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The true work of an architect is to organize, integrate and glorify utility. Then and then only is he truly a master worker. In seeking now a reasonably solid grasp on the value of the word organic, we should at the beginning fix in mind the values of the correlated words, organism, structure, function, growth, development, form. All of these words imply the initiating pressure of a living force and a resultant structure or mechanism whereby such invisible force is manifest and operative. The pressure we call function; the resultant, form. Hence the law of function and form discernible throughout nature.

Louis Henri Sullivan
VOLUME 2  NUMBER 1

SPRING, 1964

CONTENTS

EDITORIAL ......................................................... 6
THE NEED FOR PEOPLE WHO CARE ............................. 7
NOVEMBER 22nd AND THE ARCHITECT .......................... 9
FROM THE ENGINEERS ........................................... 10
SHOWCASE AND THE ARCHITECT ............................... 12
WHO'S WHO IN A.R.A. ........................................... 13
A.R.A. ACROSS AMERICA ......................................... 14
THE BUSINESS OF ARCHITECTURE .............................. 16
A.R.A. IN ACTION ................................................ 18
LETTER FROM THE PRESIDENT .................................. 19
REGENTS' REPORTS ............................................... 19-21
OFFICERS' REPORTS ............................................. 21-23
A.R.A. TRIBUNE .................................................. 24

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MASSACHUSETTS adds itself to the list of states that would regiment architects. That this regimentation forever condemns the profession to the inferior role of advisor seems to escape the proponents of such legislation. The desire for an Ivy League image of dignity and decorum forgets that these are attributes of personal taste, self-discipline, sometimes timidity but never the prerogative of law. Forgotten too, is the freedom necessary for the incubation of creative work. In awful evidence, however, is the vanity that presumes to contort all men into replicas of the advocate. The architect's image seems more worshipped than his accomplishments.

Condemnation of the "self-laudatory" is a case in point. Recently the more famous architects of this era gave editorial tribute to the late Frank Lloyd Wright. Contained was an admission of the debt that they, as we, owe this man. That he was self-laudatory will never be denied. Many of us remember that it was this very vice (?) that dramatically sold American Architecture to the American People. It was in the nadir of the depression that laudation and competence gave birth to the architectural renaissance that is today. Should little men, as a prayer to their precious dignity, have quenched the fire that gave to this nation the greatest of its few claims to architectural glory?

This alone is an invitation to depart the herd and think!

Think too and think twice of the future of our profession. Shackles will not add to our ability to return to architects the control of environment. The imprisoned do not build new worlds save by rebellion. The maverick has forever been the strength of architecture. To make minions of such men is to deny their birthright. It is abdication to the more forceful proposition of the promoter. Certain architectural boards are determined to mould the architect into their preconceived notion of professional propriety and erosion by more dynamic entities is becoming the story of architecture. Where we have looked for leadership we have found the rape of our destiny.

Boomerangs were not built for the blind.

Perhaps a third thought is indicated.
THE NEED FOR PEOPLE WHO CARE

Joshua Lowenberg A.I.A. presented an individual reaction to certain architectural philosophies in earlier letters to The American Registered Architect. We are pleased that he accepted our invitation to write the following article. Mr. Lowenberg graduated from Columbia and New York University with a B.A. in architecture and an A.I.A. medal for highest scholarship in his class. He further graduated from Beaux-Arts Institute of Design, is a five-times medalist and winner of the first alternate Paris Prize 1930. Registered in New York, he designed the Contemporary Arts Pavilion at the 1939 World's Fair, the Civic Center Synagogue in New York and in his present capacity as Chief Architectural Research, New York State Division of Housing is author of "Research in The Cost of Housing."

If true statistics on the reading habit of the architectural profession were made available, they would probably be shocking. Since no such information is at hand, let us be charitable and say that it conforms to the pattern of our general reading public, which of course, is grossly inadequate.

Is this phenomenon responsible for the chaotic state of American architecture today? Or is it perhaps that architecture, not unlike literature, painting, sculpture, music and dance, together reflect a futility, restlessness and hopelessness as exemplified by the beatnik and its affiliate movements that permeate our civilization today.

What is happening to architecture, anyway? Is it a product of creative, constructive and esthetic effort or is it a result of lazy, inarticulate, unknowing and mischievous individuals who falsely label themselves architects and deplete our landscape with monstrous aberrations. I humbly submit that in most instances, it is the latter.

If it is so, what can be done to alleviate this situation? Can the A.R.A. Society help? I sincerely trust that it can do so by undertaking appropriate remedies. There is, however, one large capitalized IF and that is if the architects were only willing to concede that not all is well and that they are ready and willing to expand their reading and study time on questions and problems affecting their profession.

So, in a way, this is a plea for indulgence; it is a plea to the architects, not merely to gather together in numbers to exercise the principle of the Golden Rule, but also for a renewed dedication to the proposition that we, as architects — individually and jointly — are willing to assume the great responsibility for the creation of our environment. For indeed, it has been often justifiably stated, that the civilization of the world or any part thereof can be correctly evaluated by observing its physical make-up.

Will this rich and vast continent of ours continue to grow like Topsy un-restrained and unguided in its ugliness, or will the voices of responsible planners become positive, meaningful and influential.

A little over a year ago, a number of architects and builders convened in the City of New York to deliberate their catholic responsibility. The New York Times of April 7, 1962, editorially put its finger on the root of the dilemma: "What the conference proved without setting out to do so, is that ugliness is here to stay, insuperable from our culture, taste, times, beliefs, standards and desires. . . . The only effective weapon against the unpleasantness is an increasing number of people who care."

For "people who care" is indeed the crying need of our time. It is imperative that we try to muster them in ever larger numbers from among the architects and the affiliated professions of engineering, community planning, landscaping, industrial and interior designing, sculpturing and painting.

Now, let us move from generalities to specifics. Let us define architecture and architects and suggest some sort of a modus operandi.

Architecture and architects — what are they? Here are some definitions by the great and the lesser lights, past and present:

Vitruvius (first century B.C.) — Architecture's three fundamental factors are "commodity" (function), "firmness" (structural quality) "and delight" (esthetics).

Horatio Greenough (1805-1852) — "Instead of forcing the functions of every sort of building into one general form, adopting an outward shape for the sake of the eye or association without reference to the inner distribution, let us begin from the heart as a nucleus and work outward."
ers because of incisiveness and clarity of their thoughts. It is paradoxical that some of the great masters' thoughts are so oblique that the essence of their philosophy becomes a smoke screen of obscurantism.

To sum up and simplify the meaning of architecture, let us assume that it is predicated on four fundamentals: I — FUNCTION — does the structure answer the requirements for which it is intended; II — CONSTRUCTION — is it built soundly and will it last under normal conditions of wear and tear; III — FORM — does it have pleasing esthetic appearance, is it a thing of delight and IV — ENVIRONMENT — does the structure fit within the area where it is located, is the locality enhanced by its presence.

This still leaves wide open the question as to who establishes the merit of the four criteria. Are these to be left in the hands of the professionals or is it the general public to judge?

Morris Lapidus of Miami Beach and New York City says: "I am merely one architect trying to imbue my work with a certain quality that will make our architecture visually and emotionally exciting to the man in the street."

Does this mean that art and/or architecture has to be brought down to this level?

Let us see what others have to say about it.

Mark Schubart, dean of Juilliard School of Music: "Artistic decisions must be made autocratically . . . these matters are strictly the province of the artist himself."

William Schuman, the head of New York's Lincoln Center: "Democracy — a majority rule — cannot exist as such in the actual practice of the arts. A play is not created by a committee."

Morris L. Ernst, a New York attorney, referring to the criteria of TV said: "The three commercial networks acclaim without a blush — we give the people — our audience — what they want. I say FOR SHAME."

So here we have three judgments of prominent people with whom I agree vs. those who try to please the tastes of the unenlightened and artistically illiterate to the detriment of art and architecture.

There is also a large segment of the architectural profession who does not care about public opinion, or professional opinion for that matter, but worries about the entrepreneur-builder or the political job dispenser, who unfortunately figures prominently in establishing design criteria.

Listen to Percy Uris — a baronial builder — on the subject of what counts in architecture: "In my view, buildings that are developed to carry stress and strain are very beautiful . . . My judgment of a good looking building is one that does its work."

Business Week of 9/11/62 confirms this by saying: "Generally the speculative builder begins by finding tenants, a site and financing — ideally, all at the same time. Almost as an afterthought, he finds an architect."

