

TEXAS ARCHITECT

OFFICIAL PUBLICATION OF THE TEXAS SOCIETY OF ARCHITECTS

WHAT OF THE YOUNG MEN?—AN EDITORIAL

MECHANICAL EQUIPMENT OF BUILDINGS
RADIANT HEATING

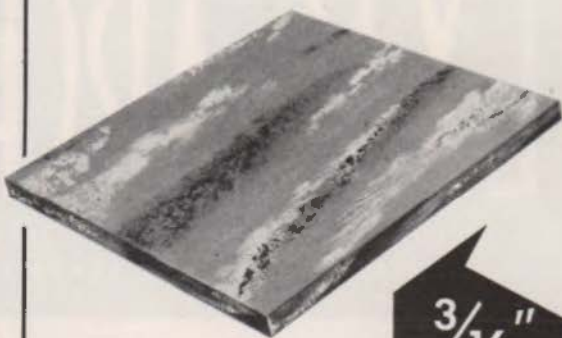
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THE TEXAS ARCHITECT

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CALENDAR OF EVENTS

December 17-20—Winter 1951 examinations for registration to practice architecture in Texas, University of Texas School of Architecture, Austin.

January 5—TSA Board meeting, Commodore Perry Hotel, Austin.

January 24-26—Convention of the Texas Society of Professional Engineers, Galveston.

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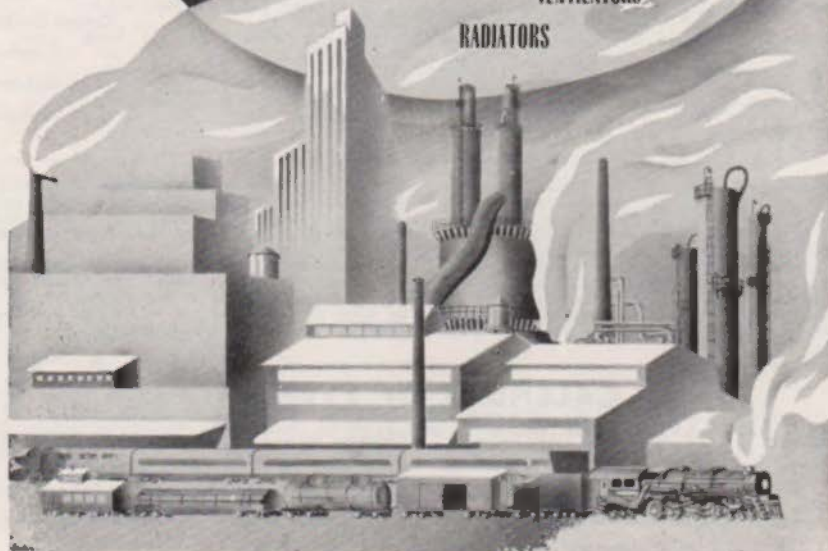
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WHAT OF THE YOUNG MEN?

The future for architects now seems uncertain. It is doubtful if this situation will change in the immediately foreseeable future. Intense defense activity and perhaps all out war may continue to overshadow individual enterprise for uncounted years to come.

This situation affects young men as well as those who are in the active practice of Architecture. It affects those who are about to graduate and more particularly those who are now in high school and who would normally begin their Architectural course after graduation. What of these young men? Can the older men of the profession afford to forget them?

Military service of indeterminate duration is almost a certainty at some period for every boy approaching the age of eighteen. This is not a happy or inviting prospect to the serious and talented youngster who should be free to pursue his studies in architecture. Military training and the destructiveness of war do not make too much sense to the boy who dreams of some day seeing buildings he has designed take form under the sun.

Architects today owe the coming generation an opportunity to prepare itself for the problems of a troubled future. They should lend every encouragement and give all the aid they can to assure the continuation of their profession. They are largely responsible for its future.

The profession as a whole can do many things for young men. It can assist in the development of positions in the services where young, architecturally trained men can make full use of their professional training. It can assist and encourage young men to complete their college work before entering the service, and then help them to keep in contact with their profession during the time they are in. It can devise means of giving these men recognition for professional work done while in the service. It can help them reorient themselves to civilian life and to enter into their chosen profession upon their return. These things are important to the individual, and they are vital to the profession if its future is to remain secure.

