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American Registered Architect is published quarterly by the Walsh Publishing
Corporation, 150 Causeway St., Boston 14, Mass., Capital 7-6612. It serves the
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A PROPOS OF CONVENTIONS

RECENTLY a few of us gathered in Boston to discuss a variety of A.R.A. problems. Summer being near the talk naturally drifted to the coming convention and then to conventions in general. Predominant was the question: What attracts people to conventions?

The exhibitors welcome an opportunity to present their wares, discuss recent innovations and make preparation for future contacts. Obviously there is no better way to learn of a product than to see it, and particularly in the presence of someone who understands it. So it can be said that the exhibits add their part to the convention’s invitation.

The American cartoonist usually portrays the convention as a continuous round of revelry and indeed any convention without some fun would hardly be worthy of the name. It was our opinion that this attraction is only incidental, for fun is not limited by geography. One important exception is the pleasure of meeting old friends and making new ones, which seemed to lead us into a third aspect. The making of new friends at an A.R.A. convention has added its bit to the prosperity of our members. Associations have been formed, information swapped, and state lines have been rendered less restrictive. Potential ramifications suggest that this could be an important attraction.

There are, of course, the business meetings where the activities of the year are reviewed and the policies of the future established. Too few understand the importance of this phase. This year in particular this will be an item of critical consequence. It could be that we will find an answer to the deterioration of our profession and certainly the answers we think we have will be reviewed and criticized. Nothing could be more important to the average architect, but how to make him realize this? Prophecy suggests that those who will not be with us will be no less articulate should the future introduce the emergencies we anticipate.

It would seem that a certain number would be attracted by educational seminars and talks by competent speakers. Some people like to travel. Some just want to get away from it all and some like conventions period. In fact there are so many reasons that there is no answer...except to cover them all. This we will certainly do but there is still that indeterminate something that makes A.R.A. Conventions different from all others, camaraderie, fellowship, call it what you will. It must be experienced to be believed.
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—WILLIAM ADAMS DELANO
EDITORIAL

It is a peculiarity of semantics that the misuse of three words may decimate the future of our profession. The dictionaries do not intend that “knowledge,” “education” and “schooling” shall be interchangeable but the improper alliance of their connotations sustains the status of too many to permit simple correction. Knowledge, wherein lies both answer and inspiration, is better connoted with ability than with education. Education is the factual part of knowledge and acquired from a lifetime of sources . . . of which schooling is but one. It is the last and least of the triad that registrars most gravely consider.

The reason is not elusive. Ability is an intangible proven only by results. It requires sympathy and sometimes brilliance to recognize undocumented knowledge. It demands equal sympathy and a dedicated persistence to substantiate the educational entirety of a young and sometimes rebellious aspirant, but one needs only the ability to read to evaluate a scholastic transcript. Examination is revealing but examination is occasionally denied.

The motivating forces of today’s architecture are the organic and beautifully contrived compositions of Frank Lloyd Wright, the spartan concepts and structural precision of Mies Van der Rohe, the philosophies and spatial determinations of Le Corbusier and the recent, rhythmic elegance of Edward Durell Stone. These are the architects from whom others take substance. To call them the giants of today’s architecture is redundancy, and yet not one of them had schooling in the manner now prescribed nor, with the exception of Stone, did they have architectural schooling at all. The irony transcends stupidity that neither Wright nor Van der Rohe nor Corbusier would have been permitted to take architectural examinations in many of our states. N-Carb demands suggest the ease with which the world today could have been denied the genius of our great triumvirate.

The educators are not blameless but they are, after all, the salesmen of schooling. It is not strange that they have equated scholastic degree with ability. The bachelor, the master and the doctor are given their respective keys to the Utopian plateau but, save through the loophole of an honorary degree, it is a rare doctor of fine arts who is a fine artist. It is not to blame the professional educator for selling his product nor to refuse respect for erudition but rather to warn of the consequences of forbidding the untutored genius his right to breathe fire into the anemia of academic architecture.

Ability is the basic criterion for registration and of its several facets the virtue of creative imagination is most precious. Creators are not best known for their compliance nor for their scholastic victories. That this is too often forgotten portends ill for architecture. Before the authority vested in our boards and through them the N.C.A.R.B. crystallizes into format, thought should be deep and decisions humble. A venerable profession is at stake. Vexed words may form an explanation but the fact of a fact remains.

Thurston Munson
A VIRTUE of youth is its determination to explore. Years crystallize objectives. Some are good, some are bad, and some are made obsolete by the years that created them. A sacred cow requires time to develop and the patina of years can conceal its imperfections, or worse, its disease. It is fortunate that youth has a questioning nature. Crannies must be searched, false idols toppled and wishful thinking exposed for what it is.

As it is with men, so is it with associations of men.

We are a young society. Across the nation a hundred groups are asking questions that should have been voiced a score of years ago. The "package deal" was young then. The N.C.A.R.B. was beginning, its aspirations were good and it searched only for proper format. Registration boards were forming and could have built a great profession. Architecture had cleansed itself of past incrustations and sought validity in the interpretation of people. The promise of the machine was without limit and the nomadic nature of man could daily name its destination. Education, regretting twenty years of vacuous philosophy, sought liaison with reality. All down the line there was resurgence and the wonders that intelligent planning could have wrought. These imaginations brought?

The package deal, by our failure to recognize its economic validity, threatens our profession. The National Council restraints rather than expedites interstate registration. Our examining boards exceed their intent and therein sap the little strength we have retained. The people too often think the architect an expendable luxury. The machine, misunderstood and rebuffed, now competes with us. Nomads fill the highways and glut the cities that we failed to prepare for them. Education has been little directed toward the mother art and not at all towards its potential contribution to the environment of man.

Could we have done worse?

Many of us think that only determined destruction could have produced so poor a record. . . . We want to know why. There are no apologies for our pessimism, for our exploration includes accusation only so far as blame may help find remedy. Basic, of course, are the competitive overtones of our profession. Aggressive selling is part of the picture. Often it exceeds good taste and occasionally it resorts to defamations of competitors. A moment of reflection determines that this can ultimately spell only self-destruction.

And then we have our self-appointed arbiters. They would shape the architect to their specific and usually limited concept. Today they subscribe to an anemic figure whose impeccable facade is of greater consequence than what it may conceal. Collectively, such architects form groups and elect themselves to their higher echelon using this as their proclamation of superiority.

By such devices have architects themselves guaranteed a threat to the survival of the profession. By such devices have they confused the public image. It is our shame that architects are considered so expendable that they have resorted to law as a guarantee of employment.

From the outside we are harassed by many aspects of economic pressure. Some of these, too, exist because of our vacillation, our hesitance in being counted, our fear of foregoing a fee for a principle, and, of course, our ignorance of the economic forces by which we are threatened. We are even less aware of its weaknesses — one of which is inherent to a word play of ancient vintage —"that the successful man is he who left the country to make enough money to live in the country." A philosophy is here, that could, with proper teaching, better equate happiness, environment and economics. Suggested is the desperate need for public understanding.

Is public education the answer? Certainly we have failed to include the potentials of architecture in public school curricula. The advertised gadget now exceeds habitat in importance. Are we providing examples that prove the validity of our potentials? Is law the answer? Can we thus force ourselves into the lives of others or will bitterness and resentment be the fruit? Is advertising the answer? Certainly our more successful firms effectively circumvent our ethical dictates on professional advertising. Through public relation consultants and the architectural magazines they insure the retention of their success while ill-advised architectural boards by confusing ethics and law, contribute to
the ineffectiveness of the individual practitioner. Is subsidy the answer? Are there entities to replace the church and aristocracy as patrons? Can we subsidize our own profession by incorporating within our scope the many ingredients of the package deal? May we again point to the successful firms and their progress in this direction? Is organization the answer? Can we hope that A.R.A. will in time include a great majority of architects and thereafter work militantly in their interests? And this is but one of many possible paragraphs of questions. There must be answers and these answers must be right. Decry dramatics if you will, but the concern you voice in all your meetings articulates the fear.

On November nineteenth the Society of American Registered Architects gathers again. This year it will be in Cleveland at the new Sherraton convention rooms. A hundred manufacturers will exhibit their latest brain children. Technical and educational lectures are already in preparation. The usual business will be transacted, friendships will be formed, professional alliances will come into being and there will be the hours of fun. Rumor has it that the wives will enjoy a series of teas and cocktail parties in the various crafts studios for which Cleveland is famous. There will be these things, of course, but this year makes greater demands. It will be a year of decision.

And so we ask that you meet with us in Cleveland. Membership in any group matters not at all. We welcome those who agree with the philosophies we represent. We welcome those who disagree with us, passively or violently. Argument and disagreement are essential to final resolution. If you will be with us, give us the essence of your thinking, if you will add to our questions and question our answers, then this conclave in Cleveland will serve its purpose — and its purpose is most definitely to guarantee you a future.

WHAT GOOD IS ARCHITECTURE?

(We are chagrined at the number of published articles that express our thoughts better than we do. One recently appeared in House & Garden, and with their permission we are reprinting it here.)

_House & Garden_ has always maintained that the services of an architect are highly advisable for any building project more ambitious than a tool shed. It must be acknowledged, however, that in many localities, architects for residential jobs are not easily available. There is only one architect for every 10,000 people in the U.S., and a growing number, possibly a majority, are not interested in designing houses. Some have found it a money-losing practice. Some believe that satisfying the needs of a single family is less worthy a goal than satisfying the needs of thousands of school children, hospital patients, concert goers, government workers or Sunday worshipers. And some feel the relatively small scale of a house (a scale that rules out impressive monumentality) is too confining in scope. Nevertheless, a good architect is worth the search, since he can save you both money and irreparable mistakes.