Now, let us see what Ada Louise Huxtable of the New York Times thinks of the entrepreneur-builders: "The design is all economics and no esthetics: minimum expenditure for maximum return."

If economics is the guiding spirit of our materialistic society, why not design frugally, yet with impeccable taste? Do buildings designed in good taste cost more?

Robert Anshen of California says: "A good building — or even a great building — will not necessarily cost more if the architect really knows what he is doing, if he is sufficiently trained to utilize all the skill and knowledge available to him in this age of wonders."

And Karel Yasko of Washington, D. C., asks: "Must utility be ugly? Is architectural profession so limited in creativity that it can only create ugliness for its genius?" And he answers: "The cash-register architect will not find nor accept the challenge to create design with a strong, honest, dollar-oriented, and therefore, cannot equate the fact that the beautiful is not always the expensive."

Among NAHRO's 1960 now concepts proposal, one finds the following significant statement: "A basic assumption of this report is that good design is not an added embellishment or unnecessary extravagance. In fact the position is taken that good design is economical."

If good design has been stifled because of it behooves the profession to set the record straight via a campaign of enlightenment — and for that, we need more and more "people who care."

And what about our civilization — does architecture reflect it?

Computers, orbiting satellites, interplanetary communication, supersonic flights, automation, atomic power for destructive and constructive uses, plastics, population explosion — all of these and more are a part of our present-day life.

Never in history have so many people been at the mercy of so few. Never have such vast sums of money been expended on wars past, present and future. It has been reliably estimated that for every federal tax dollar a fraction over 20 cents goes to sustain American civilization, and the balance for instruments of torture and death.

When American artists failed to find a place to exhibit their creations at the forthcoming New York World's Fair, aroused playwright Arthur Miller said: "It shows the world that this is a nation of blind men without culture, that we just live for money and that we are gross — without any spirit."

And August Heckscher, former special consultant on arts at the White House, echoed these sentiments more politely by saying: "A people caring about dignity and excellence in its private lives may be expected to care also about the embodiment of these qualities in the public environment. The American scene today is not reassuring in this regard."

And what about architecture? How does it fare in this world of turmoil? Let us turn to the experts again.

Robert Anshen: "At a time in America of enormous wealth, not merely of money but of extraordinary technological inventions, of new, sometimes wondrous materials and of new and sometimes wondrous uses of the old, what proliferates . . . all across this once beautiful land but the scourge of suburbia: the mindless, faceless malignancy of the tract."

And K. Galbraith: "We fail to encourage good trends in public buildings and we fear bad ones. The changes in attitude that have brought these unhappy results are worth examining in the hope that they may soon be reversed."

August Heckscher referring to the recently built American embassies abroad: "We might well feel impelled to ask, in regard to our public buildings, whether we consider ourselves to be so backward or uncivilized that we cannot enjoy the kind of beauty which we prepare for others."

Ada Louise Huxtable: "The current crop of skyscrapers rises, row on row, shapeless and characterless, monotonous monuments of mediocrity. New York has a few structures that deserve the name of architecture."

And about Washington's commercial architecture she says that it has brought to the Capital all the tricks and clichés of the speculative builders' contemporary vocabulary: monotonous and endless curtain walls, unimaginative details, flat, fleshed formulas that make for good profit and bad buildings . . . Taste and competence, which should be the bread and butter of architecture, are victims of the climate of the times."

Philip Johnson: "No one . . . cares about design, art, beauty . . . It does not fit our scheme of values . . . "Does it make money," not is it beautiful, are the questions asked."

Stewart L. Udall: "How can we expect not to have an ugly country if tax laws do not encourage beauty in buildings?"
November 22nd and the Architect

November's horrible news from Texas was delivered to our Los Angeles meetings and colored every moment thereafter. It is illogical that a state should share responsibility with a diseased mind for violence within its confines but logic does not always govern the grieving... and so the state is resigned to its role of arena of a tragedy that touches every human being on the face of this earth.

As a single voice our cries cut out against this killing of a young and vigorous leader. The amusement that accepted a Bostonian accent and the rocking chair as new Americana, morns its loss. There is no shame in the showing of these tears. Every street corner hears a hundred times the same plaintive words, "Why did it have to be?" Knowing full well that no reason will ever be born to justify so cruel a cost, can we not, somewhere, find a hope that this man shall not have died in vain, that his forthright honesty shall become the norm of the society he governed and that the snide, the devious and the sanctimonious that he so abhorred shall stand exposed in the light of a new sun, which though set, will shine as long as there is this nation.

And of our profession?

Can we, in this moment of revelation, return to muddy paths? Does not this shocking tragedy, this sudden realization of the transience of human life, point with clarity at truths we have come to call the virtues? If to you such virtues are not sufficient unto themselves, think for a moment of the ultimate evaluation. Three score and ten add to not so great a total. I'll take odds that you will not be spared its omniscience.

There is another story out of Texas. Whether or not there is a corollary is for you to decide.
FROM THE ENGINEERS

In good humor, and otherwise, architects have often questioned the stoichiety by which structural engineers occasionally compromise an architectural concept. It is, then, with pleasure that we welcome to these pages an engineer of stature whose philosophy of structure invites the architect to express himself without reservation.

BRUCE ONDERDONK, founder of the firm of Onderdonk & Lathrop, Consulting Engineers, lives in Glastonbury, Connecticut. He is past President of the Connecticut Society of Professional Engineers, is a Commissioner of Steamship Terminals, State of Connecticut and is a member of AEC and AISC. Bruce grew up in the Canal Zone, was graduated from Trinity College in 1937 and during World War II served with the Civil Engineers Corps of the U. S. Navy in the Pacific area as Executive Officer of Underwater Demolition Team No. 7 and later as Commanding Officer of Team No. 14. Onderdonk & Lathrop specialize as structural consultants in the New England area.

The Architect of today has recently acquired some exciting new structural servants to work for him, to free him from the old restraints of massive beams tied in regular simple fashion to simple columns arranged in a restricting pattern. Many architects do not yet realize how free they are to let their design concepts loose and let the structural frame pick up the new open spaces with the help of the new ultimate design concepts.

In the past architects have felt their ideas were blocked by many obstacles. These included the fears of high costs, traditionally associated with longer spans; remembrance of antiquated building codes and old design codes; the complexity of coordinating the design concepts with site planning; tried-and-proven building details; and traditional structure, mechanical and electrical requirements.

Evidently a new philosophy should be explored in order to assist the architect in his design preparation. The philosophy of the writer, and surely many other structural engineers, could be well expressed as follows: “The Architect should compose in his mind and transfer to sketches, without restraint, the concept which he desires to create.” The Architect’s gift is a creative one and he must give beauty and character to his work in complete freedom in order to achieve this concept. The time for adaptation and modification should come after the ideal design is created. The structural engineer should be consulted in the preliminary stage so that he may quickly direct the structural design to that ideal desired by the Architect. The Architect can then proceed to complete his design in confidence knowing the structural engineer has at his command the design tools and materials of such a variety that almost any concept of structure and space enclosure can be easily achieved with reasonable economy and spectacular beauty.

For convenience we shall place our new design tools and use of structural materials into four major groups: Steel, Wood, Cast-in-Place Concrete, and prestressed Concrete. Any structure can encompass one or more of these materials quite readily. Briefly what are the more advanced techniques of design and use of materials?

**Structural Steel.** For the Architect, recent developments in steel make it a versatile material which can be fabricated in skeleton form to accommodate the geometric and aesthetic function he wishes to achieve. Construction steels, which range from a yield point of 33,000 psi to 100,000 psi, can provide lighter, stronger and more adaptable structures. The weight of the structure itself, which in the past contributed to such a substantial part of the stress, becomes relatively unimportant. Use of the plastic design method with full moment connections has already shown great savings in cost in many modern structures.

Architects can now feel free to design structures requiring a three-dimensional framework with the full knowledge that the problems of making oblique connections are not insurmountable. Modern shop and field methods of welding and bolting have made possible many innovations previously considered difficult.

The imaginative combination of cables and steel frames is producing structures with geometrical patterns which were considered impossible a few years ago.

Using several strength levels of steel, combined with the new techniques of fabrication and erection, many interesting forms are now possible such as domes, radial roof framing, rigid frames, suspension structures and stressed skin construction.

Modern multi-story buildings can use composite steel beams with concrete slabs, lightweight girders designed under the tension field theory, field connections with high strength bolts and exposed corrosion resistant columns and girders which require no paint.