This is a period of crisis, now is the time for the profession to act. Nationally it should expend every effort to assure adequate places in the services for architecturally trained men to use and develop their training and experience. On the state level it should take steps to revise registration laws so proper experience in the service will count toward that required for registration. Locally each practicing architect should assist and counsel these young architects and stand ready to give them encouragement and aid as they come out of the service.

Strength in the architectural profession, as in most other things, comes with continued growth. Recognition and success also follows such growth. Now is the time, with its very life threatened, for this profession to assist our younger generation and thus assure its future.

MECHANICAL EQUIPMENT OF BUILDINGS AND RADIANT HEATING

By Alfred L. Jaros, Jr.

(Editor's note: The following are some of the remarks made by Mr. Jaros in his address to those attending the 12th annual convention of the Texas Society of Architects held October 25-26 in San Antonio.)

The mechanical service equipment will aggregate from 20 percent to 40 percent of typical present-day construction costs. In industrial plants it may exceed one-half the entire building investment.

For a good installation and for good maintenance and efficient use, ample space and proper access to mechanical equipment and installations are major considerations.

Any sizeable building today needs boiler or steammeter rooms, pump rooms, refrigerating-machine and fan rooms, switchboards, house-sewers, water supply and heating mains, main ventilating ducts and many other such items located and arranged so they connect properly with what is outside the building, with each other and with all points served within.

Upstairs Cellars

Such equipment must occupy considerable space.

A large part of the mechanical equipment can be at other levels than in the basement. The New York City Municipal Building, for example, was planned as long ago as 1910 with its principal pipe cellar several stories above the street. In Texas, a number of tall buildings have gas-fired boiler plants on the roof. In very tall buildings, special intermediate floors are sometimes needed with space for fan and pump rooms, and added height for distributing ducts and pipes.

How and where to make the best arrangements for this needed space is where imagination, experience and initiative—and real cooperation between

the architect and the engineer—are vital.

The mechanical equipment affects the building structure. Machinery imposes weight and vibration loads on columns, beams and girders and an intelligent compromise can often effect considerable structural saving without sacrificing either building arrangement or mechanical efficiency.

The increasing use of radiant heating and radiant cooling, the development of which is now actively underway, require close coordination between the mechanical designer, the illumination expert and the designer of ceiling details and supports. The high cost of air-conditioning both for installation and for operation has put new emphasis on the importance of reducing summer heat gains from sunshine, heat conduction and air-infiltration.

Coordination Needed

The engineer must so locate grilles, radiator enclosures and other visible portions of his work that they will be thoroughly coordinated with the architectural design and yet will give satisfactory and efficient mechanical results.

The new mechanical systems that may exert a large influence on current architectural design trends are radiant heating and cooling and the several types of air-conditioning.

Radiant heating, in its better-known forms, is circulation of hot water through coils of steel pipe or copper tubing embedded in some part of the building,

usually plaster or concrete. This maintains a moderately elevated surface temperature at the relatively large exposed areas (usually 85 and 120 degrees F.) in the coldest weather. These warm surfaces emit heat into the room partly by radiation and partly by convection.

With ceiling heating panels, true radiation rather than convection predominates, securing comfort at lower air temperatures than with any other type of heating. In addition to excellent heat distribution throughout the room and a resultant high degree of thermal comfort, such a system inherently produces a higher indoor relative humidity in winter (apart from any artificial means for humidification) which both promotes a greater degree of health and comfort and helps preserve wood-work, furniture, books and so on.

The lower indoor air-temperature also saves fuel. In many parts of the country, the average winter temperature is slightly more than 40 degrees F., so that a about 75 degrees F. will have a heat loss proportional to average temperature difference, indoors to outdoors, of 30 to 35 degrees F. while a ceiling, radiant-heated room with a comfort temperature of about 65 degrees will have its heat loss proportional to an average temperature difference of 20 to 25 degrees, saving about 30 percent of the fuel otherwise used.