But the services of an architect are not to be confused with architecture, an art which critics, philosophers and architects themselves have been trying to define since the Augustan age. Most of their definitions (by no means all) have listed as indispensable sound construction and the effective fulfillment of specific human needs. Yet no one claims that these are in themselves enough to qualify a house (or any other building) as architecture. What are the missing ingredients?

Uniqueness is one. Since every natural site is unique, a house specifically designed for it would necessarily be unique. No copy would qualify, even though the house it is copied from may be generally regarded as a masterpiece. A look of inevitability is another requisite. If any of the lines, details, materials or finishes move you to say “I wonder why they did that?” the house lacks something.

The criterion most vital in House & Garden’s opinion is somewhat more intangible. In any house worthy of being labeled architecture, not only the exterior form, but the interior spaces, the colors, textures, light, acoustics have a poetic quality that exerts an emotional appeal. “It is not enough to see architecture,” says the Danish professor, Steen Eiler Rasmussen; “you must experience it.”

If poetry is necessary to architecture, is architecture, then, necessary to a house? In our smaller cities and suburbs there are thousands of well constructed houses, well-oriented to pleasant sites, well planned for family living — houses which, if not visually distinguished, are at least inoffensive. No one would call them architecture, yet thousands of families live in them, contentedly, comfortably. And the poetry their houses lack would not increase their comfort. It would, however, offer them, day by day, hour by hour, the sense of exhilaration most people get from discovering a perfect blossom, watching the rising of the moon, looking at a fine painting, listening to a superlative performance of a great symphony.

House & Garden admits that a house need not be architecture to be an inviting, comfortable, convenient, well-beloved home. But any family is greatly to be envied who has all that and architecture, too.
BELOW-GRADE WATERPROOFING

Thaddeus R. L. Lacarr, F.A.R.A., of Flushing, New York is a Fellow of the Society of American Registered Architects, and Chairman of its Technical and Research Committee, member of the Building Research Institute Committee on Waterproofing, member of Construction Specification Institute, holds architectural registration in several states and N.C.A.R.B. Of his over 38 years of architectural practice, more than twenty have been devoted to research and practice involving problems of waterproofing, restoration and remedial work in all types of buildings. He is in constant demand as a consultant to other architects and engineers in the field of remedial work. In this capacity, he has been retained by some of the largest and most advanced industrial and business firms in the country. This is his second article about elements of his chosen specialty.

WATER penetration through walls, joints, porous materials, floors, etc., is and has been for many years a major problem facing architects, engineers, builders and building owners.

Pouring concrete, concrete masonry and brick masonry structures below grade will crack from soil settlement or shrinking. A cracked foundation below grade is a source of potential water seepage.

As industry grows it is forced into areas of marginal soil conditions, aggravating the problem of structure faults due to settling. Years ago, over-design of foundations may have controlled the cracking and seepage problem. There is always some magic in the "good old days" — but realistically the condition may have been satisfactory and yet imperfect since we did not utilize sub-grade space then, as we must now.

As time passes, the incidence of water penetration into the buildings not only does not diminish, but is steadily increasing in scope and severity. One explanation of such high prevalence of water penetration nowadays lies, perhaps, in the fact that in the early nineteen twenties, because of economics, labor conditions and technological changes, we emerged from the artisan type of construction to high-speed production methods, and also were, by economics, forced to stop over-designing.

To make the situation even worse, the entire field of remedial work and waterproofing is devoid of adequate and established standards of performance, practices and testing, such as exist in new construction.

In addition, waterproofing, remedial work and repairs are not subject to the inspection and regulations of the building codes, and there is no licensing of waterproofing contractors.

Causes: Water penetration into the below grade areas is caused by the following forces:

Human Element — Improper poor materials or wrong combination thereof. Insufficient or incompetent supervision of work during construction. Poor workmanship.

Forces of Nature — High ground water level. High hydrostatic pressure. Presence of springs. Soil conditions, both physical and chemical. Excessive settlement, shrinkage and volume changes, causing cracks either before application of waterproofing or after.

Cures: The market is flooded with multitude of "remedies" to prevent water penetration into buildings, some to be applied as admixtures to concrete, some for external application. In the course of my professional life, I have had occasion to specify many of the methods and materials. Let's review these experiences.

a) Most commonly used for many years and now is painting of below-grade foundation walls, by brush or spray, with thin coating of cut-back asphalt emulsion. This certainly makes foundations black and seals some pores for a time. It does not have ability to bridge larger existing cracks and certainly does not prevent water seepage through cracks formed after its application. It is widely used because of its extremely low cost, ranging from two to five cents per square foot installed.

b) Next higher in the price range came asphalt compounds with admixed fibers of asbestos, fiberglass, etc., applied by special spray guns or trolling. The coating is much heavier and the fibers provide a certain amount of flexibility, but seldom prevent water penetration through newly formed cracks. For improved protection, two coats are required. In time these materials have a tendency to dry to varying degrees and are adversely affected by the chemistry of some soils. The cost per foot applied ranges from twenty-to thirty-five cents.

c) Until a few years ago, the most sophisticated were a variety of membrane waterproofing methods. They consisted usually of a trowel coat of viscous bituminous material into which a cotton, jute or fiberglass fabric was embedded. That was followed by another trowel coat of the viscous material, sometimes followed by another layer of fabric, again trowel coat of viscous material and roofing felt, to protect the installation from punctures by rocks and debris during backfilling operation. Cost of this kind of installation varies from sixty cents to $1.00 per square foot installed.

d) Then followed a variety of plastic and rubber compounds, paints and sheets, with which I have had no personal experience. Inquiry among my colleagues, who used them, obtained reports ranging from "awful" to "too early to judge".

Many times chemical reaction of a soil affects the waterproofing installation adversely, and thereby it all together. This aspect is too seldom considered in the selection of waterproofing systems and materials.

One of the important problems of below-grade waterproofing lies in preventing the water penetration through cracks occurring from whatever cause after the waterproofing has been applied, and also loosening of joints and/or packing around penetrations such as water pipes, sewer pipes, electrical conduits, etc.

The effectiveness of many popular waterproofing systems is adversely affected by their inability to cope with these problems.

Many years of this experience left me practically where I was when starting my practice, and with no decent answer to the problems of below-grade waterproofing. I was not the only one in such a predicament. This could be considered a consolation, but it certainly did not solve the problem. I started to
look for another answer. By accident, I came across a comparatively new technique using old and proven material. I share this experience with you.

The new technique is a panel filled with Volclay bentonite. It is called the Volclay Impedance Panel. When I learned bentonite is used in the panel, I remembered that some 30 years ago I used bentonite in granular form under concrete floors to protect the floors from moisture, and the joint between the floor and foundation wall from water seepage. In those days, plastic sheets were not heard of. I used bentonite successfully for other waterproofing chores, but all of them on horizontal applications. Nobody knew an economical way to apply it to vertical surfaces, until the panels came into being, about two and one-half years ago.

I had an old cracked foundation seepage problem on my hands. The foundation walls were exposed by external excavation and I had the VIP panels installed, with the thought “What do I have to lose?” So I sat back, kept my fingers crossed, hoped for the best — yet afraid of the worst, and kept in close contact with the owner.

Rainy fall, winter, and spring came and went. For the first time in years, the basement remained dry. This raised my hopes a little, but I thought maybe this was only a set of lucky circumstances. And I kept on looking with a jaundiced eye, not believing, because the concrete block foundation wall was badly cracked and poorly constructed. In the spring, two more similar problems came my way and I solved them in the same manner. It is now two and one half, and two years, respectively, and the thing worked.

Although this could not be explained as a lucky coincidence anymore, I still was skeptical. It held good promise but one cannot be certain, after years of disappointments.

A few months back, I decided to test the new method through field trials, under aggravated and controlled conditions.

For this purpose two typical “basements” or pits were built 70” by 70” and 60” deep. The footings and slab were of poured concrete and the walls of good grade stock 8” x 8” x 16” cement blocks, laid in regulation mortar. Variations to aggravate the conditions were purposely added.

Some vertical joints were left dry to simulate cracks occurring after application of waterproofing. Instead of backfilling the excavation with dirt, large (1½” to 2” dia.) washed gravel was used from the bottom of the footings to the grade. Basement or Pit No. 1 was protected in normal, prescribed way with Volclay Panels and Pit No. 2 was sprayed with usually used cut-back asphalt emulsion. 550 gallons of water were pumped into the gravel and within minutes water started spurtting through dry joints in tared pit No. 2, seeping through the blocks and at the junction of the floor and the foundation wall. Within about 30 to 45 minutes, the bottom of Pit No. 2 was filled with 20% of water, with all walls water-stained. Pit No. 1, protected with Volclay Panels, was bone dry.

Since I did not want to trust only my own eyes and judgment, the test was witnessed by invited architects, engineers, building research scientists from nearby universities and representatives of technical periodicals.

The active water barrier is bentonite, specifically Volclay bentonite. Volclay is a special kind of bentonite mineral. It has practically the same chemical constituents as clay but can be better described as “swelling clay”. When water touches Volclay bentonite, the surface wets, expands and forms a jelly or putty that hails water flow. Erected as a barrier in the path of water, Volclay stops water seepage.

By packaging Volclay in the form of a panel, it is possible to apply it easily to vertical surfaces. The Volclay Panel is a panel made of paper which is filled with finely ground bentonite clay. Paper of the panel is used only to contain and hold the Volclay vertically until backfilling can be accomplished.