**Wood.** The point. Glued laminated wood space framing has opened a vast new architectural frontier in which the Architect has unlimited design freedom. Glued laminated arches, beams and roof decking represent a new combination of space framing elements. These materials are extremely versatile and economically adaptable to imaginative new concepts of space enclosures. Plywood combined with graded lumber has been developed into stress skin panels, box beams, folded plates and curved panels and arches. These components can be furnished with almost any type wood finish and they have proved to be economical and attractive. Wood has been used in a variety of unusual structures composed of hinged arches, barrel arches, segmental arches, buttressed-segment arches, cross vaults, teepee frames and folded plates.

**Concrete (Cast-in-Place).** Concrete can be cast into almost any shape, with both economy and strength as factors. For this reason it is almost the only building material suitable for free-form compound curved buildings. Although there are many complex and compound designs created, they are primarily based on four simple forms: the cylindrical, or barrel shaped; the spherical, or dome; the conoid or hyperbolic pa...
raboloid; and the folded plate.

The barrel or cylindrical shell adapts itself well to various architectural effects. It is an economical roof for a wide range of spans. Barrel shells are of two types: short and long. Long barrels are those with chord widths that are small compared with the span between supporting ribs and short barrels have large chord widths in proportion to the span between ribs.

Domes, symmetrical in shape, are often used by the Architect who wishes to express lightness or freedom from restraint since they are ribless and need only be supported at as few as three points. Dome shells have been called the aristocrats of roofs and are an ancient form of construction. Their vaulted interiors have always been pleasing and inspiring.

Conoids or hyperbolic paraboloids are rigid shapes of double curvature composed entirely of straight lines. This type of construction makes it possible to build forms with straight lumber and the reinforcement need not be bent. The double curvature imparts stiffness to the shells which increases their ability to span and carry unsymmetrical loads. Two common types of "H.P.'s" are the saddle and umbrella shapes.

Folded-plate shell roofs are noted for their amazing spanning and carrying capabilities. There are three basic types of folded-plate shells: V-shaped, Z-shaped and a modified W-shape. Folded plate shells, in common with all shell roofs, are essentially modified beams and can be constructed with economy.

**Prestressed Concrete.** Ever since the invention of reinforced concrete, the creative imagination of engineers in many countries has been gripped by the prospect of the tremendous advantages which would accrue to the entire construction world if they could tension steel reinforcement in such a manner that the concrete would be placed in a permanent state of compression greater than any tensile stresses it would carry under load. When the problems of creep, reliable and economical methods of tensioning and of end anchorage were solved, wide application of prestressed concrete became possible.

Prestressed concrete permits structures to be built with only half the concrete and one third the steel required for a corresponding structure in reinforced concrete. This economy plus the ability to carry heavy live loads has resulted in a new field of concrete construction. Bridges, tanks, roofs, piles, clams and other structures of prestressed concrete are being constructed throughout the world.

In architectural work the double tee, single tee and girders are used with great economy. The first issue of *The American Registered Architect* carries a most interesting article about prestressed concrete written by T. V. Lin, one of the leading experts in this field. He predicts greater developments of this versatile material for use by the Architect in building construction.

We, as structural designers, believe the Architect should have the opportunity to create inspiring architectural forms so freely that his only significant limitations are the discipline of structure and the capability of the contractor.

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**THE ARCHITECTURAL REGISTER OF AMERICA, INC.**

THROUGH the offices of Bob Walsh, our Washington Attorney, the Architectural Register has become a legal entity. Previous presentations of its purpose have not reduced the number of interested inquiries . . . so, we'll try another angle.

In Chicago, Phil Will, F.A.I.A., evidently remembering problems he had faced as president of the Institute, asked how A.R.A. managed to engage in so many projects with so limited a revenue from membership dues. Obviously our determination that dues should never be burdensome to the less successful architect was in conflict with our equal determination to do a variety of things for architecture and its participants . . . and the Register came into being.

The Register is separate from but subject to the Society. Its board of directors is comprised of Society officers. Its purpose is to create an income for the Society in a manner commensurate with A.R.A. ideals. It is engaged in an increasing variety of enterprises all of which are related to the architectural profession. It takes its name from its maintenance of a register listing every American Architect. This was started as a refutation of lists purporting to include all architects but "forgetting" those not associated with the compilers. The demand for this list has made it one of the several profitable items in the Register's repertoire.

Originally the Register was underwritten by a few of the more affluent members. At the insistence of architects of more moderate means a system has been incorporated permitting the investment of sums in Ten Dollar increments. Donations have been considered inconsistent with the intent of the Register and mechanics have been devised where every donation of Ten Dollars is acknowledged by a certificate which is redeemable at Eleven. The officers are architects who have proven their administrative competence. The fact that these men work for no salary is an obvious contribution to the profit potential.

We are determined that we shall finance the myriad of services without raising our dues. It begins to appear that we are succeeding.

Therein is the altruism and the practicality of A.R.A.

ELEVEN
SHOWCASE AND THE ARCHITECT

An intriguing innovation was presented at our Los Angeles meeting. Mrs. Mildred Puddington, Chairman of the Board of Showcase National Corporation, described a revolutionary service to architects. Here is the first glimpse of “Showcase” Exhibit and Information Centers and its potential for our profession. Additional information is available through A.R.A. Ed.)

OOD, automobiles, apparel, stationery, lumber, housewares, appliances, dry goods, toys . . . in fact almost everything except products of the construction industry have familiar marketplaces where customers and prospects gravitate to see, learn, compare and select. This industry — professional and trade services, materials, products of every description, residential or commercial, new construction or remodeling — should statistically be doing 25% more in sales volume per year — and far more profitably — than it is now. Showcase National Corporation has in six years of research and development given substance to a concept to “evolutionize” the building products and interior design industries. With construction of the “Showcase” 40-center network, the industry will have their optimum answer to every basic problem now holding it back.

Showcase Parks will be located in U.S., Canada, Hawaii and Puerto Rico. Each will occupy 10 acres or more. Each Center building will provide 62,500 to 100,000 square feet of exhibit and service space for 450 displays, a reception-information center, library and microfilm room, auditorium, meeting rooms, other facilities and service sections.

The offices of architects, engineers, designers and interior planners are busy places. Into these wellsprings must pour information, specifications, advice from as many as 8,000 manufacturers who have hundreds of thousands of items, involving millions of pieces of technical data. The architect needs knowledge of them all and the manufacturers attempt to make this knowledge easily available to him. Millions of dollars are spent each year to transmit, explain, illustrate, file and maintain product and technical information. Yet, the average professional file is far from complete and the average manufacturer far from his goal of reaching a majority of his potential markets. Showcase Centers will be the answer for both. All the world’s architectural information will be available in each local Showcase exhibition center when wanted. On color-microfilm, in physical files, in actual samples, and “live” displays, needed references and research information will be at hand and on call, more complete than any private collection could ever be. The professional firm may thus expect to simplify its own costly filing space and service in favor of the local Showcase library. The manufacturer will always be represented when sales opportunities arise. Data will also be given by telephone for the convenience of specification writers. Microfilm subscription libraries of unusual character are also planned.

Showcase advantages to manufacturers will be new control and efficiency in marketing. Here is the stimulating "supermarket" approach to sales coverage and development of the building and interior design market. Here products will have the environment, space, lighting, staging at optimum effectiveness for explanation to the architect and demonstrations for his client. Daily referrals will be meaningful, fresh and of maximum quality. Via closed-circuit television, national meetings may be held simultaneously on short notice, each territory involved having only to assemble its people in the nearby Showcase center auditorium.

Showcase facilities will be at the disposal of the professional and trade associations in each area to use as headquarters and for meetings and conferences. The only cost to the group will be $1.00 per year plus any clean-up, catering or exceptional costs incurred. It will also be possible for such groups to hold national conventions or seminars by using Showcase’s closed circuit TV. Centralizing the profession, trades and services within the meaningful environment of their Showcase centers can be expected to contribute materially to the progress of all groups.

Six years is a long time to nurse an idea into reality. “Showcase” centers are without precedent or comparison. The concept is unique and different from any past or current trade show, exhibit facility or products mart. Its final success makes the effort worthwhile. According to the schedule, the microfilm and reference libraries will be put into operation in temporary buildings when ground-breaking for exhibit buildings begins this year. Simultaneous openings of all 40 Showcase centers will take place by the fall of 1965.