Ceiling vs. Floor

For a one-story building with no ceiling or attic space and particularly if the floor is built right on the ground, coils in the floor will produce the cheapest and simplest installation and will avoid the possibility of chilly floors.

However floor panels will prove uncomfortable to the feet unless the floor surface temperature is limited to, at most, 90 degrees F. Floor panels, there-

fore, emit considerably less heat per square foot than ceiling panels.

The floor system at a comfortable temperature therefore can provide sufficient heat only when the ratio of heat requirements to room area is low. Consequently, mild climates, small windows or the use, especially in corner rooms, of well insulated construction and double-glazing are essential for successful heating from the floor alone.

For the most even heat distribution and the most efficient operation and for all conditions where the climate and building design require relatively high heat output per square foot of room area, ceiling panels are preferable.

Another advantage of ceiling panels is that the heat output is not affected by the use of heavy floor-coverings nor by the placement of large pieces of furniture.

Ceiling panels must be laid out to clear any recessed lighting fixtures. Also, efficient acoustic plasters and tiles are poor heat-conductors and if used must be kept clear of heating panels. All of which demands close coordination between the architect and the heating and illuminating engineers. Metal radiant ceilings, now coming into use, modify these problems.

Influence On Architecture

Radiant heating's first serious influence on architecture was probably in the field of suburban and country homes, for the reason that it fitted in so well with various modern concepts of homes. A house could be built directly on the ground, even without insulating the floor, and panel coils in the floor slab would prevent any chill. A living room facing a garden could have glass walls transparency right down to the floor and radiant-heated ceilings or floors would replace convectors or radiator enclosures which

(Continued on Page 20)

NEEDED: ELBOW ROOM

Frustration, conflict and unnecessary fatigue are some of the unwanted ills brought on by lack of living space, according to a recently published study by the American Public Health Association's committee on the hygiene of housing.

The various authorities who compiled the report pointed out that "the mortgage pattern set up by Congress virtually dictates the construction of undersized two bedroom dwellings (and because of this) the family life and emotional health of a large proportion of our population is seriously menaced."

The report indicted noise as harmful to hearing, for upping blood pressure, interfering with digestion and causing inhibitions.

Tests made by the researchers, chair-manned by Dr. C. E. A. Winslow, professor emeritus of public health at Yale School of Medicine, showed for example that a 32½" high kitchen sink is a great back-saver for women.

"Homes need better wiring and more convenient electrical outlets," the report stated. It also told of new devices to keep a baby's curious fingers from poking into the outlets.

Many of the suggested standards could be had by intelligent design rather than use of more costly materials or gadgets, the report says. The study hit building codes, stating that there are 2200 different local codes and in many cases these codes are outmoded, inconsistent and irrational.

The report is a book published by the Public Administration Service of 1313 East 60th Street, Chicago, Ill., and is one of a series of three reports on housing standards prepared by this committee of the American Public Health Association.

FEATHERLITE GIVES \$2500 FOR STUDENT COMPETITION

The Featherlite Corporation of Dallas in 1952 will provide \$2500 for prize money in the TSA-sponsored student competition for architectural excellence.

This year, Featherlite provided \$2000 for the prize money.

The 1951 student competition was held for fifth-year students of Texas' five architectural schools, each school posing its own problem to its students. First, second and third places were judged by each school and sent to San Antonio for merit award judging to pick the top drawing in the state.

Twenty-six-year-old George G. Randall, Jr., Texas A. & M. student from Houston, won top honors and the added \$100 in prize money that went with it.

In accepting Featherlite's offer to provide \$2500 for next year's competition, TSA President Raymond Phelps said, "By providing the means to carry on this student competition for our young architects, Featherlite has helped the TSA immeasurably in taking forward strides to encourage our young men and women to take up the practice of architecture. This further demonstrates the progressive nature of the Featherlite Corporation."

President-Elect Herbert M. Tatum said, "It will indeed be an honor for the TSA to cooperate in this extremely worth-while project again next year. Featherlite deserves much praise for this valuable work in encouraging our future architects."