One very important characteristic of the bentonite is the fact that it is naturally compatible with all building materials and all soils, because it actually is a composition of soil itself. Volclay never loses its ability to swell. Its flexible, expanding, and self-sealing properties are important advantages, when used for water impedance purposes.

Application of the panels is very simple and easy. They are lapped 1” over each other and attached against the vertical foundation wall by nailing, a few globes of adhesive or power staples, just strong enough to keep them in place, vertically, until backfilling can be completed.

The cost is low. It is more costly than cut-back asphalt emulsion method described above under “a” but much less costly than other methods.

I sincerely believe, after years of dissatisfaction and frustration with so-called “waterproofing”, that the mineral filled Volclay Panel is a positive answer to halting foundation seepage below grade.

WALL STREET AND DESIGN

Since the industrial revolution the architect has been waiting for the day when economics would prove him a prophet. The profit worship of the developers all but eclipsed the architectural renaissance promised by this century. One wonders if the article below hints at a breakthrough. Industrialism boasting success and seeking status finds it in the structures it occupies. Can it be that this example has advanced discrimination to a point where the demand for good design is a true economic factor?

Architects’ clients call for more high buildings and fresh designs.

Chicago’s skyline, altered a few years ago by twin “silo” apartment towers, may get a new office skyscraper that tapers inward as it rises. A semi-circular high school auditorium at Culver City, Calif., has a wavy roof resembling a huge seashell. Visitors to a new Standard Oil Co. of California building near rising in San Francisco will enter through a large garden containing a pool.

Rising land costs and population create a trend toward high rise, even in suburban areas. “About 75% of my business is high-rise today, compared with 25% a decade ago”, says Jack Corgan, a Dallas architect. Even public schools trend toward several stories from the one-floor designs of the 1950’s, he says. Rapidly rising student populations bring high-rise dormitories to even the smallest college towns.

Architects say rising competition for tenants among office and apartment developers stimulates demand for buildings with more design interest. — Wall Street Journal
FROM THE CRITICS

One of the more illuminating parts of editing this magazine is the variety of letters it inspires. Being human (occasionally questioned) we are warmed by those that commend our efforts and chilled by those who don’t. A few are vicious and merit little attention. But when the chips are down, it is the serious criticism and studied suggestion that commands respect.

Such a thought-provoking letter arrived this month. Rather than file it “for future reference” it is presented here-with.

RESUMABLY on the mere fact of being a registered architect, I receive your quarterly magazine, and read it with some interest and attention. One of my reasons for doing so is to try to learn just why there is an A.R.A., and in what way its objectives really differ from those of the A.I.A. To date, I have not been successful in finding this out.

I have not always been happy with all actions or omissions taken or proposed by the Institute, and have occasionally opposed them, sometimes with success. However, I do feel that, on the whole, A.I.A. is the logical representative of the profession, and usually acts for its welfare. This is also true, and perhaps even more so, of its chapters and state associations, where the real strength lies.

Your literature contains repeated implications, and even direct statements, to the effect that only the A.R.A. is open to membership by all registered architects. My own experience and observation lead me to question that view. I have always been a modest practitioner — no big jobs, no political connections, not much stuff published. Yet, I was urged, some seventeen years ago, to join the Westchester Chapter — and the A.I.A. seemed glad to admit me, along with many others not much more notable.

Since that time, I have served many years as a Chapter officer and Board member, and have been in on the processing of many membership applications (and membership elections for that matter). In all that time I recall only one man being turned down by our Board — for good cause — and he later reformed and was accepted. And no candidate approved by our Chapter Board was ever rejected by the Institute.

Through State Association and other contacts, I am convinced that this condition is typical. I know of no R.A. whose nose is clean who has failed of admission upon application to A.I.A. and in fact, many Chapters campaign actively for Associate Members among the not-yet-registered juniors in the profession, as a backlog for future full membership. In my time, corporate membership in the Institute has grown from under 8,000 to over 16,000; this does not suggest a highly restrictive admission policy.

Admittedly it costs money, but not too much. For an annual total of $85, I have the privileges and benefits of the Chapter, the State Association and the national A.I.A., and this includes a ticket to a dinner dance and a scholarship contribution. (I am aware that some Chapter dues are higher than ours.) For those of us who want to be active, there is plenty of opportunity on Chapter and State levels, though necessarily only a few of us become factors in the national setup.

As to your own dues, the only way you can accomplish anything on a $15 membership is by the continuing contribution of service and sacrifice by a hardy handful of dedicated men. These men may be happy, gratified, and honored to be the longtime masters and/or slaves of the organization — but is this democracy?

What is your numerical membership? Your President states that it has increased considerably, but I find no statistics.

And what is your Golden Rule — architects to help architects? Again it is the dedicated handful who do all the helping. The others just ride along and do not even pay the freight.

Perhaps the least admirable feature in your movement has been your easy Fellowship. As I recall it, any principal with a few years’ practice and a few extra dollars can acquire the big "F." While I think the A.I.A. grants its Fellowship honors to too few, you seem to operate this in reverse. Such a Fellowship would seem to have little or no prestige value or honorary status.

So I think you are wrong. I think you should all join the A.I.A. and work at all levels from within, rather than diffuse your talents in a splinter movement. I am sure you would be welcomed to membership and that your active participants would find their places to serve, to advance, and to help build up a single strong, affirmative organization of the entire profession.

Gerson T. Hirsch, A.I.A.

As editor of the magazine I get a variety of letters, fortunately more good than bad. I particularly appreciated yours. Obviously you had written it after cool consideration which makes it rather unique for letters of criticism.

The ultimate objectives of A.I.A. and A.R.A. do not appear to be different. A rather substantial percentage of our membership belongs to both groups. Officially and actually we consider the American Institute of Architects to be well intended and these intentions often result in benefits to the profession. It is thereafter that I find myself in disagreement. As you have written, the real strength of A.I.A. lies in its chapters and state associations and therein also lies its weaknesses. The majority of these chapters are highly commendable groups of architects. It is unfortunate that the remaining few have used the Institute for purposes not intended. Because of their activities membership in the A.I.A. is not available to all registered architects. In many areas the blackball system has been used to deny membership for a variety of reasons, most distasteful of which is the restraint of competition.

This type of chapter publicly proclaims the superiority of members and has been known to publish what appear to be complete lists of architects but in actuality contain only members and those architects of such eminence that they could not be ignored. To a degree this is true of your national roster of American architects.

Continuing in the same vein, such groups have instituted "phony" public investigations of nonmembers. They have influenced legislation to the restraint of nonmembers both in governmental work and architectural competitions. Conversely, they have held out the promise of membership as the reward for certain efforts and in one particular case as a reward for disloyalty to an employer.

This list can be thoroughly documented and, in fact, considerably expanded, but this should serve to suggest why nonmembers and a substantial group of A.I.A. men are contributing both time and money in the interest of A.R.A. The duality of membership denies the appellation of "splinter group," and whereas we are determined to be militant in the matters I have described, it is our equal determination to be completely cooperative in areas that benefit architecture.

There is an additional facet that merits exploration. It is basic to any democratic process that an individual have the opportunity to select his representation. We in A.R.A. strongly believe that two architectural groups

(Continued on page nineteen)
FROM THE CRAFTSMEN

Early in the year 1964 Craft Horizon, the mouthpiece of the American Craftsmen's Council, gave emphasis to the use of the craftsmen on the production basis, in which good, well designed, well executed work, was produced by the artist-craftsman in such a manner that it could be picked up by industry and developed on a production basis, emphasizing in all details, the differences between the artist-craftsman production item and an industrial production item. Under the program of artist-craftsmen entering the production field it was forcibly brought out that the individual design, texture, color, should be held through the entire process and that corners should not be cut, which might be necessary in the purely industrial design item. In this way artist or designer-craftsmen objects could be produced on an almost individual basis but on a semi-production scale, without losing quality, feeling or general usefulness. In this great, diversified, industrial country the American Craftsmen's Council feels there is a growing need and a place in our society for the production of items as large as the control of these production items rests with the artist-craftsman.

We have secured an article with illustrations from the Architectural Pottery Company of California, who have been one of the pioneers in this field of designer-craftsmen on a production basis. They have established an artist-craftsman in residence, where he can design and execute, at his expense, on their property, with their facilities, the architectural pottery for use in the architectural trade principally. The artist-craftsman in residence is commissioned by the company to discuss with, and attempt to produce for, Architects, items, which they need for the decoration and embellishment of their buildings, or, in a great many cases, the areas outside the buildings. Since space is the keynote of our design endeavors, we have not only the space within the structural walls of the buildings we create, but we have the space outside these buildings, which must be handled harmoniously with the building itself.

There is nothing that gives more interesting use to this space than architectural items, benches, pots, statuary, etc. We think we will all admit freely that the charm of sightseeing throughout Europe and Asia is not to be found only in the buildings themselves, but in the treatment of the areas surrounding them, where priceless design objects, together with spaces for planting, etc., make up the complete picture.

Architectural Pottery has helped to bridge the gap from the one-man one-object to the one-man multi-objects—similar, maybe identical, perhaps of different color or texture. But this is unquestionably a break-thru on a large scale from the individually produced object to a semi-production object with a designer craftsman at the helm.

How far this will progress probably depend upon the extent to which architects explore its possibilities. At the 1963 convention in Chicago, in the Craft discussion panel, one of the architects stated what he needed was a Sears Roebuck catalogue type of object, of good quality, available at a given price, so that when he is designing a building he could select this item, that item or the other item, knowing in advance how much it would cost, that it could be put in the budget and added to the total over-all picture. There is a wide gap between a Sears Roebuck catalogue and what Architectural Pottery is trying to accomplish. We as architects, who need such products of good design, can aid this movement by our encouragement of this designer-craftsman semi-production article. Perhaps your ideas, expressed in a letter to our Editor, or to Architectural Pottery, might give a further spur to this fine beginning.