Showcase may well be the dawn of a new era in the evolution of the construction industry. It can be the emancipation of the professional from many routine and time-consuming aspects of architecture. Its promise merits careful consideration.
WHOS WHO IN A·R·A

THURSTON MUNSON, F.A.R.A.

At the final 1963 meeting in Los Angeles the executive board of the Society of American Registered Architects gave a standing ovation to the man who had directed the organization through a critical year. The turbulence of twelve months was crystallized in that tribute to a job well done.

Less than four years before, New England had sent a representative to the National Policy Committee meeting in St. Louis. This delegate spent most of his time listening but the little he said must have had impact for later that year at the Dallas Convention he was nominated from the floor and unanimously elected Recorder of the Society. Half the usual time carried him through the Vice Presidencies and in September 1962, Thurston Munson was elected fourth President of the Society of American Registered Architects.

“T” has several times referred to his predecessors as the three giants of A·R·A. The future will agree that a fourth has been added. A timely alchemy borrowed from the aggressive dedication of “Greg,” the organizational ability of “Matt” and the suave diplomacy of “Hutch.” His first meeting in Memphis moved with such speed that only in retrospect did many of us realize that he took away with him exactly what he came for. And so it went in Cleveland, in Boston and Chicago. At each gathering his plans for the Society came closer to reality. Across the nation things moved swiftly. Minorities were given stature. Dissension was heard and resolved. Committee work speeded up. Membership enrollment enjoyed a resurgence. Battles were fought and usually won. The Architectural Register came into being and this magazine tells its own story. Harmony became a nearer horizon.

The dedication that fired this energy stemmed from a belief that architects must be warned of the false gods that are already selling them into servitude. “T’s” experience provided him with a realization of the imperfection of his brethren. The malevolence they occasionally manifested led him, like many others, into active participation with A·R·A. We have come to know that this participation is not directed against the deprecators but rather towards the creation of a profession wherein the folly of depreciation will be apparent.

“T’s” somewhat unorthodox education in Europe and America concerned itself as much with Fine Arts as Architecture. He opened his first architectural office in 1930. Four years later he opened an office in New York where the dual nature of his training attracted commissions. In 1940 he was appointed architectural consultant to the Springfield, Massachusetts School System and he reopened his office in that city. In 1951 he joined forces with George Mallis to form the firm of Munson and Mallis and later expanded it to Munson, Mallis, Bradley, Patterson and Burgeiner. Six months later a fire destroyed the newly formed office and all contents. It was generally prophesied that the firm would disappear but twelve years later finds it the largest in the area with five subsidiary offices across the country and work progressing in ten states.

All of which points to a popular truism, “If you want to get a job done give it to a busy man.” This we have done. Persuasiveness has prevailed and “T” will remain as Administrator of the Architectural Register and Editor of this magazine. The time will come when professionals will take over both jobs. Until then they are in good hands.

When, in the future, this Society has arrived at its destined preponderance, it will be remembered that a small, dedicated group of architects blazed the trail that made it possible. No list of them will be complete without the name of Thurston Munson.

M. C.
Corby-Lewis Apartments, by Alfonso Alvarez F.A.R.A.

New Branch of Ocean County National Bank — Frederick W. Bohmeyer ARA-AIA

WCCO T.V. Minneapolis, Minn. Liebenberg, Kaplan, Glotter and Associates.

The Basketball Hall of Fame by Munson & Mallis A.R.

Fred Raeuber's St. Mary's Home for the Aged, Manitowoc, Wisconsin

Mt. Olivet Baptist Church, Richmond, Virginia, by Henry Livas, ARA-AIA
R.A. Across America was not planned as a presentation of dramatic buildings. Five national, and an uncounted number of regional magazines already serve this purpose and in a manner that exceeds the facilities available to us. Here, we hope to do with pictures what we try elsewhere to do with words. It is a pictorial greeting across America from one architect to another. We welcome with equal enthusiasm the minor work of the village tyro or the major work of an urban Gargantua. We recognize that the difference of impact more often represents the difference of clients than the difference of ability and, further, it would be contrary to the basic philosophy of the Society of American Registered Architects for one architect to sit in public judgment of another.

It is not by intent that several issues have contained the names of the same contributors. A few people have assumed the responsibility for making a success of this magazine, which includes the contribution of pictorial work as well as written. It is their hope, as it is ours, that members across the country will send us a variety of photographs of the work they prefer. In this manner only can we manifest the democratic intent of these pages.
THE BUSINESS OF ARCHITECTURE

Jack Liebenberg needs no introduction to the readers of The American Registered Architect. He is a vice president of the Society and has been particularly active in liaison between the Society and other professional entities. At the 1953 convention he presented a paper on “The Business of Architecture.” Its logic and validity made it one of the more talked about presentations of that gathering. We feel that it merits presentation in this magazine and to reconcile its length with our editorial policy of brevity we are, with Jack’s help, dividing it into a series of articles, one of which will appear in each of the next few issues.

— J. J. Liebenberg

ARCHITECTS throughout the United States have discovered that this is a period of revaluation of their profession in relation to modern society and the business world as well. Up to a few years ago many of us were prone to proceed on the basis that first we were artists and incidentally we were dealing in the field of business. This quotient has changed. In fact, it has changed so drastically that many firms have sought security by specializing in definite and limited fields of architecture.

The demands, however, of their clients have been such that new skills are necessary, and business judgment and acumen have become essential.

We must, therefore, first put our own profession on a business like basis. We cannot, and must not, risk years of training and experience on uneconomic adventures and casual arrangements. A client, and a good one, respects an architect who systematically lays out before him a reasonably well prepared contract. He knows from this example that the architect will also care for his client’s interests in his dealings with contractors and builders of the work he designed for his client.

Adequate contract documents protect not only the Architect, but also the Owner. They inform the Owner and the public as to the limits and extent of his commitment. In addition, the public becomes informed of the value of an architect’s services when his duties are spelled out in the contract.

Oftentimes an Owner’s vague ideas can cost an architect many hours of unproductive effort that in the end lead to heartaches and lawsuits. The very nature of architect and client relationship makes necessary definite contractual arrangements.

The type of agreement that is necessary has been worked out over the years by such organizations as the A.I.A. and recently by our own A.R.A. These copies can be obtained from our Recorder, Mr. Chester Stark, at a nominal sum. Nevertheless, these forms are not fool-proof because changes are being made from time to time to suit special conditions, and each project will by its very nature require special considerations to be added or changed in the contract form.

Phase I. LEGAL RESPONSIBILITIES OF ARCHITECT TO CLIENT AND RESPONSIBILITIES OF CLIENT TO ARCHITECT

A. Contractual relations —

As to fees — the contract should contain the following:

1. Fixed percentage of construction cost.
   Definitions of cost, i.e., what work is included in "cost"
2. or, a fixed fee — a sum usually based on a percentage of preliminary estimate of construction cost.
   a. What disposition is to be made of extra work performed by architect, rate or other arrangement.
   b. Arrangement for extra reimbursable expense — definition of same.
3. or, hourly rate, plus reimbursable items as defined above with definite provisions as to principal’s time charge and drafting time, room charge. Consultant’s fees should also be arranged for plus reimbursable expense.
4. or, a combination of (2) and (3) with a maximum fee as defined in (2). This is coming into vogue more frequently on large projects.
   a. We should spell out a detailed enumeration of Architect’s services, scope and limitations —
   1. Schematic design phase
   2. Design phase
   3. Construction document development phase
   4. Construction phase, administration of the construction phase.
   b. Definition of reimbursable items
      1. Extra work by the Architect because of changes and additions ordered by the Owner after plans and specs have been approved by the Owner.
      2. Any special analysis ordered by Owner.
      3. Reimbursable expense includes:
         a. Transportation and living of principals and employees when traveling.
         b. Long distance calls, telegrams.
         c. Reproduction of extra plans and specifications beyond number of sets called for in contract.
         d. Salaries of Clerk of the Works when authorized by Owner.
         e. Special perspectives and models used by Owner for promotional purposes.
         f. Fees to special consultants, other than mechanical when authorized by Owner.
         g. If project is delayed through no fault of Architect beyond a reasonable time, an increase in Architect’s expenses on account thereof is in order.
         h. Expense of Architect on account of delayed cause of fire or other acts of Nature.