Other winners in this year's contest were James C. Wash, Gerald E. Branda and Les Swanson of Texas University; Robert A. Stinson and Louis E. Fincias of Texas A. & M.; William Wiley Perry, John William Hill and Harry Arthur Schroeder of Rice Institute; Bill C. Powell, Harold D. Mitchell and Robert L. Goyette of Texas Tech; James Maclan, J. B. Van Ness and Alexander MacNab of University of Houston.

THE ROAD AHEAD

To the Membership, TSA:

An honor you have bestowed upon me by making me your president is one of great esteem.

I feel proud, looking over the history of the Texas Society of Architects, that I have been privileged to be a part of that history and have had the opportunity in a small way to contribute to the TSA's rise in prominence and a place of respect.

The architectural profession is an ancient one. It has always been one of the guiding forces of mankind, taking with it the step-by-step rise of civilization.

The architectural road ahead at this time appears marked with the pitfalls of construction curtailment. We have been told that if we as the professional architects of Texas do not like the manner in which the National Production Authority distributes the critical building materials in short supply, we should submit a plan whereby a better solution to the problem can be reached.

Such is our duty in view of the resolution passed during our 1951 convention through which we made known our opposition to the existing controlled materials plan.

Yet this is but one of the many important issues we must face in the coming year.

Capitol planning . . . we must show our legislators the pressing need for setting up a capitol plan commission to plan the overall capitol area in Austin.

Public relations . . . we must continue our efforts to show the people of the state and of the world that architects are not merely creators of beautiful designs, but are planners in the large sense, land use experts, material advisors, business representatives and financial ad-

visors, with a vast knowledge of the intricate construction industry.

We must explain to the people who build that the retention of an architect will save them money, time and inconvenience.

We must plan to continue and increase our civic work and to carry out our responsibility in this field to our fellow citizens.

We must continue to better the architectural profession through high quality design and structure, to build with lasting beauty, to create for our generation a definite place in the history of civilization.

Throughout the coming year we will be faced with problems that necessitate changes in our established techniques of practice. We must be ready for developments that will affect our livelihood.

Our membership is composed of farsighted, thinking men and women who have that understanding and knowledge of the things that make men successful. One of our principal goals throughout 1952 should be the charting of that knowledge into channels that will mean progress for Texas' architects.

Since its inception, the Texas Society of Architects has progressed at a steady pace, hastened by the needs placed upon it by changing factors in our unsteady world.

Looking into the future I cannot see the termination of our ideals and goals.

With the continued help and good will of each and every member of the Texas Society of Architects, the coming year can be another new measure of our progress.

Sincerely,

/s/ Herbert M. Tatum, President

THE ARCHITECT'S CHRISTMAS

The visions of sugar-plums that dance through the minds of children at Christmas time are visions of an end to government controls in the mind of architects. For him at Christmas time, the immediate future is bleak indeed.

The impenetrable maze of building and material controls stands before him like the hour hand on the clock his children watch creep around to Christmas morn.

What would the architect like to find in his stocking on Christmas morning? It's obvious as Santa's red nose.

He'd like to find oranges in the form of free materials markets; apples in the form of labor relations and plums in the shape of an awakened populace who can understand the absolute value of an architect's service.

Under the tree might be gaily-wrapped packages of higher educational advantages for architectural students and widespread knowledge of architectural achievement through the years.

On the tree? Maybe it could be decorated with new building codes, cleaned of stodgy restrictions and political entanglements. On top of the tree would be a permanent armistice signed by all nations of the world against future wars or controversy beyond the Olympic games.

Just outside the window, quartets of draftsmen would sing in harmony and unison. The snow that falls will be the integrated cooperation among all members of the building industry and the beautifully moulded forms of the soft newly fallen snow would be the product of this work in harmony.

The architect isn't being unreasonable in his Christmas wishes. And he isn't being unusual. In fact, he'd probably make a good Santa Claus for everyone.