John Mullins

ARCHITECTURAL Pottery of Los Angeles has keyed its output directly to the needs of architects. One result is the blazing of a new trail with its own architectural pottery. Through this, each architect or interior planner can command his own signature in stoneware.

Essentially, the program is two-fold. First it offers a group of catalogued prototypes in reduction fired stoneware: planters, screen walls, lanterns and sculpture. Each catalogued item is listed by smallest and largest possible sizes, with any selection in between offered. Glazes expand the choice so widely that each purchase becomes a reflection not only of the craftsman but of the selector.

The second, and perhaps more significant, aspect of Architectural Pottery's Artist-in-Residence program is that completely unique forms may be commissioned. Architects who have tried to find the one distinctive accent from local sources with limited facilities can call on Architectural Pottery for ability to create whatever they can envision in stoneware. Commissions so far have ranged from floor tiles to massive fountains.

The Artist himself is, of course, fundamental. David Cressy, whose work on private commissions has commanded the respect of architects throughout the country and whose years as a teacher have been a powerful influence in California craftsmanship. He works in a clay he has spent years compounding to his own demands, a clay that fires to exceptional hardness... the result, stoneware of a depth and richness seldom achieved. Each piece is conceived in relation to the building and to its purpose, and all show his sympathy to the architectural problem. He finds clay a massive material and he uses it aggressively. The finished works of sculpture show the forthright handling that went into them: bold, marks of hands and tools.

Architects working in areas where local craftsmen may have neither the vision nor physical facilities to create distinctive and massive concepts can turn to this unusual program for anything that can be made in stoneware. Size is no problem, Architectural Pottery owns two of the world's largest reduction-firing kilns, capable of taking single pieces as much as 6' x 8'. Heroically scaled pieces are often built directly on the floor of the envelope kiln, working with hundreds of pounds of raw clay.

Architectural Artist-in-Residence commissions have been for pieces so large that it was impossible to handle or install them as a single unit. Designs have been developed that can be made and shipped in segments, and joined on the job to in such a way that the unity is unbroken and the joinings invisible in the overall pattern.

In an era when more and more architects are exploring the inwardness of materials and revolting against facile sleekness, the Artist-in-Residence program is both timely and timeless.

So, too, is the vision that feels an obligation to turn its power to the service of the individual architect, giving him not just a choice but a voice.

SEVENTEEN
THE BUSINESS OF ARCHITECTURE

This is the final installment of Jack Liebenberg's series on the "Business of Architecture." Its popularity suggests that it has served a good purpose. Although Jack is still being flooded with letters of inquiry he reiterates his offer to reply to them all. It may take time but any letter mailed to him at 51 South Thirteenth Street, Minneapolis 3, Minnesota will be answered.

J. J. Liebenberg

The previous articles which have appeared in The American Registered Architect have "Livened up many questions as to The Business of Architecture". Queries from small and large firms across the country have virtually deluged the writer's desk. We hope you will be patient with us; we will answer your questions and requests as quickly as possible. We have run out of copies of the "Job Control Book"—these are on order.

We expect to quote some of these queries and try to answer them based on our experiences.

Question — How do you regulate the duties of a Clerk of the Works? What authority do you give him where a job is at some distance from your home base?

Answer — It is imperative that a Clerk of the Works or Project Engineer (whatever his title is) be employed by the Architect and not by the Owner. For the sake of harmonious procedure his orders and limits of authority must rest with the Architect. If the Clerk of the Works is employed by the Owner, the Architect will soon find himself being compromised and in effect the Owner will be looking to the Clerk of the Works for his answers and even for interpretation of the plans and specifications.

The contract between Owner and Architect should spell out in very definite terms that the Clerk of the Works is an employee of the Architect, and that if his services do not satisfy the Architect, he is subject to the Architect's discretion as to term of employment. The Architect shall state the salary of such employee as well as the approximate duration of his employment. Beyond these terms of employment his duties are to be delegated in written form by the Architect after he is employed. A copy of these duties and directions in writing should also be mailed to the Owner.

The Contractors may also be notified in writing that the Clerk of the Works will be employed by the Architect, and that his duties are to be developed for the purpose of assisting the contractors and the Architect in the satisfactory completion of the subject project. His decisions are not final, in the event that there is a dispute as to intent of plans and specifications or a dispute between contractors.

Final authority rests with the Architect. If this were not the case the Contractors would be serving "two masters". This would soon lead to confusion and lawsuits. In effect, the Clerk of the Works is an observer for the Architect, reporting on the progress and the quality of the work as he sees it, on a daily basis.

The Clerk of the Works should conduct frequent coordinating meetings on the job site, where he finds the progress schedule is not being fully realized. Any disputes at such meetings should be promptly referred to the Architect for ruling and decision.

Shop drawings should be carefully checked on the subject job and promptly expedited by the Clerk of the Works. If there are substitutions offered by the Contractors, these must be evaluated by the Architect or his Project Captain or Project Manager.

The Clerk of the Works must always check on floor loadings of materials on the job, to the end that no excess loadings are allowed on new construction. He should also check very carefully the backfilling process against foundation walls to prevent cave-ins and other structural failures.

It is a good policy to have the Clerk of the Works cooperate with the various Contractors and their sub-contractors in the preparation of a progress schedule. This schedule then is signed and approved by the Contractor and his sub-contractors and becomes a binding agreement that they will adhere to the projection of their respective completion dates.

We always furnish our Clerk of the Works with copies of all contractual arrangements with the Contractors. If some deviations occur on the project that are necessary and approved by the Architect, the Clerk of the Works makes proper entry on his plans and specifications of such deviations. This provides the Architect with a record of "as is" drawings.

We have listed herein a typical set of directions for the Clerk of the Works for the execution of his duties, and a typical report form (Work Progress Report) which is to be completed daily. Mailing to the Architect's office of such report forms should be on a bi-weekly basis as a minimal requirement.

INFORMATION AND GENERAL INSTRUCTIONS TO CLERK OF THE WORKS

Architect's Project No.

Project

City

1) For purpose of keeping Home Office informed of:
   (a) Daily construction progress
   (b) Weather conditions
   (c) Reasons for delay
   (d) Questions that come up between contractor, subcontractor
   (e) Date for correlating of meetings
   (f) Expediting materials and services
   (g) Data that may be required where questions of extras or deductions are involved
   (h) It is necessary that the Clerk of the Works supply Work Progress Reports on a daily basis. Reports to the Home Office can be mailed on a minimum of twice a week.

2) All decisions as to aesthetic and architectural provisions must be referred to the Home Office for final decision. Disputes arising between
contractor, sub-contractor and owner must be referred to the Home Office for disposition and decision.

3) The Clerk of the Works shall from time to time assist the Home Office in evaluating quantitatively the amount of work completed in order that Architect's and Engineer's monthly certificate can be promptly issued between the Ist and the 10th of each month substantiating each contractor's payment based on the following:

a. The amount of work incorporated up to the 1st day of that month.

b. Before each certificate is issued, the Clerk of the Works will request from the contractor receipted bills or lien waivers covering work performed and materials delivered to the premises up to and including the 1st day of that month.

4) The Clerk of the Works, in his observations of the work progress, shall inspect and observe the quality and character of the workmanship of the various crafts, and promptly report any digression from plans and specifications to the Home Office for decision and written direction to correct such digression.

Acceptance of completed work can only be made by the Home Office based on monthly inspection of general supervisor.

5) When contractors claim that the work is substantially complete, the Architect's Supervisor together with the Clerk of the Works will make inspection of the premises and observe the extent to which the contractor's claim is substantiated, and acknowledgment or comments shall be made as to whether or not substantial completion has been accomplished through a specially prepared form from the Home Office of the Architect.

6) The Clerk of the Works, in his capacity, shall act as liaison between the Owner and Architect on the premises, explaining and answering questions directed to him by the Owner. Approval of all change orders and/or recommendations, however, are subject to comment of the Home Office and the Owner.

The Clerk of the Works, in his capacity, must always remember that he is an employee of the Architect, and that his work is directed toward the execution and completion of all of the work shown on the plans and specifications, and in accordance with the intent of the plans and specifications prepared for the particular project on which he is engaged.

7) The Architect's General Supervisor will correlate his activities with those of the Clerk of the Works to the end that a harmonious relationship will be maintained.

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**WORK PROGRESS REPORT**

LIEBENBERG + KAPLAN + GLOTTER & ASSOCIATES, INC. ARCHITECTS

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<th>Item</th>
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<td>Special Instructions to Contractor</td>
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<td>9.</td>
<td>No. of Men on Job</td>
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<td>10.</td>
<td>Miscellaneous</td>
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Project Captain: Home Office Phone:...

General Supervisor: Home Office Phone:...

Architect: Home Office Phone:...

Clerk of the Works: Job Site Phone:...

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*Continued from page sixteen*

are necessary to permit the expression of legitimate opposition. We have already corrected certain situations which we believed to be offensive to the profession. A single organization, by virtue of its power, becomes arrogant. The day will come when this would be true of A.R.A. and I would hope that A.I.A. would then point out its faults and work for their elimination. There was, in the beginning, a certain amount of prejudice based perhaps on an assumption that our organization would be a thorn. This has been almost entirely eliminated and I believe the responsible members of both groups are thinking of the constructive possibilities of a common effort. We are determined that our dues will be so incidental that no architect will be denied membership for economic reasons. We have recognized that these dues are insufficient to do the many things we are determined must be done. We have recognized, too, the validity of your thought that our dedicated men, by their patronage, could threaten the democratic intent of the organization, and we have, therefore, set up The Architectural Register, a corporation engaged in profitable enterprises which must be controlled by the profession of architecture. The proceeds of this corporation are returned to the Society for its general use. Our membership increases somewhat better than 50 per month and presently approximately 1,800.