B. Project Cost Definition —

1. All of the cost of work including Contractor’s profits and overhead designed and/or supervised by the Architect is the Basic Construction Cost.
2. If project does not proceed when Basic Construction Cost
is lowest bids received.

3. If no bids have been received
Basic Construction Cost is the
reasonable estimate previously
prepared by the Architect.

4. Owner shall pay Architect his
basic fee on materials incorpo-
rated by the Owner into the
project based at current mar-
ket costs.

5. If final costs exceed preliminary
estimated cost Architect shall
notify Owner in writing of ex-
cess and receive written approv-
al of increase in Architect's fee
because of it.

6. Architect has no control over
final costs of labor, material,
and unusual conditions of
market costs. Therefore the Owner
cannot require any guarantee of
Architect's preliminary esti-
mates.

C. Owner's Responsibilities —
1. To furnish all necessary certi-
fied surveys, soil borings, legal
descriptions of site, restrictions
and easements, deed restrictions,
zoning requirements, elevations
of building sites, contours of land,
location of existing buildings,
sewers, water supply, locations,
utility line locations.

2. If Architect requires special soil
tests, Owner shall pay for same.

3. Auditing of Contractor's ac-
counts of contract provides for
time and material contract.

4. If an authorized representative
deals with the Architect, such
instructions should be in writ-
ing.

5. The Owner should examine
Architect's progress drawings
from time to time and approve
or disapprove schematic work
for Architect's guidance.

6. No order or instructions shall
be given to the contractors
without using Architect's guid-
ance and written instructions in
connection therewith.

D. Architect's Payments —
1. 5% of the basic fee shall be
paid as a retainer fee upon
signing of agreement.

2. Other payments due on the 1st
of each month proportionate
to service performed to various
stages:
   a. Schematic stage up to 15%.
   b. Design development stage
      up to 35%.
   c. Completion of plans and spec
      up to 75%.
   d. Completion of construction
      phase 100%.

3. Payments for extra services and
reimbursable expense on a
monthly basis.

4. If any portion or all of the work
is abandoned or suspended, the
Architect is to be paid for his
services performed on account
of it, prior to receipt of written
notice from the Owner of the
abandonment or suspension.
Reimbursement shall also be paid.

E. Ownership of Plans and Specifi-
cations —
Availability of Architect's records.
All drawing specifications, corre-
spendence in connection there-
with, reports, investigations, are
the property of the Architect and
are not to be used by the Owner
for other projects unless previ-
ously agreed to by the Architect
in writing. The Owner, how-
ever, shall have access to these
as they pertain to the project at
hand. Copies of correspondence,
reports and investigations shall
be made available to the Owner.

F. Abandonment or Termination of
Contract —
Either party may terminate the con-
tract after 7 days' written notice
should the other party fail to
substantially perform his obliga-
tions under the contract. If the
Architect is prevented from
performing his services through
no fault of his own, he shall be
paid in full for services rendered
up to the date of termination,
including expenses, etc.

G. Assignments and Successors —
The usual clauses as to assign-
ment of interest of either Owner
or Architect is subject to approv-
al by the Owner and Architect
respectively.

H. Arbitration Clause.
I. Number of sets of blue prints
and specs, and approvals re-
quired at stages:
   a. A reasonable number of prelimi-
      nary studies shall be prepared
      for final approval schematically
      by Owner in writing.
   b. Contract shall state number of
      sets required for bidding pur-
      poses.
   c. Contract shall state number of
      sets required for construction
      phase.
   d. Cost of extra sets shall be spelled
      out as to who pays, and amount.

It would be desirable if the Archi-
tect's contract contained a retainer fee
payable at the time the contract is
consummated. This could provide a min-
imum fee to cover preliminary discus-
sions, preliminary programming, inves-
tigation of site, project feasibility, eco-

demic feasibility and probability of suc-

cessful financing.

We need a businesslike approach to
our profession. If a client is just shop-
ing for free information, we will soon
recognize this, if he refuses to enter into
such a retainer arrangement. It is then
best to concentrate our efforts on more
profitable ventures with other clients.
In short, we must not be timid about
presenting a contract form to our client
before services reach final consumma-
tion stage. Our contract must clearly
state the Architect's duties and the
responsibilities of both client and Archi-
tect. Arrangements for payment on ac-
count at definite periods is a must. If
possible, an approximate preliminary

cost of construction upon which a fee,
whether percentage or other arrange-
ment, can be based would be a desirable
statement in the contract. This can be
modified when final contract costs are
available. A cost-plus-fixed-fee is prov-
ing attractive on larger projects. No
Architect can afford to continue in prac-
tice without assistance from his cost ac-
countant and his lawyer. From time to
time their advice can prevent serious
monetary losses.

There are other considerations under
the heading of Legal Responsibility of
the Architect to his client.

(a) The old theory of fiduciary ca-
pacity in which the Architect bases his
relationship to his client to that of law-

yer, doctor or dentist is fast losing status
in the courts, especially where misun-
derstandings have crept into this rela-
tionship. More and more Architects are
being included in malpractice cases. To
this end we are often included in suits
for errors in design, remote accidents
involving the public, years after the
building has been completed and ac-
cepted by the Owner.

The American Registered Archi-
tect, the A.R.A. magazine, carried an article
by the writer which calls this matter
more fully to our attention. From time
to time we expect to bring typical cases
to our memberships' attention. Errors
and Omissions insurance is a must for
every Architect.

Continued
in next
magazine

PARDON US!

Joe Cool, P. E. of Underdonk &
Lathrop, author of "Plastic Design" in
our last magazine, suggests that our
Ps and Qs be better minded. It seems
that a T was used instead of a W in
the last paragraph of his article. Sounds
unimportant but it isn't necessarily so.
It so happens that it changed the word
"now" into "not" which completely re-
versed the meaning of much of the en-
tire article. With Joe's help we thus
learn the importance of a single letter.

Ed.
The Executive Board winds up 1963 at the Los Angeles Ambassador

Things get interesting.

Even in Boston it's Ladies' Man McCoy


Fred Ranuber proves that everyone loves a treasurer.

Greg snaps John Lloyd Wright at his Del Mar, California Home

The California Council gets off the ground
It was not until T. Munson handed me the gavel at the Awards Banquet in Chicago that I completely realized the responsibility I had assumed. I think it was at that time that Mrs. Samuelson first sensed the fact that this was not an election to some local organization, but that with the receiving of this token of office I was responsible to thousands of men spread across the entire nation. I then realized what my predecessors had faced. It is an honor to make one feel humble but I am determined to do no less a job than they.

The many things that were started before will be carried toward their logical conclusions and I wish the best for the assistance of those associates who were responsible for their starting. Committees will, I expect, continue to show the same progress as last year. I am appreciative of my predecessor at his last meeting, decided to create the Committee on Communications, which means that Hal Stonebraker will continue to work in the interest of the Society. The Architectural Register is now in operation and will control the Society’s magazine.

The insurance program is an actuality and Bill Frampton continues to do his back-breaking job in the preparation of forms and standards. John Mullins has a wonderful start in tying the artists and craftsmen into our concept of architecture. One cannot be in the company of Don Marshall without being infused with his enthusiasm for the 1964 convention. Because of the demands of my new office, I will probably look for someone to take over the Public Relations Committee, and although Walter Simon and Jack Liebenberg have been elected to more demanding offices I hope they will feel able to continue on with the Membership and Interprofession committees, respectively.

After things had quieted down in Los Angeles, Wilfred Gregson, T. Munson and I had dinner. We talked far into the evening on the accomplishments and the hopes of A.R.A., and although there may be a difference in method there is no difference between my objectives and those of these men who have come before me. Every architect in America must come to know us as friends. In certain areas there is a residual feeling that we are in opposition to other professional groups, that we are a splinter group or composed of dissidents. This must disappear. It must become apparent that our opposition is only to those who stain the profession of architecture through avarice and resentment. Even as Greg and T. worked toward this objective, so shall I. This may be the year of its accomplishment.

The correspondence starting to come into my office already assumes a national character. From all over the country come new problems and the resolution of old ones. The current problems of California and Massachusetts, as different as their geography, are nevertheless parts of a single responsibility. The need for a unifying organization, so necessary at the time Greg started A.R.A., is still apparent. There is much work to be done. With your help it will get done. Only thus can I express my appreciation for the honor you have extended me.

John R. Hellman, F.A.R.A.

Connecticut, Maine, Massachusetts, New Hampshire, Vermont, Rhode Island.