By every standard

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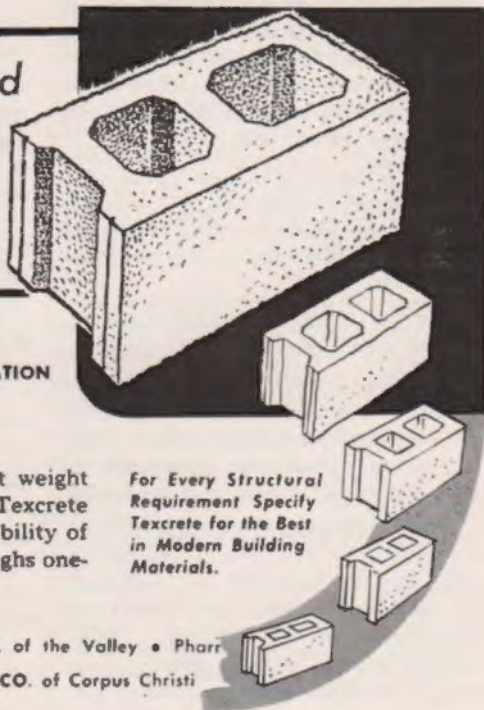
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The construction site of the new 40-story Republic National Bank Building in Dallas is a mecca for sidewalk architects and engineers.

Organized by the bank, the SPEMBSA (Society for the Preservation and Maintenance of Better Sidewalk Architects) consists of a covered gallery section on the construction site where spectators may sit and make comment.

Also, as part of the program, the bank provides for postcards depicting an architect's drawing of the building. Spectators are urged to write to their friends out of town, using the free postcards. The bank pays the postage.

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NOTICE OF EXAMINATION

The 1951 winter examinations for architectural registration to practice in the State of Texas, will be held December 17-20, 1951, at the school of Architecture, University of Texas, in Austin.

A SEPARATE REGION

Texas comprises a separate region of the American Institute of Architects and the Texas Society is the regional organization.

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03955SV	40" x 12"
03979SV	40" x 14"
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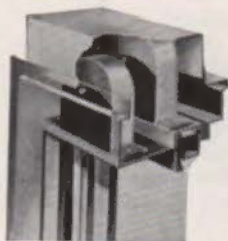
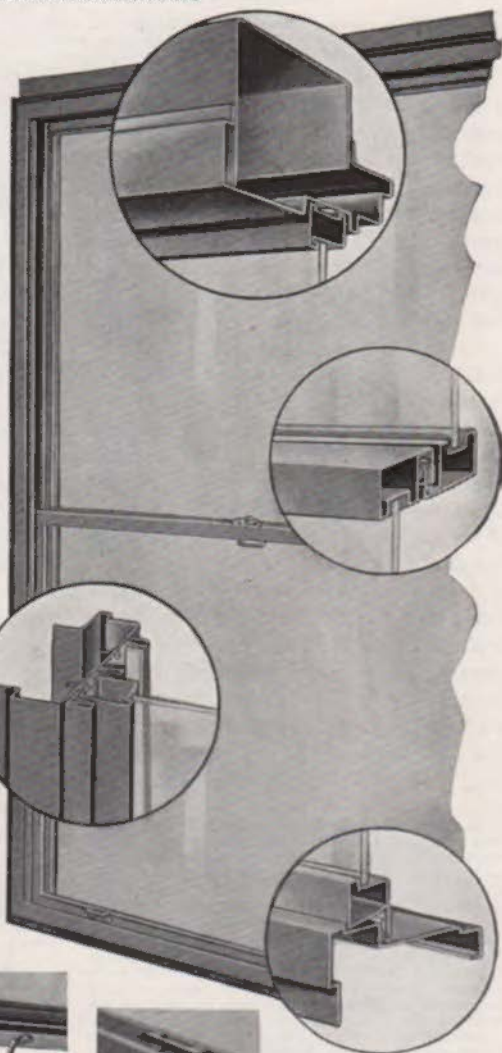
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Extracts From
THE DESIGN FOR LIVING
BY DEAN JOSEPH G. HUDNUT
Graduate School of Design, Harvard University

(Editor's Note: Several issues ago we began this article by Dean Hudnut but due to space limitations caused by full coverage of other activities, we have not been able to continue it until this issue in which we present the final installment.)