The intent of our Golden Rule is to curtail, if not eliminate, the unfortunate habit that architects have in downgrading other members of their own profession. Essentially we are convinced that a mutuality of assistance within the profession is necessary for full public acceptance of architectural services and that the effort that each of us extends in the assistance of a fellow architect is in its fullest sense "bread cast upon water." We realize that certain sophisticates are somewhat amused by this philosophy but to my associates it appears as practical as it is idealistic.

Our philosophy of Fellowship is based on the British Society of Architects, where ten years of competent practice is the only criteria. Again, we are motivated by the determination that none of our men will sit in judgment of others and, therefore, Fellowship must be an automatic reward. You are probably right in your thought that such a Fellowship is not contributory to greater prestige but perhaps this, too, does not oppose our intent.

And so, I must disagree and contend we are right. I do hope, however, that the number of mutual memberships will constantly increase and that each Society can thus benefit by the capabilities of the leaders of both. Again I wish to compliment you on your letter. You can appreciate that we get a certain number of ill-considered, and sometimes vituperative communications, and it is my determination to answer each with the sympathetic understanding of the tumult that must have inspired them. It is refreshing to answer a series of well articulated questions.

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NINETEEN
George Stern's Tech Motel
Wilfred Gregson's Miss Georgia Dairies
Bob Stickle's Province Center for Brothers of Holy Cross
Bruce Barnes' Wellington High School

Arthur Hoefler's 22-story Hallandale Complex
Office building, N. Y. Meyer & Kasindorf
Idaho Fish and Game Department by Thompson & Kolbo
Commissary for Holland Dutch Bakers by Nyberg, Bisner & Burns

Marion Varner's Arcadia Masonic Temple

T. Munson's Holy Cross Church

Fred Raeuber's Reedsville Public School

Alfred Pancinto's Science-Engineering Center for Pennsylvania College

Jack Liebenberg's Minneapolis housing

Bernie Healy's Old North Bridge Inn, Concord, Mass.
FIFTY YEARS OF PRECAST CONCRETE

We have asked Mr. Meyers, the vice-president of Earley Studios, outside Washington, D. C., for an article on the history and growth of the use of exposed aggregate concrete. There have been many buildings over the past fifty years in which this material has been used, but in the last ten years its use has been extensive. As an architect, I feel some of it has been good, some mediocre, and some bad. I feel that the difference between the good and the bad actually revolves around the use of the craftsman in the modeling and distribution of the aggregate in the handling of the material itself for I accept the fact that this has become a major industry for ornamentation and for the "skin" of our buildings but I still feel it is more of an art than a science. The scientific background, the strength of the material, the mix of the concrete, the use of aggregate in accordance with the positions of its use, whether interior or exterior, are all essential, but the total over-all effect of the use of the material is certainly an art and should be directed by the Architect and the artist craftsman. It is with this in mind that we have had this article prepared for the perusal of this fascinating plastic material in the hands of an artist.

JOHN MULLINS

THINK concrete is a decorative material.” In 1964, is this a provocative statement? Certainly not. And yet in the year 1920 this statement was made in earnest by the late John J. Earley, founder of exposed aggregate concrete as we know it today. At that time this was a provocative statement.

Just a few years earlier John J. Earley had accepted a challenge from Case Gilbert who was then chairman of the Fine Arts Commission in Washington, D. C. The commission had just refused to approve plain reinforced concrete retaining walls at Meridian Hill Park in Washington. Mr. Earley was retained to develop a surface finish which would be acceptable to the commission. Mr. Gilbert suggested that an acceptable finish might be produced in the style of the pebble mosaics of Italy.

Earley began to experiment with carefully graded pebbles to produce surface uniformity without pits, honeycomb, efflorescence and blenhuishes. The result — Meridian Hill Park — a monument to the genius of an architectural sculptor. After nearly fifty years, these walls and pavements are in such good condition as to impress all who inspect them.

After such projects as this, quickly followed by the Parthenon at Nashville, Tennessee, the Louisiana State University at Baton Rouge and later the beautiful Shrine of the Sacred Heart in Washington, it should have been convincing proof of the merit of exposed aggregate concrete as an architectural medium. It was not. For too long concrete had been used structurally. Man could not yet look beyond ugly concrete mass to its hidden potentiality of plastic form.

Even after the remarkable execution of Louis Bourgeois’ design of the famous Bahá’í Temple, Wilmette, Illinois, it was evident that doubt overcame reason where the potential of exposed aggregate was concerned. Surely the craftsman’s obsessions in the shimmering, lacy surface presented by the Bahá’í’s would alert the architect to the infinite possibilities of exposed aggregate concrete. This temple, one of the most ornamented buildings in the world, made possible only through the medium of concrete; and yet man’s look for the use of concrete continued to be only to structural use.

In retrospect, perhaps the delay in recognition of exposed aggregate as an architectural medium was related to professional complacency. Perhaps the design requirements of that time would not or could not permit the acceptance of concrete as an instrument of design. Perhaps the profession floundered in a sea of indecision as regards the intended direction of architecture. Perhaps the architect was so intent on final and complete annihilation of the "gingerbread" of traditional architecture that its results would (be) the sterility and disinterest typical of early attempts at contemporary architecture.

If simplicity without interest was the order of the day; if design was to be only one or two dimensional, if the profession’s one desire was to clean up architecture — then perhaps architecture and not reason or prejudice accounted for the fact that exposed aggregate concrete with its capability of form, with or without mass, its versatility in color, texture and shape, was circumvented for metal and glass.

In spite of this apparent discouraging future, a few people, dedicated to craftsmanship, continued to experiment in the field of concrete. Much was to be done. Pebbles and crudely crushed aggregates were to be replaced with carefully graded and crushed quartz, gravels, quartzites, glass and even the "virtually every conceivable aggregate source was explored for its possible use in exposed aggregate. Ordinary building and concrete sands were discarded and in their place carefully graded crushed sands were used. This probably contributed more to uniformity of precast concrete than any other single factor. Aggregate cement ratios were studied. Specimens made and remade, tested then retested. These tests sometimes were meaningful; other times conflicting. Craftsmen were gradually aware of the fact that although our scientists were capable of developing an atomic bomb and plastic resins — they still were unable to say what happens or exactly why concrete sets.

In the early and middle 1950’s it was conceivable that the architectural profession was beginning to revise its thinking as to modern architecture. Almost not soon enough, it became evident that traditional architecture had been discarded too much in total and that the result was a conglomeration of structures having no niche in the scheme of either the past or the present. Suddenly our skylines were patched with building silhouettes without form, or light or shade — almost without meaning. It became obvious that the transition to modern architecture must be accomplished.

The need for this additional interest could best and most economically be accomplished by the introduction of three-dimensional qualities to the structure, to capture and utilize light and shade with this new dimensional quality thereby creating the interest which would smoothly transit traditional to contemporary. This, then, was the beginning for precast concrete. Ironically enough after the painstaking work to make concrete uniform in color, now suddenly the factor of light and shade to structure sometimes allowed smooth or no texture and nondescript color. Today we enjoy the most exciting period of all time in architecture. Not because of a single material, but because the layman is permitted to participate in architecture with the architect through the interest that is provided for him in the design.

What about tomorrow? — exciting — very. Structural-architectural precast components with profiles perhaps approaching those of steel. Cast-in-place, windowless structures. Sprayed-on cement coatings. Ultra lightweight structures clad in concrete weighing 25 lbs. per cu. ft. Yes — very exciting; and if you are reluctant to believe, how long ago would you have positions of taste, whether interior or exterior, been considered as the use of a concrete panel 2" thick on a facade?

Yes, after nearly fifty years exposed aggregate precast concrete is permitted to serve architecture and will continue to do so through new and old products to the end of imaginative endeavor.

TWENTY-TWO
A.R.A. - A PHILOSOPHY

The need to express the philosophy of A.R.A. has always been recognized by the Society and is a part of every board meeting discussion. The older members, knowing from experience the value of ethical codes and the transgressions they inspire, know also the need for clarity and simplicity. The younger members, equally aware of the need, advise consideration of the skepticism of their contemporaries. And so do we walk the line between.

At the last meeting two presentations were made for inclusion in an A.R.A. brochure; one was called "The Golden Rule" and the other "What A.R.A. Stands For". We present them herewith.

THE GOLDEN RULE

The Golden Rule is a part of many religious and many histories. In its most familiar form its advice is simple: DO UNTO OTHERS AS YOU WOULD HAVE THEM DO UNTO YOU. This simplicity is a virtue that permits no doubt as to its meaning. Unlike an involved code of ethics, which may be violated in part, The Golden Rule must be followed or denied. It is, in itself, a guide to proper conduct and therein lies the promise of a rewarding relationship with other people. It demands self-discipline. It asks an awareness of others and from this comes understanding and trust. It inspires a reflection of these virtues in those others who sense its sincerity. The way of the Golden Rule is not the way of egoism. It is the way of the master builder, the architect, as it is the way of the Architect of Eternity.

A.R.A. was founded on the Golden Rule and, like a shining thread, it runs through all its efforts.

WHAT A.R.A STANDS FOR

A.R.A stands for the advancement of the profession of architecture so that the finest architectural services can be made available to owners and prospective builders throughout the United States and its territories.