Having struggled through the early formative years of A.R.A., it is heart-warming to see the progress that has been going on in the Society, particularly the establishment of The American Registered Architect. This magazine, devoted exclusively to the affairs of the architect, the intimate and bothersome details of his business, should be the means of bringing us together in a harmony which has long been missing in a profession sadly lacking in cohesive leadership.

Connecticut membership has grown to a point where the formation of a state council may be accomplished in 1964. The Massachusetts Council had a meeting on December 7th, and it was a pleasant step forward to welcome the first of our new associate members. We feel this is a further sign of interest and growth of the Society.

The Massachusetts Council is working well into most nights to defeat recommendations by the Board of Registration for the further restriction of architectural freedom. Thanks to our intervention, the hearing on December 16 was well attended by architects who would not have otherwise known of the imminent danger. It was heartening to see and hear architects of long standing, such as Chester Wright, George Kelley, and others request clarification of these measures. The Society is also indebted to the Professional Engineers Society for sending Francis Harvey down to add its voice. As a result of this awakened interest, the Board agreed that all state architects should be made aware of the proposed rules and would permit written comments and objections to the more obnoxious portions. There will then be another hearing to determine the length to which we in the profession are willing to be harassed in our attempt to make a living. Members of other state organizations, non-members, and independents have expressed their appreciation to A.R.A. for its timely intervention in procedures which could have made every architect subservient to the Board of Registration.

R. A. Thoenig, F.A.R.A.

Delaware, New Jersey, New York.

Construction has been slowed but little with the coming of the winter. New York buildings seem to be going up overnight but to the relief of the citizens much of the noise of the riveter has disappeared, thanks to the welder’s torch. A year ago there were hopeful signs that our metropolitan buildings were becoming cooperative in the manner of plaza space for urbanites. This commendable direction is taking a beating at the hands of the assessors who are attempting to penalize the Seagram’s Building for its consideration of these people. It is to be hoped that the courts will be as influenced by public welfare as by municipal economics.
REGION THREE

William Frampton, F.A.R.A.
District of Columbia, Maryland, Pennsylvania, Virginia, West Virginia.

For some reason it seems difficult to write the three or four paragraphs which normally constitute the regent's report. I suppose most of us are looking for news of dramatic interest and fail to understand that the everyday happenings among the architects of a region are interesting to those in other parts of the country, and so although I may say that little has happened in Region Three there are undoubtedly a number of things about which I could write. I would appreciate if other architects in this region would send me any bits of information that they feel would be of interest to readers of The American Registered Architect.

PUBLIC NOTICE

public notice to the profession of architecture in its entirety and specifically in A.R.A. This will be further discussed at our meeting in Gainesville in January. We are all convinced that we need nothing more than the proper articulation to make the architects in this area join with us.

Building activities of Florida still appear to be on the decline. There are, however, a few exceptions, noticeably in the Fort Lauderdale and Winter Park area. Most of us are confident that this is but a reflection of the normal Floridian cycle.

REGION SIX

Chester Starke, F.A.R.A.
Illinois, Minnesota, North Dakota, South Dakota, Wisconsin.

The election for the new regent for region Six has been completed by mail ballot, in accordance with our bylaws. I was very pleased at the response of almost 100% of the members and as a result I am sure the membership elected a good leader. He is Roy D. Murphy, located in the university town of Urbana, Illinois. Post Office Box 90. He does business on a nation-wide scale, and because of this flies his own plane. Through this election we were made aware that most of our members are more than willing to do anything they can to further the work of A.R.A.

REGION SEVEN

Spencer Warwick, A.R.A.
Alabama, Arkansas, Louisiana, Mississippi, Tennessee.

The first Executive Board meeting of 1963 was held in this region at the Claridge Hotel in Memphis. It now seems that the first meeting of 1964 will also be held in the same region, but this time in New Orleans at the Royal Orleans Hotel. The date has not been set because of the proximity of the Mardi Gras. As soon as the date has been finalized I will try to let all members in the area know so that they may, if they so desire, attend. In many places across the country, and in particular in California and Massachusetts, the Executive Board meetings have been well attended by architects of the area and to the mutual advantage of everyone concerned. I hope that all architect members of A.R.A. will consider this an invitation to meet with the men whose administration of the Society of American Registered Architects is rapidly becoming administration of architectural things across the country.

REGION EIGHT

Hurst John, F.A.R.A.
Iowa, Kansas, Missouri, Nebraska, Oklahoma.

(It was good to say hello to Hurst again in Los Angeles. We haven't been informed of the regency changes which we understand were consummated in this area. Failing a report, we have again borrowed from Hal Stonebraker's correspondence. Editor).

The Kansas Council held a meeting on December 14 and elected the following as its 1964 officers: President Herbert Berger, A.R.A. of Wichita, Vice President Fred Buchner, A.R.A. of Wichita, Recorder John Kropp, A.R.A., also of Wichita, and Treasurer Billy Gene Asby, A.R.A. of Kansas City.

REGION FOUR

Robert Stickley, F.A.R.A.
Indiana, Kentucky, Michigan, Ohio.

The newly-elected president of the Ohio Council, Harry A. Sharpe, F.A.R.A., has called a meeting for the state council to be held early in January. Mr. Sharpe is outlining a vigorous new program for the Ohio Council to be followed in 1964.

The Ohio Council welcomes to membership Neal F. Burkett, A.R.A. from Lakewood, Ohio. Neal is an individual practitioner with a busy, growing practice but he intends to devote time and effort to A.R.A. One of his quotes is very appropriate: "I sincerely believe the steady growth, in spite of early public relations obstacles, is witness to the founder's vision of a professional need for this organization devoted to total unity of the profession and public service."

The forming of state councils in Area 4 is slow due to perhaps the reluctance of individuals to step forward and be counted. If a few of those who are content to remain in the sidelines and wish A.R.A. well would assert their efforts, by calling up their A.R.A. neighbors and working out an organizational program, a great deal of progress in this area would surely follow.

Encouraging signs from Michigan are now developing that would indicate the possibility of a state council in that state soon. If you wish the names and addresses of your A.R.A. neighbors please write to the regent.

One item of legislation of great interest to architects in this region was the $250 million bond issue in the state of Ohio for the building and expansion of higher educational facilities. We hope A.R.A. men in all areas of the state will take advantage of this opportunity since all of the monies appropriated are for planning and building purposes.

REGION FIVE

Howard Fiedler, F.A.R.A.
Florida, Georgia, North Carolina, South Carolina.

Five members of the board of directors met in Orlando in October. A variety of things were discussed, among them, of course, were the usual suggestions of ways and means to interest members in the advantages of our Society. We also explored a variety of programs that could be devised to bring
Ted Samuelson, A.R.A. National President, Chester Stark, National Recorder and Robert Brown, National Treasurer, attended the luncheon meeting and spoke of the extensive programs that are on the Society's agenda for 1964. Among the 28 architects who attended were invited members of the Missouri side of Kansas City. State programs of professional interest were outlined by retiring president Sylvester Wendel, which included the first break-through of state prosecution of illegal practice in Kansas. A council letter is being mailed to every architect in the state explaining the council action that brought this about.

REGION NINE
Arthur Schreiber, A.R.A.
Arizona, New Mexico, Texas.

The topic of discussion at the last several meetings of the A.R.A. chapter of Arizona was "The future of the architectural profession." The discussion stemmed from the many articles and information written and debated about the last several years, and particularly, the series of editorials by Jan C. Rowan, A.I.A., Editor of Progressive Architecture.

To sum up the consensus of opinion of this Chapter as well as a feeling that appears in the Rowan editorials, it appears that there is complete agreement on the fact that the only thing that remains constant is change itself. In this regard we have adopted the theory that "if a man wants to change his circumstances and is not willing to change himself he is doomed to a life of frustration." We, in Arizona, strongly believe and are following the principle of changing our practices and ethics to more adapt ourselves to the changing times. We are in process of preparing a new concept of an organization which will encompass new principles of practice, individually and jointly with our fellow architects. We will forward this to you at a later date.

At our last meeting we discussed the possibility of financing and constructing one of the buildings for Showcase National Corp., the library and information center presented at the last meeting in Los Angeles. We strongly feel that if other councils could present a program to this society it would prove to be a very profitable lease-back arrangement which would accrue the needed funds which A.R.A. so badly needs.

REGION TEN
Walter Simon, F.A.R.A.
Colorado, Montana, Utah, Wyoming.