Whatever may be the cause, there has come about a clear distinction, both in method and ideal, between our present architecture and the architectures which preceded our era. Like the engineer we address our art, not to form—to a sensuous order of shapes and relationships set in space—but to a mechanical and clearly exhibited order of purpose and energy.

How shall we determine the relative validity of these two kinds of dignity—to each of which we give the name beauty? To distinguish them, one from another, and to define their opposed characteristics is not to pass judgment upon them. If we are to judge them—if we ought to judge them—what criterion shall we use?

I shall not attempt to resolve a dilemma which has occupied so many brave and subtle minds, but I protest that the general opinion and habit of our era cannot be the final judge. Even if, as we are taught by our present practice, the final judge should prove to be necessary, it may be that there are necessities

more urgent than that which sanctions functional truth. I should like to speak of form as such a necessity, form as an essential quality in that design for living—the design for living which we call civilization—which in the midst of a nature having no knowledgeable design, men have built for themselves across centuries of experience. I should like to speak of form as a means which renders architecture harmonious to that design. For form, no less than structural integrity, is a concept which lies beyond the boundaries of art and, like structural integrity, unites architecture to the general currents of human life.

We have sought out many devices by which we might overcome the conditions of our animal life. Yet never is our warfare so fierce, so long continued, or so precarious as that which we wage against the whirling confusions and inconsistencies of our knowledge. The world, as it comes to us through our senses is a vast and arduous disorder.

It presses upon us, void of direction or meaning; it tortures us, its weight too heavy to be endured. We have built within its everchanging tangle a world of our own, congenial to our desires and resting not like science upon observation and experiment, but upon our intuitions.

At the center of this shining structure of idea and faith, lies the concept of human dignity and worthiness. Holding it together is the knowledge that there is a spirit in man; that his spirit invites him to a majestic and eternal drama enacted beyond the boundaries of the material world; so that whatever may be the transient and fragmentary nature of

(Continued on Page 14)

Born at Big Rapids, Michigan, Joseph Hudnut attended Harvard College, interrupted his training to work two years in an architect's office in Chicago, and then attended the University of Michigan, where he received his degree of Bachelor of Architecture in 1912. In the 11 years that followed, he taught at Alabama Polytechnic Institute, married, took his Master of Science degree at Columbia University, went into the American Expeditionary Force and served overseas, finally returning to New York, where he opened his own office and practiced for four years.

Joining Columbia University in 1925, he became Dean of the School of Architecture in 1933, but resigned in 1935 to accept appointment at Harvard as Dean of the School of Architecture. In 1949, Dean Hudnut received from the University of Michigan the honorary degree of Doctor of Fine Arts.

The excerpts printed here were taken from Dean Hudnut's talk to delegates at the 83rd convention of the American Institute of Architects in Chicago in May, and carried the keynote of the convention.



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Hotpoint

Design for Living . . .

design for living. They are the figures participation.

Such patterns, taken together, form a his life he is yet ennobled by that part of a dance, rituals of observance and valuations—inherited, dissolved and constantly reformed, each a harmony of conduct, purpose and idea. There are rituals of social intercourse, of politics, of religion, of commerce, of education and of war, each of which, in a way peculiar to itself, reaffirms in the usages and relationships of daily life, the general form of the design as a whole and repeats its mystery.

Form in architecture is such an affirmation pronounced in the language of space and steel. Form is not an academic concept imposed upon buildings in the name of scholarship or taste. Form is a means by which buildings enter into the rituals of human thought and intercourse, and enter also into the majestic design of which these are elements. Form in architecture is one of the ways by which interplay and unfoldment in design gives architecture its dignity and radiance.

Form in the Gothic cathedral was the avenue through which architecture participated in medieval life—not as servant, but as priest. Through form the essence of Christianity entered into and exalted the cathedrals. I think that the houses built in Colonial times along the James River participated in the life of that beautiful society. I think that the formlessness of Stuyvesant town will not assist those who must live in the shadows of its grim standardizations to persevere in their intuitions of human destiny.

In its supreme achievements it is form which lifts architecture—as it lifts all of the arts of expression—out of these its more parochial roles into a sphere in which it becomes itself a design for living.