It seeks to unite the tremendous energy of architects into harmonious positive action and willingness to aid each other.

It seeks to make available to architects new knowledge that will assure greater comfort, security, and value to the buildings they create.

Its chartered purpose is to advance the professional, economic, and social interest and welfare of its members and all other registered architects that through their finer works they may achieve greater recognition and prestige and advance the welfare of the general public.

It seeks to promote the welfare of the architect by making available the knowledge and techniques that have been developed elsewhere so that every architect may have at his disposal a full wealth of professional knowledge.

The Society of American Registered Architects is constantly seeking ways to raise the professional standards and ethics of the profession by application of the Golden Rule in all contacts and relations of architects with other members of their profession and the public in general. This may be attained when all architects recognize the necessity of working with every other member of the profession in unity and harmony. We have adopted the ideal that "He who does the most for the profession and for others is the greatest architect," because he applies the rules of the Great Creator.

ECHOES FROM THE ROBIE HOUSE

In our preoccupation with daily problems, many of us sail serenely by areas of architectural interest. I had been in Chicago at least a dozen times before I "borrowed" the two hours needed to visit Frank Lloyd Wright's Robie House. Usually great anticipation dilutes realization. This trip was an exception. This birthplace of so many ideas inspires a peculiar combination of nostalgia for the past and promise for the future.

With similar preoccupation we let things slide until they are beyond recall. No one of us wants to see the Robie House demolished. Yet, less than a quarter of the funds necessary for its preservation have been collected. With dollars being given for so many dubious purposes it seems un-toward that so commendable a cause should want. Seven dollars (the cost of a fair dinner) from every American architect would preserve this epoch opening structure for our posterity. Should this suggestion evoke action, send your check, payable to Robie House Restoration Fund, to Commissioner Ira J. Bach, Room 1006, City Hall, Chicago, Illinois 60602.

Your children's children will appreciate this consideration.

ECHOES OF MALEFICENCE

Occasionally there is a letter such as this:

"Please remove my name from the mailing list of the magazine American Registered Architect. I am not a member of the A.R.A., do not plan to join that organization and do not wish to have my name on their mailing list. This magazine is just one more unread throw-away cluttering our incoming mail.

John C. Worsley, A.I.A."

What makes this letter unique is that Mr. Worsley thought it necessary to send copies of it to our advertisers.

The objective is obvious but the mentality is less so. We extend our sympathies.

In turn, we do subscribe to the A.I.A. Journal. We think it a fine magazine. The aesthetics of its format are superior to ours. Its cost is obviously greater. Its articles are fully as interesting. It serves a different but equally important purpose. We recommend that our advertisers also consider advertising in that periodical.

We suggest that philosophies vary in decency. Presented herein are two. We invite comparison.

TWENTY-THREE
BIG MO" is the name we have given him and no name could be more appropriate. He is a giant of a man, his practice spreads over eight states, he has the biggest heart a man could have, and the work he has done for A.R.A. will never be considered small. The principal office of M.O. Foss is Moorhead, Minnesota. This is tied to his branch offices by company airplanes, tying together a practice of approximately $30 million. Foss averages four days a week in the air following the progress of projects across the midwest. The official name of the company is Foss, Engelstad and Foss. One hundred seventy schools have found their origin on his drawing board, leading up to his present project of a $4.9 million school expansion program in his home city.

It is evident that "Big Mo" has a keen appreciation of the taxpayer's dollar and it was this virtue that inspired the Society to make him the first treasurer of A.R.A. Since then he has been regent-at-large and is now recorder for the Society of American Registered Architects. MO, a charter member of A.R.A., also belongs to the American Institute of Architects and contributes constantly to the better mutual understanding of the two groups.

The preparation of this page required several telephone conversations, and to our inquiry about his war services we learned that he served with the 29 Engineers, GHQ, in France during World War I, and was a Navy Lieutenant Commander in the South Pacific during World War II, all of which was followed by a typical Foss remark: "I didn't win any wars but did win a couple of battles in the night club". The intervening years have not dimmed this effervescence.

MO is a charter member of the Society of American Registered Architects. His eight years have been noted for their contribution to the profession at large. His has been one of the strong forces behind the creation of a central office for A.R.A. and the centralization of the Society's activities in Washington testifies to his effort. For some time he has been working with Bruce Barnes in the preparation of a brochure to assist architects in the explanation of their work.

It is indicative of MO Foss' interest in his profession that he is now, at his own expense, preparing this brochure which should be of great benefit to the smaller architect. It will come out under A.R.A. auspices but will, through its particular design, be adaptable to nearly every office, and it is expected it will be used in particular by those architects whose practice does not yet permit the printing of a brochure which might compare favorably with the costly ones of larger offices. At the recent Orlando meeting we reviewed his work to date, and it is excellent.

The path which led to his settling in Moorhead began in 1917 when he graduated from Chicago Technical School. Gradually, by way of St. Cloud, Minneapolis, and Fergus Falls, Minnesota he found his way to his present bailiwick. In Moorhead he has been an active member of the First Congregational Church, currently serves as director of the Chamber of Commerce, and belongs to Elks, Rotary, Eagles and the Country Club.

He hesitates to single out any architectural specialty but among the prominent monuments of Foss Design are the cornerstone of downtown Moorhead, the seven-story F-M Hotel, the Moorhead post office, Clay County's courthouse, and the glistening Center Avenue Plaza, the area's first experience in a downtown shopping center complex.

M. O. Jr. (Mac), a graduate architect, has been with him since 1946. Mark, a graduate civil engineer who also holds a master's degree in structural engineering, has been on the staff for 10 years, while John, the youngest and a consulting mechanical engineer, joined the firm about five years ago. Another son, Bill, and two daughters make up the family.

To many of us MO represents that ideal of the assimilation of the architect into his community. Occupying a prominent position on the wall of his office is an engraved bronze plaque with the following inscription:

"In recognition of and in deep appreciation of his outstanding contributions to the growth and progress of the city of Moorhead; for his untiring efforts as a builder of our community, of structures unique and distinctive, that have added much to the magnificence of our city — edifices that will long endure as monuments to his creative genius. Presented by his Moorhead friends, Feb. 26, 1958."

Another plaque bears the names of some 100 prominent area officials and residents who made the presentation at a surprise dinner for their "Master Builder." Foss, who began his practice of architecture way back in 1919, considers this tribute from these business neighbors most significant of the many honors that have come his way in these 46 years.

And thus do we have a man who is first of all a person, and then a professional, and then a pillar of his community. These are the attributes of the true architect!
The Massachusetts Council meets at Sixty Byers Street

The committee chairmen organize for the meeting

Thirty thousand Architects repose here

The President's Club comes into being and only Hutch is missing

Greg enjoys his visit to the register

Familiar A.R.A. faces

The Executive Board poses for posterity before the Washington meeting

Secretary, Ellison Royce

TWENTY-FIVE
Since my first contact with A.R.A., I have been impressed with the vigor, competence, and industriousness of the many architects that were the wellspring of our movement.

In my six years' membership on the Executive Board, I became aware of the helpful presence of the officers, regents, state council officers, and leaders of A.R.A. in the 50 states. There is hardly a town of any size in the U.S.A. where I am not able to sit down with a fellow architect who is an old friend.

But I never realized that being elected to the office of President would bring me into such close contact with the average member. Letters flow into our national headquarters with suggestions, praise, and criticism. So far, I have been able to personally consider and answer all letters. I welcome them and urge all of you, if you have something on your mind, to make it known to me.

In my acceptance speech, I promised you that I would work hard to accomplish five main goals. Since then, two Executive Board meetings were held, one in Denver, Colorado, on December 12 and 13, which was a transitional meeting presided over by Ted Samuelson, my predecessor. The second meeting was held in Washington, D.C., February 20 and 21st, and was my first meeting as President.

From these two meetings I can report to you that A.R.A. is on the move much more rapidly than I dared hope, and all objectives are well under way. A confidential newsletter describing these meetings has already been sent to each member. The Orlando, Florida Executive Board meeting of April 24th will be described in the next newsletter.

To those architects who have not yet joined A.R.A. I extend a personal invitation to join. I can promise you a great experience under the Golden Rule. The membership blank in the back of this magazine, together with $15 dues, causes you to become part of the most exciting movement in architecture — Fill it out and send it in now.

R.W. Stickley

REGION ONE
Bernard E. Healy, F.A.R.A.
Connecticut, Maine, Massachusetts, New Hampshire, Vermont, Rhode Island

It seems odd to not be able to sit back and enjoy vice president John Hellman's bright comments. . . . and instead, have to fill in while he goes on to greater heights . . . c'est la vie.

Our Council secretary, Edgar Wood, sat in with John at the meeting of the Massachusetts Board of Registration, held to finalize the adoption of the proposed rules and regulations. It is encouraging to note the Board gave careful consideration to A.R.A.'s objections to the rules and many of the modifications were incorporated in accordance with our suggestions. This is a good example of the benefits of cooperative effort within the profession. Let's hope we can expand this spirit.

Our membership drive here in Massachusetts proved to be surprisingly successful and well received. The decision of the national board to adopt the same dignified, straightforward approach, on a national basis, should be equally as successful.

As an environmental bonus the summer meeting will be at John Hellman's Cape Cod office, two blocks from the Atlantic and a top-flight seafood eaterie. The following get-together will be timed for New England's spectacular of autumn color as seen from Bernie Dirx's mountainside retreat on the Mohawk Trail. The winter meeting will grace Boston's new claim to fame, the architecturally exciting Prudential Center. If this intrigues any of you elsewhere in the country consider yourselves invited.