A meeting of A.R.A. members in Denver was held the latter part of November, at which time Don Marshall made a report on the Los Angeles Executive Board meeting and also reported on the coming convention. Finding it somewhat difficult to get members out for evening meetings, we are trying breakfast meetings and I feel that they will be quite successful. We are gradually adding a few members and I received some very complimentary remarks regarding the last A.R.A. magazine. I sincerely hope that from here on out we will have an application form in each issue as we have had before. I feel that the American Registered Architect, as a publication, is outstanding and that it will produce members.

Conditions in Region Ten are good but not as active as we would like to have it. Everyone is looking to a prosperous 1964.

REGION ELEVEN
R. D. Messano
California, Hawaii, Nevada, Guam.

Activities on the West Coast slowed down considerably because of the holiday season, but we are looking for a good attendance at our next meeting scheduled for January 7 at 6546 Hollywood Boulevard, Los Angeles 28, California. Moore and Oliva are doing a wonderful job up in the northern part of the state, and Acosta is doing very well in the San Diego area, and we here in Hollywood area are pushing our organization hard. We are working on the Governor to appoint an A.R.A. member to the State Board of Architectural Examiners, which we are entitled to have due to our growing membership.

Of the $4 billion public works program now in effect, some of our members are planning on joint ventures for some of this work, and we suggest other councils do the same. We also want to remind you of the educational bill, which is now in effect.

REGION TWELVE
L. E. McCoy, F.A.R.A.

Although we have had no A.R.A. meetings since the last issue of the magazine, the writer did attend an A.I.A. meeting as a guest of honor. I want all my friends, and particularly M. O. Foss, to recognize the rarity of this tribute and to do me proper honor in the future. I attended this meeting with Bob Durham, the Northwest Regional Director of the A.I.A. It looks as though this is one of the few parts of the country where the architects have enough sense to realize that the A.I.A. and A.R.A. are but different roads to the same goal and are, in fact, close enough together so that any architect so inclined may use both. While A.R.A. is not strong in this area it is rapidly becoming better known.

Mrs. McCoy and I were surprised by a group of architect friends on November 30. The occasion was our 45th wedding anniversary. It was a dinner and handled so cleverly that we had not the slightest idea of its planning. May we take this means to express our deepest appreciation.

The City of Vancouver, Washington passed the necessary bonding for a new city hall, recreational center and a new fire station. The total, in excess of $2,000,000, should be of interest to architects in this area.

From the office of the Recorder

We spent some time in Overland Park with Hal Stonebraker. It has become our responsibility to move the files and other pertinent information to the new Chicago address. It is easy to understand why Hal was so glad to relinquish this office after two years of servitude, and in the same vein I do appreciate the fact that the past president established a Committee of Com-
communication with Hal as chairman. This means that the many explanatory letters that emanated from his office will continue to help tie the organization together.

I have already been made aware of what should constitute a Recorder’s report, but due to the mechanics of magazine publication my first report must be written before I am even in office, and so I will have to ask the members across the country to bear with me until the next issue when I will have had an opportunity to better evaluate the items this report should contain.

I look forward with sincerity to keeping all members acquainted with the activities of this office. You may be sure that we will continue to represent you in any manner available to us. We will welcome your correspondence.

Chester Stark, F.A.R.A.

From the Office of the Treasurer

The election of the President, Recorder and Treasurer from one area was done. I believe, to test the efficacy of a close geographical tie between the three offices. Both T. Munson and Hal Stonebraker have complained that the distance detracts from the efficiency of both their offices. It seems, therefore, that the Chicago area is to be the testing ground of a new concept. I have no doubt but what Ted, Chester and I will be able to set up an efficient and smooth-running system.

It will be some weeks yet before I receive the data from Fred Rauber necessary to make an evaluation of A.R.A. finances, but there is no reason why the next magazine should not contain a summary of our fiscal conditions.

Income from dues has been substantially supplemented by convention receipts for the past three years. It is the determination of the new convention committee that their contributions this year will be even more generous. The Architectural Register has been formed and partially paid for, and even though the magazine was started on advances from certain of the members it is now in the hands of a publishing company and under a contract, which cannot result in losses to the Society.

Robert E. Brown, A.R.A.

Reports from Committees

Communications

First, let me express my thanks for your tolerance in your many inquiries directed to the Recorder. My two years as National Recorder have been rewarding. I am sure that Chester Stark, my successor, will equally find new friends in fulfilling his office and duties.

President-elect Samuelson appointed this officer as Regent at Large for the Society and reappointed him chairman of the Committee on Communications to correlate continuing correspondence of programs now in effect.

These appointments were accepted because of the necessity to continue programs already started.

So it will be my continuing privilege to direct suggestions and requests again to proper channels. Membership or matters relating to membership will be directed to Architect Chester Stark, National Recorder, 146 Greenwood, Glenview, Illinois. Committee programs and inquiries will come to this office, as will all matters pertaining to council organization, NCARB problems, general inquiries, etc., for answer.

As retiring President Munson so aptly states in a recent letter to me, “you and I will continue ’serving our sentences’ in Society affairs but in different categories.” He is, of course, referring to his continued editing of our national magazine, and to my continued service of keeping in touch with correspondence; neither matter can be dropped without dire injury to the Society. We agree to continue until successors can be properly coached to relieve these posts.

Hal Stonebraker, F.A.R.A.

Convention

On the way to the Los Angeles meeting I stopped off at Las Vegas to discuss convention plans with the Flamingo Hotel. There is no doubt in my mind that this inn plans to go all out in making the A.R.A. convention October 7-11 an exciting one. Entertainment, cocktails and a variety of other inducements are to be ours for free. It is also obvious that the Flamingo Hotel will provide a background for our activities superior to any we have yet experienced. Already we are getting interested correspondence from potential exhibitors. Each year our convention has become bigger and better and I am convinced that this year will be another big step ahead.

Don Marshall

Insurance

It begins to appear that our innovation in extending the advantages of A.R.A. insurance through the architect’s own agent is bearing fruit. Evidently it seems much easier for an architectural firm to continue to deal with representatives who have already proven themselves. In the last issue we mentioned the coverage and economy afforded in the Society’s program. The number of inquiries from people outside of A.R.A. seems to suggest that they, too, are surprised by its advantages. However, by our contractual arrangement only A.R.A. members are eligible. To repeat, A.R.A. insurance covers group life insurance, group disability insurance, major medical, accident insurance, and professional liability (errors and omissions), and any inquiries can be directed directly or through your agent to Mr. Don Walers, A.R.A. Insurance Administrator, Marsh and McLennan, Inc., 1010 Citizens and Southern Bank Building, Atlanta 3, Georgia.

Wilfred J. Gregson, F.A.R.A.

Forms and Standards

I was unable to make the Executive Board meeting in Los Angeles but was gratified to receive from those assembled there a letter commending the work on forms and standards. The preparation of documents that will apply to every state is a slow, laborious thing demanding the criticism of archi-
Public Relations

One hears almost too much about the "creation of an image." It is not the desire of A.R.A. to project anything but itself. We are confident that we represent a necessary attribute to the architectural profession. We believe that we supplement existing efforts for the establishment of a healthy trail to this objective. If the facts which give evidence of all this can be presented to every American architect we have then consummated our effort in the direction of public relations. We believe this magazine will serve that purpose.

Ted Samuelson, F.A.R.A.

Interprofession

Several areas across the country are establishing regional registration. The latest to come to our attention is New England. Here it is hoped that the six states will eventually have a common examination and any successful applicant in one state will be eligible for registration in the other five. This has already been established along the west coast under the name of the Western Conference. It is the hope of A.R.A. that this is a step toward national registration and the eventual elimination of the geographic boundaries in the practice of architecture. It is an insult to intelligence to assume that a competent architect living in one state is incapable of designing a building in another. It is equally intolerable that a reputable citizen is made a criminal by the same topographical accident.

J. J. Liebenberg, F.A.R.A.

Arts and Crafts

It is the hope and aim of this committee that "Arts and Crafts in Architecture" can again be a vital part of the 1963 convention program. All our efforts are being directed to this goal.

Your chairman addressed the members and friends of the Roberson Memorial Art Center at Binghamton, with some emphasis on the architect as the controlling factor. I also stressed the use of native crafts as accent points adjacent to our buildings, particularly in urban renewal development projects where open spaces around buildings become so important. Binghamton had just had their urban renewal program approved the previous week.

