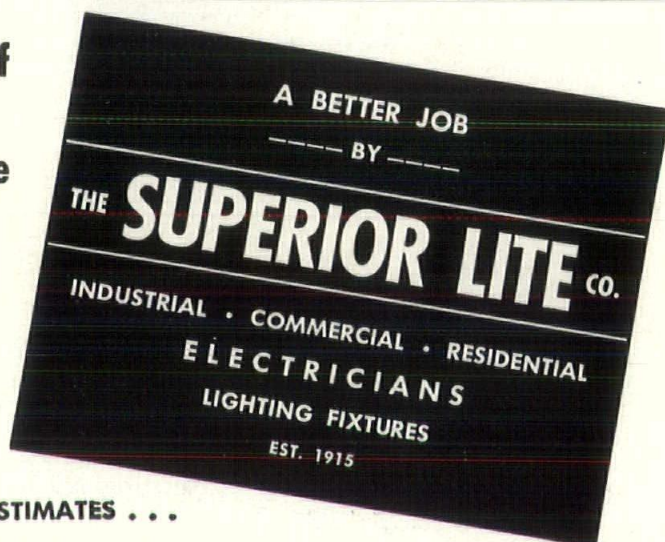
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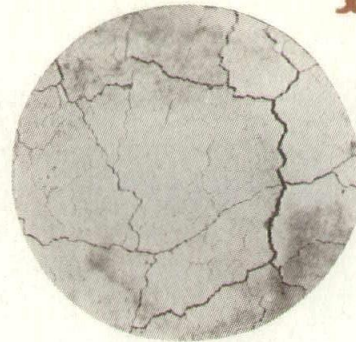


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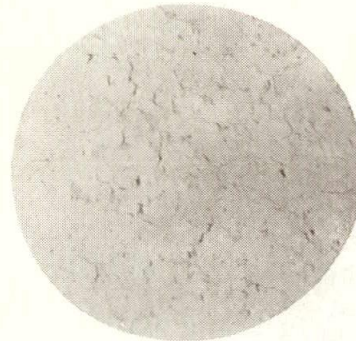


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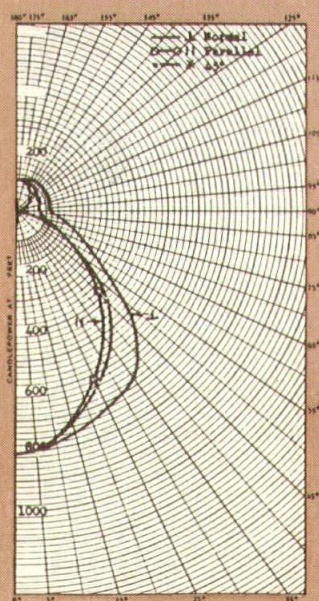
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MEAN VERTICAL					
MEAN ANGLE AT FEET	COEFF. OF UTILIZATION	MEAN ANGLE AT FEET	COEFF. OF UTILIZATION	MEAN ANGLE AT FEET	COEFF. OF UTILIZATION
180°	82.0	80°	43.0	60°	60
175°	82.0	75°	55.0	55°	109
160°	83.0	70°	104	50°	175
150°	83.5	65°	171	45°	259
140°	83.0	60°	289	40°	379
130°	74.5	55°	438	35°	555
120°	66.0	50°	655	30°	801
110°	60.5	45°	950	25°	1177
100°	53.5	40°	1370	20°	1777
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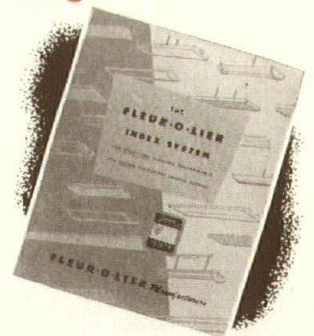
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