REGION THREE
Robert S. Mattie
District of Columbia, Maryland, Pennsylvania Virginia, West Virginia

It was a pleasant experience for me to have taken part in the Executive Board meeting of February 20th and 21st. There is a great deal of earnest planning being done by this group of men which, I am sure, will contribute to a more helpful program of technical and promotional aids. Here are a few items on the agenda which will be of interest to you:

Marion Varner, Chairman of the Public Relations Committee, outlined a program for publicizing the work and activities of individual members. Mr. Hellman, Chairman of the Forms and Standards Committee, plans to coordinate his work with the Construction Specifications Institute which would make the most up-to-date specification and contract forms available to us.

One of the most important jobs, which is proving to be an increasingly valuable asset to the organization financially and promotionally, is being done by Past President Thurston Munson through the A.R.A. magazine and the Architectural Register.
On the general scene in our area, there are a number of impressive construction plans and proposals under way. The following are only a few of the projects being planned: The restoration of the Ephrata Cloister in Lancaster County, Pennsylvania, which was established in the early 1730's as a religious community by the Seventh Day Adventists and which is maintained as a historic site. The architect is John K. Heyl of Allentown, Pennsylvania, and the construction cost is about $82,000.

Construction contracts for a Communications Center at Temple University have been awarded in the amount of $4,243,001. This will entail a complex of three buildings and facilities for music, journalism, radio and audio-visual education departments. The project was designed by Nolen and Swinburne of Philadelphia, Penn.

**REGION FOUR**

Sanford Z. Friedman
Indiana, Kentucky, Michigan, Ohio

Pursuant to our discussion of the infringement of the architect in all forms of construction, Edward Malo, secretary of the Northern Indiana Council of A.I.A., sent us the last minutes of his committee on Professionalism and Office Practice Procedure. Their committee is greatly concerned at the moment with the R. Salk case, a civil engineer advertising as an architectural engineer. The only legal foot he stands on is that he maintains he is using "architectural" as an adjective and within the law. Two other interesting points have been discussed by this group. An ethical question was raised concerning architect's use of free engineer's services. The architects viewed such a practice as a violation of their ethics.

Our Ohio Council is to be congratulated on its fine selection of new officers: Bruce Houston of Wheelingh is president; Neal Burkett, Lakewood, vice president; Peter Thomas, Cleveland and John Kish, Rocky River, secretary-treasurer. The Council seems actively involved at the moment with trying to establish a Cincinnati Chapter. We wish them well. Their May meeting will feature Peter Thomas as the speaker. His topic will center around office practices and procedures.

**REGION SIX**

Roy Murphy, A.R.A.

Illinois, Minnesota, North Dakota, South Dakota, Wisconsin

Late Spring in the Midwest has delayed all construction starts for this year, but construction planned should make the volume for construction this summer equal to a new high. Architectural offices throughout our region are reporting increased opportunities for work and increasing volume on the board, even though there is an ever increasing amount of this new work that is going to specialized "packaged deals" by manufacturers and other concerns, making available ready made motels, nursing homes, school classrooms, etc.

We are in the process of electing state directors and organizing active and decentralized state councils in Illinois, Wisconsin, Minnesota, North and South Dakota. Real interest has been shown in this type of local activity, and we are encouraged at the possibility for a more rapid growth of A.R.A. at this grass-roots level. Please drop a note to this region if you have any particular problems which you might be of assistance with or items of interest which you feel might merit publication.

**REGION TEN**

Donald Marshall, A.R.A.

Colorado, Montana, Utah, Wyoming

The Colorado Council has initiated a series of workshops similar to those presented at our last national convention. This type of program seems to attract a great deal more interest than the usual run-of-the-mill talk or trade movie, and in addition to being informative, is highly entertaining as well. Realizing that we have a professional obligation to learn, I believe that these programs are most worthy of our time and efforts.

The construction in this region is back to near normal with the breaking of last year’s drought. (I understand that Minnesota no longer has this problem either.) The skiing industry has broken all previous records this year in attracting snow lovers to the Rockies. This expanding industry in itself is keeping quite a number of architects busy.

**REGION ELEVEN**

Marion Varner

California, Hawaii, Nevada, Guam

Within the next few weeks, our Society of American Registered Architects of California will be incorporated. The corporate organization and bylaws were furnished us through the national office and have been used by a number of the councils in other states for the basis for their organization. We are making a few changes that apply to the situation in our California area. We intend to organize a number of chapters in the California area. These will operate under this basic corporate charter and will help to avoid any duplication of costs or fees.

At our regular meetings throughout the year we intend to present a speaker who is recognized as a specialist in the many areas of office practice that relate to architecture. We also intend to tape record these talks and make copies that will be mailed to each A.R.A. member in Region Eleven. This material should become a very valuable reference file. As an example, our talk from a well-known tax consultant on our particular tax problems and the best accounting methods for an architectural office will be of interest to every architect. The material which we will be mailing to all paid-up members will be worth many times the amount of yearly membership fee.

**REGION TWELVE**

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

Alaska, Idaho, Oregon, Washington

In the early history of A.R.A. my region had difficulty in gaining members. I can report that since the Winter Issue of the A.R.A. magazine we have had a handsome number of new members representing all the Pacific Northwest.

Region Twelve is one of rapid growth with its busy architects' offices, mostly of the smaller type, urban renewal projects, suburban developments and all kinds of planning and building. Therefore, I do not hesitate to recommend to draftsmen in any part of the country to come to Portland, Seattle and other northwest cities.
REGENT AT LARGE

Hal Stonebraker, F.A.R.A.

My personal thanks to many old and valuable friends who wrote or called me after reading the biographical article that appeared in the spring issue of this magazine. These expressions have more than repaid me for any service I have rendered to this Society and to our profession.

In Topeka, Kansas on April 9th, a political move to repeal the Kansas State Architect Registration statute was introduced as House Bill #1909, by the Claims and Accounts Committee of the Kansas Legislature. Irritated by local architects' protests of House Bill #920 (which gives to the State Architect certain supervision of state buildings, including wording of "janitorial" servicing) the legislators retaliated against the lobbying architects by inserting the repeal law into the House calendar.

While generally thought to be only a "message" (warning) bill, the matter is far too serious to be taken lightly. The protesting architects based their objections to H.B. #920, on the fact that such control by the State Architect would generally demean the profession as a whole if the janitorial section was included. A few individuals caused this furor, and without authorization knowledge of some 700 other registered architects in this state. The irritation caused by these few resulted in the introduction of a bill that would wreck havoc to the profession as a whole.

At time of writing, the Legislature is preparing to close and H.B. #1909 probably will never get to the floor. But steps have already been taken to start conference meetings toward a unified architectural legislation committee in this state, to see that another occurrence of this sort will never again happen.

The Kansas Council held their spring state meeting in Wichita on April 3rd. Officers for the coming year are Herbert L. Berger, Wichita, president; Leslie J. Wood, Shawnee, vice president; Harvey Allen Fink, Prairie Village, treasurer; John W. Kropp, Wichita, recorder; Sylvester W. Wendell, Kansas City, was appointed to act as regent to area eight. The meeting was well attended and plans for statewide communication between architects of Kansas were made. The next meeting of the Kansas Council will be in June at Emporia.

REPORT OF COMMITTEES

INTERPROFESSIONAL RELATIONS

The Society of American Registered Architects is sponsoring statutes of limitations through each regent in the various states under their direction.

The following states have already enacted such statutes in their legislation: Wisconsin, Illinois, Ohio, North Carolina, Virginia and Louisiana.

The American Institute of Architects has proposed a statute of limitations to the legislature of the State of Minnesota. A.R.A. wholeheartedly supports these fine efforts by the A.I.A. and will be glad to assist them in this worthwhile cause. Similar legislation has been proposed in sixteen or seventeen other states. In some states the architect is liable for errors, omissions and/or negligence during his active lifetime, and even to the extent that his estate is involved.

It is generally recommended that these statutes of limitations contain a period of six years or less from the time of substantial completion or of occupancy (whichever comes first) within which time the injured party can start action against the owner and who, in turn, may within this time start action against contractor, architect and/or engineer for alleged defects which may have caused injuries or damage.

The Supreme Court of the United States has in effect said: "Statutes of limitation are vital to the welfare of society and are favored in the law..."

J. J. Liebendberg, F.A.R.A., A.I.A.

INSURANCE COMMITTEE REPORT

One of the largest insurance companies has recently come out with a new Architects Professional Liability policy of which architects should be informed. On the surface, many might think that they have reduced the rates charged for this coverage. Unfortunately, this is not the case. The new contract provides coverage for errors in design only, whereas their former contract, which they are continuing to offer, provides a much broader coverage base.

In view of the limitation to a single type of error in this new policy, the rates are lower but architects should be aware of the fact that they are not getting a great bargain as they might initially suspect.

TWENTY-EIGHT
The gentlemen above seem quite interested in Greg's story of his Atlanta V.A. Hospital (A.R.A. Across America, Volume I, No. 2). At this meeting of the resident engineers of the Veterans Administration, this hospital, described as the most advanced in the United States, was verbally dissected and reasonably convening about the efficiency of nearly one-half million in steel design alone was a point of interest. Tremendous savings in air conditioning were explained in detail. And so on through the many units that attracted these engineers to the Atlanta Biltmore on April 1. It is not the intention of this magazine to describe buildings. Other periodicals do it better than we. But it is of particular interest that so eminent a group of engineers gathered to learn more engineering from one of our members.

The Washington meeting was well attended. All parts of the country were represented. The growing number of past presidents who are automatically members of the executive board, contributes to the attendance of geographically separated men who have been ground finely through the A.R.A. mill. In fact, this meeting saw the beginning of the "Presidents Club" and only Carol Hutchins was missing from that roster.