I think this is an important phase of the total picture since the architect is surely the best equipped to study the project as a whole. Incidental pieces can strengthen the buildings as well as contribute to the continuity of lines, and improve the relationship of space and structures themselves. The paper and its ideas were well received.

John F. Mullins, F.A.R.A.

Membership

Again there seems very little to say on membership except that we are delighted with the continuing flood of applications. There is little that a committee can specifically do but it begins to appear that there is little that we need to do. The magazine and the services we are performing for architects across the country are effectively telling their story.

Walter Simon, F.A.R.A.

A REMINDER

THESE ARE THE MANUFACTURERS WHOSE EXHIBITS MADE OUR 1963 CONVENTION A SUCCESS

- Aaron Carlson Co.
- Air Thrust Co.
- American Elumin Co.
- American Air Filter Co.
- Armstrong Cork Co.
- Azrock Floor Products
- Boliardi Tile Mfg. Corp.
- Brunswick Corporation
- Burns & Russell Co.
- Philip Carey Mfg. Co.
- Cutler Metal Products Co.
- Decatur Iron & Steel Co.
- General Erie Corporation
- Joseph Goder, Inc.
- Hager Hinge Co.
- Hebron Brick Co.
- Johnson Rubber Co.
- Jones & Brown Co.
- Koolshade Corporation
- LCN Closers
- Marnet Corporation
- Material Service Corp.
- W. R. Meadows
- Mosaic Tile Company
- O’Neill Wyman Co.
- Paragon Electric Co., Inc.
- Powars Regulator Co.
- Republic Steel Corp.
- Russell & Erwin Div.
- Sargent & Company
- Schlae Lock Co.
- Schulmerich Cartillons
- Sisco, Inc. (Stairbuilders)
- Stanley Works
- Steelcraft Mfg. Co.
- Steiner Co.
- Troy Laundry Machinery
- Trussбил Division of Siems
- Universal Rundle
- Upco Company
- I. T. Verdin Co.
- Vistron Corporation
- Wheeling Tile Co.
- Williams Seals & Gaskets

TWENTY-THREE
I read with interest your article The Chicago Debate and concluded it was carefully edited and boastful. You refer to your A.R.A. panelists kindly and with respect. I note no reference to Phil Will’s F.A.I.A. or his serving as an outstanding president of a much honored society A.I.A. He had to make reference to it, off the cuff, in your article. I have been a member of A.I.A. for twenty years and fully appreciate the high standards required to be a member and to retain your membership. I know of hundreds of members of A.I.A. like myself who have no regrets or wishful thinking on the matter of the high quality and standards set by A.I.A.

F.A.I.A. is based upon tenure of membership or years of practice but F.A.I.A. is a rare privilege granted to a few who have sought or have been elected to receive same. This as you probably know is no easy matter! However, I can readily see that we need both organizations — one without hurdles and one with. Each can choose as best befits his ambition or ideals and surely both to help guide man to respect one another and necessarily discipline for all.

Sincerely yours,
Don Hersey, A.I.A.

Dear Mr. Hershey:

Your letter referring to the Chicago debate was of considerable interest to me. It is very possible that our belief in our own philosophies has permeated the article to which you referred. If this is so I must assume the responsibility. However, the failure to designate Architect Phil Will as a Fellow of the Institute was an error on the part of the printer. This was equally true of Mr. Lowenfish of New York who is also a member of A.I.A. Reference was made at the introduction of that A.R.A. Tribune that the current letters were all by A.I.A. men. Your criticism was valid but I believe our excuse is no less so.

You will find few, if any, members of the Society of American Registered Architects who will contradict your admiration for the Institute and its century of accomplishments. Such criticism as emanates from this society is directed toward small and usually clique-controlled groups across the country who use their membership in a manner not intended by the parent organization. I believe that the sincere members of the Institute are convinced that they can call on us for any assistance which may be to the good of the profession. I was particularly pleased at your reference to the need for two societies and, as you expressed it, one without hurdles and one with. You additionally refer to the fact that each can choose as best befits his ambition or ideals. But may I add that it is the hope of our society that many architects will decide to join both.

Your letter and its obvious honesty was greatly appreciated.

Ed.

I wish to extend my compliments to you on your editorial policy, it shows real backbone to be unafraid of publishing adverse criticism. Such a policy encourages self-evaluation and improvement.

Although I feel that the A.I.A. has many notable accomplishments achieved over the years, they have a few significant weaknesses that are in need of spotlighting in an effort to correct them. Paramount is a “bigger than thou” attitude. Too frequently, individual members hold to the belief that by simply being a member of such a group, they are on a pedestal above their fellow architects. Today we have little room for hypocrisy or bigotry in our society in any form.

Those who feel that they can add prestige to themselves by merely suffusing the letters A.I.A. to their name are mistaken. For if they do not give the organization their full support and attempt to live up to their ideals, their own actions tend to degrade the name of the organization.

Other “members” frequently use the emblem of the A.I.A. as a shield, while outwardly professing the high ideals of their organization they conduct borderline ethics with little or no effective censure. Noble standards are to be commended but if proper and effective action is not taken against infractions within the group, the proper public image is soon lost.

The goals of both the A.R.A. and the A.I.A. are certainly commendable. All registered architects should belong to a professional organization to lend their support to the architectural profession as a whole, to promote a strong public image. This image must be a proper one however and to insure this there must be an effective means of enforcing unethical members.

It is my desire that each group will learn from the other and may someday unite to form a single organization representing all registered architects.

Floyd L. Cranmer, Jr., Cherry Hill, New Jersey

LETTERS ABOUT THE CURRENT MASSACHUSETTS CONTROVERSY

Thank you for your dissemination of information on the rules and regulations proposed by the Registration Board. Your organization’s alerting architects of this very unhappy situation is a great service to us all.

I attended yesterday’s hearing and was appalled at the Board’s apparent refusal to consider adverse criticism of their proposals.

Please send me an application for membership in the A.R.A. together with information as to how I can best help support A.R.A.’s position on this very vital matter.

Name withheld by request

I wish to register myself as opposed to the Regulations proposed by the Board of Registration of Architects.

If the board intends in the future to register only such architects as will agree willingly to follow these regulations the profession will benefit.

If not, these regulations will not be capable of enforcement. For instance 7-18 reads “An architect shall not be knowingly untruthful, deceptive or misleading in any professional report, testimony or other statement.

Such a rule of law cannot be enforced anywhere in any governmental agency. The same is true of most of the proposed rules.

Many of the rules are ill-conceived. Imagine bringing a fellow-architect before the Board for having written an article on architecture for a magazine.

All can be said in one sentence, “Every architect shall be shifflful, honorable, fair, generous, truthful and conscientious,” period, and where does a law requiring this get us?

Very truly yours, Wm. Roger Greeley, Boston, Mass.

E. H. McCulloch, A.H.C., President — A.S.A.H.C.
This is the site of this year’s convention. If but half the promises are fulfilled it will be a series of fun-filled days. We do expect to get considerable work done but a memory of Las Vegas suggests that some of the day and all of the night will be filled with memory-making moments.

Everything will be done to make it easy for you. Don Marshall of Denver is running the show, and promises something new and exciting in the exhibition rooms. The usual wandering from booth to booth will be pleasantly punctuated with oases, so the wares of America’s manufacturers will be presented in surprising comfort. Even the business meetings will be comfortable, reflecting as they are sure to the decor and the services available in this famous hostelry. Entertainment is international and constant. Almost everyone in America knows that the cost of staying in Las Vegas is remarkably low. Some will bring their expenses up to average through potentials legally restricted to the state of Nevada, but that is their prerogative.

The Flamingo’s rooms are tops. The restaurants are “out of this world” and the swimming pools are delightfully garnished. The desert nights are cool and beautiful. Downtown is a bazaar and The Strip is something that can be seen nowhere else in the world. It is a five-mile string of glass and neon jewels, set in the sands of the Mojave, and dedicated to frivolity, fantasy and friendliness.

I hope we make this sound attractive for we surely plan that the 1964 convention shall top them all. And we’ve made it easy to remember the date. The month is October and the dates are 7 to 11. Does that ring a bell?

1964 CONVENTION
LAS VEGAS, NEVADA
The Society of American Registered Architects is the only national professional association open to anyone who is registered or certified as an architect in any of the United States. Each member benefits equally from the increasing number of ancillary services established by the society. Membership dues are Fifteen Dollars per year. A check to this amount made out to A.R.A. should accompany your application.

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