It is not my intention in thus appearing as an advocate of form to question the essential validity of the doctrine of structural integrity. I question, rather, that arbitrary authority over architecture to which this doctrine sometimes pretends. A mode of design which rests, not upon a philosophy of form — or even upon aesthetic experience—but wholly upon a habit of understanding and of vision peculiar to our time, could not arrive at that universality which is the supreme affirmation of architecture. We ought to maintain that rationality of practice. We ought to give that practice warmth and humanity by channeling it within that wider tradition.

Architecture is not a function of steel and stone. Architecture does not rationalize life. The important purpose of architecture is in every era to assist man towards the realization of his complete self—including his faith, his joy and his fantasies.

We are too resolute to affirm the death of scholarship and the death of the academy, too absolute also in the renunciation of our hearts. A confession of mystery in our churches, or grandeur in the United Nations, would not be unbecoming even to concrete and steel; nor would a touch of romance be wholly inconsistent to houses intended as the mise-en-scenes of love.

Science and art confront each other in architecture as they confront each other in life, unlike in essence and conventions, divided by uncertain boundaries, free of common relevance. Science and art have had in our day little experience of each other. They possess few precedents whereby each could be harmonized to the autonomy and function of the other. In that sense, architecture is a stage upon which is rehearsed the most fateful antagonism of our times. It may

(Continued on Page 19)

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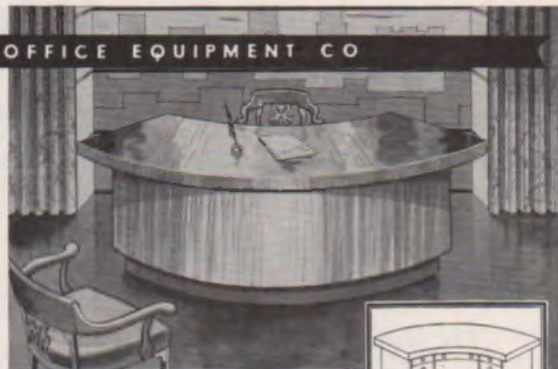
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AMERICAN ARCHITECTURAL FOUNDATION

By Frazer Smith, F.A.I.A.; President, Board of Trustees

The history of human society is the history of architecture.

No other art is so essential, so practically a part of the everyday life of people. Human beings are under the influence of some form of architectural environment from their birth until their death. They worship, they live and work in it and they travel to far places to see it.

Scientific progress in the past 100 years is unexcelled in the world's history. To continue its irreplaceable service to mankind, and to continue this service on the highest plane, architecture must keep up with scientific progress by making progress of its own.

To keep pace with modern developments relative to architecture, the American Architectural Foundation was founded in 1942. It was made possible by a large grant from one of the nation's leading architects.

A non-profit organization, the Foundation's objectives are to continue to raise the standards of architectural education, to establish and carry out needed research programs and to correlate the efforts of the building industry, the profession of architecture and the related industries and professions for better service in the public interest.

The Foundation is supported solely by grants from individuals, firms and organizations. It seeks to coordinate the application of the broad scientific and productive skills of the nation to the many problems of architecture and the building industry.

Through continuing grants, the Foundation now aims to provide scholarships, establish professorships, and furnish lectures and materials for the study of architecture in institutions of learning.

Further goals of the Foundation include the establishment of awards, prizes, and medals for meritorious work, and to assist in any activity that will result in improvement of the practice of architecture.

Some of the educational projects of the American Architectural Foundation are to be in modular coordination of building materials (already underway), author-fellowship or publication subsidies for architectural textbooks and teacher-training institutes in architecture and other fine arts.

Research projects will include fire-resistant wall construction, unit wall construction, corrosion of building materials, regional climatology studies, the effect of wind on smaller structures and building elements, construction assembly evaluations, acoustics, sound transmission and noise abatement and others.

The Board of Trustees receives all funds and allocates them impartially. If desired, the source of funds will not be disclosed to anyone other than the Trustees.