The coming A.R.A. convention begins to assume its annual precedence. Already the best part of a hundred exhibits have been contracted for by a variety of manufacturers. This year the setting will be Cleveland, Ohio. The Sheraton Hotel in that city has built a new building specifically for conventions. The decor, the lighting and the many mechanical gimmicks are a show in themselves. This convention starts the 19th and extends through the 23rd of November. We hope that a lot of non members show up, out of curiosity if nothing else. The agenda is planned for architects generally and will this year strike a more serious vein. Our lead article in this issue suggests the direction. Cleveland is easy to get to and early reservations are recommended.

Among other things the society has taken upon itself the labor of promoting a Frank Lloyd Wright commemorative stamp. There has been no postal recognition of architecture since the centennial stamp honoring the A.I.A. It seems that we should be due a little attention and letters are being written to the Postmaster General to this effect. A million such stamps can do the profession no harm.

Although there are, as yet, few A.R.A. men on registration boards the society, in the interest of all architects, passed the following resolutions: that it is the official policy of the Society of American Registered Architects that membership on a State Architectural Board should not in and of itself disqualify an architect from receiving architectural commissions upon any state- or municipally-financed project, and it was further resolved that the Society of American Registered Architects undertake wherever possible to procure the repeal of state legislation which provides for such disqualification.

We have had many requests for A.R.A. standard contract forms. These have been long in coming but we are infused with the late Bill Frapton's determination that they must be right — and further, they must protect the architect against the ambulance chasers born by errors and omissions insurance. At the Washington meeting John Hollman introduced Ronald Ryner, Executive Director of the Construction Specifications Institute. In view of potential liaison with this Institute, John suggested that present publication and distribution of our forms might better be coordinated with the C.S.I.'s progress in the same direction. It was then resolved that the Society discontinue its plans for publication and distribution of revised forms and standards until such time as the result of its liaison with the Construction Specifications Institute be ascertained.

Every American architect has received a letter describing Encyclopedia Britannica's professional discounts. We've had a few questioning letters. We, the Register or the Society are not selling Encyclopedias. We are constantly looking for benefits for the profession and in this search we learned that the proposition described in our letter was normal to some professions, law for example, and we asked that it be extended to architects. It's as simple as that.

After a bit of trial and error, Greg arrived in Springfield, partly to say hello and partly for his first look at our addressograph file and mailing service. The youngsters who man our operation enjoyed meeting the founder even as he enjoyed meeting them. We happened to be running through a mailing which gave him a good idea of the enterprise and the mountain of paper that 30,000 brochures can make.

And speaking of visitors! A recent telephone conversation resulted in a subscription to our addressing service. The telephone later told us that the new patron, a national manufacturer, planned a trip to Springfield. We interpreted this as a desire to investigate our operation which, incidentally, we welcome. We offered to pick up our visitor at the airport but our offer was politely refused.

The following morning this gentleman, and I do mean gentleman, arrived at the office. I happened to be there and a half hour of general and pleasant conversation came to be. Thereafter Betty assumed the role of guide and I'm sure that our machines and processes were given a thorough scrutiny. When I returned later she had a most interesting story to tell. Our guest had been most gracious in his commendation. The ensuing rapport revealed that he had not expected to be so pleased. It seems that certain of the profession had painted a picture that was more imaginative than generous and our visitor had expected to find a nest of two-headed monsters. His relief at finding us with no more than the normal human frailties, his satisfaction with our mailing service and his realization that snobbery was of our deprecators led to the suggestion that not only should we proceed with our original order but others might be forthcoming.

Such is the power of inverse advertising. To several persons is attributed to the authorship of "I don't mind what you say as long as you spell my name right". One remembers the tremendous impetus that was given to Frank Lloyd Wright's fame when ill advised criticism of his Imperial Hotel was dramatically proven false and attempted to thank our impetuous brethren . . . particularly as they spelled the name right.

I am sure that thoughtful readers are as gratified as we that the "Scuttlebutt Brigade" is gradually being buried. There remain, of course, a few who find us in opposition to practices that might well be opposed. There are a few diehards whose first impression will survive, uncomplicated with facts. But architects who have won the battle are convinced that the battles of A.R.A. are for the survival of a threatened profession. This is reflected in the character of our growing membership. It has perhaps become apparent that our road to Rome may differ but the city does not thereby suffer.
I have delayed this letter perhaps partly in hopes that something good might come of your efforts at establishing a meaningful organization or publication; it now seems hopeless. Admittedly all I know of the organization comes from the pages of your publication and that will suffice. From the front cover onward all I am faced with is mediocrity. The evidences of bad taste are astounding especially so from a society that claims to be fighting a "concerted war against the subversion of aesthetics by economic greed, indifference and stupidity." (p. 11 Spring issue)

Your choice of type face throughout but particularly for your title, A.R.A. Across America and Agenda. Reports, Addenda, are practically unbelievable and are evidence not of progress but of regression. The projects you include for publication show your utter lack of concern for molding or encouraging the aesthetic which you so piously preach. Never have I seen artistic incompetence so blatantly displayed. Have you never heard of discretion?

I will not question your existence; however, I can question your right to involve me by inclusion in the mailing lists of your unsolicited publication. I wish to receive no more issues.

W. Easley Hamner, A.I.A.

As a member of the A.I.A., may I make my sincere apology of a letter written to The American Registered Architect, and published in your most recent issue. Such vindictiveness is the product of an immature and egocentric personality ... which must be the proud possession of Mr. J. Goodwin, Jr., A.I.A.

When A.R.A. was first started there was a great deal of this sort of thinking around there is today. In fact Georgia was involved in one of the bitterest architects' feuds that has probably ever existed. It is for that reason that little progress has ever been made by A.R.A. here ... But although I am a member of A.I.A. I am glad to know that you people are making progress over the "inert bodies" of some of the opposition.

I am not one who believes that membership in any organization makes me a better "this or that." Nor do I believe in boasting that I am a member of A.O.A. On occasion in discussing the selection of an architect for a project I have had people say that "an A.I.A. Architect was required." This always "roughs me up" and I point out to them immediately that membership in the A.I.A. does not make a man a better architect. Nor does it make him better qualified to do any sort of a job. Such stupid attitudes towards the profession hurts us all. An architect is an architect whether he belongs to any organization and he should have the right to do any class of work he chooses and to be on any state board anywhere in this country, or any other type of board for that matter. Hence an architect's professional training and experience are more important than the fact that he belongs to a certain CLUB whose name he uses to promote his work and as a crutch to support his fees.

Jes R. Johnston, Jr., A.I.A.

I want to thank the A.R.A. and in particular, Mr. Hal Stonebraker, for their efforts and encouragement on my behalf while I was acquiring my NCARB certificate. I think every architect should know that A.R.A. does not "file 13" just as frustrating, lay aside letters for future replies. All my contacts with A.R.A. have been conducted in a prompt and professional manner, always with a positive attitude. It is really refreshing to find an organization that cares about the individual architect's activities, competitive spirit of the profession notwithstanding.

Lew F. Cinijotti, A.R.A.

I have been receiving complimentary copies of the A.R.A. magazine since your Society's inception. I have talked with Chester Stark regarding the names of C.S.I. National Officers in Washington, D.C. so that C.S.I. and A.R.A. may work together for mutual goals. I have not had any particular desire to join your organization because of what I feel to be a hard-nosed attitude on the part of many of the writers appearing in your magazine. I have never been a member of A.I.A. and I can appreciate your feelings towards some of their actions, but I do not feel that constantly rubbing their noses and calling everyone's attention to their acts as an application of your oft spoken "Golden Rule."

Your magazine has carried some of the finest articles I have ever read regarding fire tests, business of architectural legal aspects, architecture and the handicapped, etc. A magazine, however, that is written for the professional who is supposed to write in clear and concise manner should not carry the 25c words that usually appear in your editorials. I have heard from people who know you that you regularly use these words in your everyday speech, however, that would appear to be in conflict with your own "Agenda, Reports, Addenda" appearing in the spring issue wherein you state "Before starting any article determine whether the intention is to communicate ideas and facts or to exhibit knowledge of the dictionary. A vocabulary of unusual words like a financial reserve should be used only when necessary."

I notice that your Technical and Research Committee is conducting research regarding membrane waterproofing and that they will seek the advice and counsel of the Executive board for future action. I would sincerely hope that A.R.A. personnel could work with C.S.I. personnel on C.S.I. Committees. You are probably familiar with the C.S.I. 16 Division Format for Construction Specifications, the Spec Data Sheet Program and the Uniform Indexing System. C.S.I. has gone on record that chapter committees should feel free to ask a local nonmember contractor or subcontractor, material specialist or professional architect or engineer for opinions. It would seem that you could benefit the professional much more by not duplicating efforts and by asking that your members help already formed committees. Rightly or wrongly, there have been comments that A.R.A. people, being a splinter group, would rather not work with either A.I.A. or any other organization, but as the majority of your article writers have so often put it "We must all work for the betterment of the professional. There is too much to learn in too limited a time for us not to."

I know I can speak for the Chicago Chapter of C.S.I. and am quite sure that the national officers will be delighted to work side by side with your organization.

Unlike the letter from Mr. Goodwin in the A.R.A. Tribune, please continue sending me your extremely worthwhile yet unsolicited publication.

Edward K. Schroeder, President Chicago Chapter, C.S.I.
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The following is of value to the Society, but not mandatory, nor has it any bearing on the applicant's acceptance:

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No. and Date Acquired, Other States

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A.R.A. CONVENTION
NOVEMBER 1923

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