An architecture that does more for the people, that is designed by competent architects and is built by skillful labor will receive deeper public appreciation. To accomplish this end, more information is needed, more inventive ideas must be reduced to practical application and more effective building provided at lower costs.

(Continued on Page 20)

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be that we shall soon have to declare our allegiance.

Nevertheless, science and art have need of each other and both are essential to the survival of our civilization; essential also to the survival of architecture. They must seek out a mode of conciliation. In architecture such a mode is form.

I should like now to return to that ship which so many years ago filled with delight the classical heart of Horation Greenough. This ship was indeed shaped by functional requirements—the prow pointed to divide the water, the sails spread out to capture the wind, the timbers stoutly framed to resist the siege of the sea. These were invitations to the relational mind, which rightly found in them the satisfaction which bathed with beauty prow and sail and timbered hull.

Nevertheless, there was beauty in the ship which was not compounded of these,

nor were the gifts which these offered to the intelligence prohibitive of gifts which the heart might seize upon and enjoy. The anonymous art of ship-building, long practiced, had transfigured the useful structure of the ship with the glory of form—with subtle modellings of the hull, careful progressions of the arched sails, delicate latticings of rigging, mast and spars—and nature, always ready to conspire with art, had set all of these dancing in the beauty-giving arms of the eager wind.

And the ship—intricate mechanism and skilfully planned shelter, spiritual form and sensuous ecstasy borrowed from the wind and sky—was freighted also with the beauty of human feeling and imaginings, of enterprise and faith and loneliness on illimitable seas, of adventure in distant ports visited and remembered, and of home-coming promise in her gallant heart.

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Architects Praised

The October issue of CHURCH MANAGEMENT carried a column-long article titled "Our Friends the Architects."

In part the article stated, "the new construction of churches has developed so much energy that many have sensed the need that ministers better understand the men who are designing churches and, on the other hand, that architects better understand the functions of worship, religious education and parish administration. In a sense we have felt a call to bridge the gap."

It pointed out that in this unusual era of church building, a mutual exchange of ideas between clergymen and architects can be helpful.

National Note

Houston architects MacKie & Kamrath, AIA-TSA, received national publicity in a recent issue of "Progressive Architecture."

Pictures and articles pointed up their work on three-story, block-long Weldon's Cafeteria in Houston. Materials and methods used in the construction were also described in the story.

Foundation . . .

The American Architectural Foundation is the profession's answer to this need and opportunity. The architect more than anyone else is the planner through whom the many crafts, professions and trades of the building industry are combined to produce structures of beauty, which function as required, and because they do this will receive the acclaim that marks the work of master builders.

For more specific and private information, those interested in the activities of this Foundation are urged to write the American Architectural Foundation Incorporated, The Octagon, Washington 6, D. C.

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El Paso Elects

At a recent meeting of the El Paso Chapter of the American Institute of Architects the following officers were elected to serve for the following year:

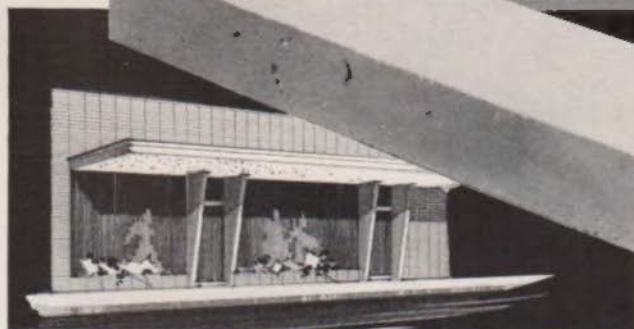
President, Louis Daeuble; Vice-President, O. H. Thorman; Secretary, Richard Licht; Treasurer, Wm. G. Wuehrmann. J. E. Monroe is the outgoing President.

Radiant Heating . . .

would have spoiled the outdoor room effect.

A relatively recent adaptation of panel-heating methods in the north is snow-melting for courts, walks and driveways. Already floor-heating coils are applied to entrance vestibules and lobbies of department stores, theatres and office buildings, either as the sole source of heat or to supplement inadequate hot-air heating in these most hard-to-heat spaces. They also serve to dispose of snow and slush tracked in.

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