

## Docomomo US Register Online Fiche Manual

### ***Welcome to the project\_***

The Docomomo US Register is a searchable database available for public access. Data is documented according to the DOCOMOMO International fiche format and contains geographical, historical, and evaluative information for surveyed resources.

The mission of the Register project is to provide a useful educational tool for the public, to promote the significance of threatened modern buildings and sites, and accurately identify, document and conserve modern movement resources.

The following guidelines are provided to assist Docomomo US Register fiche writers and to ensure uniformity in recording. Fiches should be completed as fully and accurately as possible. The principal objective of the Docomomo Register is to provide an accurate historical and contextual record; therefore all dates in the submitted documents should be as exact as possible.

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### **Terms of Use**

All data is the responsibility of the fiche author, and all statements of building or site condition reflect the date of observation. Docomomo US does not make any warranty, expressed or implied, nor assume any legal liability or responsibility for the accuracy, completeness, or usefulness of the property information provided herein. Any use of this information is at the user's own discretion. Docomomo US requests that any use of this information be accompanied by a reference to its source.

## I. Executive Summary

The following summary briefly outlines the fiche guidelines, which appear in full later in this document. The sections are ordered according to the sequence of the online fiche submission form data fields for easy reference. If you would like further clarifications on any of the sections, please refer to the page number listed next to the title of the section. More detailed explanations coupled with sample text are provided in the full version of the guidelines.

Please consult the guideline's referential and grammatical guidelines when citing references and formatting text. Information on the inclusion of visual documentation and copyright issues is also provided in the guidelines.

### **Location**

Please enter the requested information in order to produce a Google map of the building or site.

### **Identity of Building / Site**

This section provides basic information about the resource, including:

*Variant or former name:* The original name of the building if its name has changed over time

*Primary Classification / Typology and Secondary Classification / Typology:* Select two of the standardized Docomomo International abbreviated codes to classify the resource.

*Federal, State, or Local Designation(s) and Date(s):* Provide all levels of landmark and/or district designation and the date in which the resource received its designation.

*Terms of Protection, if any:* Provide any conditions related to preservation easements, property transfer, or procedures for review of resource alteration.

### **History of Building / Site**

The primary purpose of this section is to provide a general history of the building through a discussion of its commission and original design, to its present day function and condition:

*Original Brief / Purpose:* Explain the commission and client, or conditions of design competition, reason for selection of architect, original design program and any alterations made to it.

*Dates: Commission/Completion:* Provide date of the commission, date of the completion, also: competition date, dates of design revisions, date of completed phases, and dates of inaugural events

*Architectural and Other Designer(s):* Provide names of all architects, landscape architects, structural engineers, interior designers, lighting designers, building contractors, etc. as relevant.

*Others Associated with Building / Site:* Identify persons associated with project such as clients, politicians, donors, etc.

*Significant Alteration(s) with Date(s):* Chronologically list alterations, date of alteration, executer of alteration, reason for alteration, and impact of alteration.

*Current Use:* Specify current use of the site.

*Current Condition* Provide an objective and specific assessment of the current condition of site.

### **Description**

Please use this section as a means to illustrate the physical features of the building/site:

*General description:* Describe the physical and architectural features of the site, including design schematic, formal arrangements, architectural details, materiality, and structural systems.

*Construction Period:* Describe the process and method of constructing the building/site.

*Original Physical Context:* Describe the surrounding project site, including nearby buildings, neighborhoods, and landscapes, as they existed at the time of project design and construction.

### **Evaluation**

This section is to provide an overall assessment of the significance of the resource in the context of the Modern Movement, in addition to United States history. Each sub-section is designed to extract the intrinsic value of the building/site through a number of lenses. The evaluations must stress the innovatory aspects of the resource; e.g. in cutting-edge building materials, new structural systems, in commission, use or typology, and in overall design. The intent is to emphasize the value of the resource through an objective voice, so please do not use this section of the fiche (or any) as a forum for criticism. Please form evaluations through the following lenses:

*Technical:* Evaluate the building/site according to its use of new materials and innovative techniques, including building materials and finishes, building methods, and structural systems.

*Social:* Evaluate the intended program of the building/site according to social and economic issues present at the time of design. Consider both the social influence on the design, and the design's influence on the social.

*Cultural & Aesthetic:* Evaluate the formal aspects of the design, and how the building/site is emblematic of the Modern Movement.

*Historical:* Evaluate the building/site according to its position in architectural history and its canonical status. Specify how the building/site was received in specialized press and/or mainstream media.

*General Assessment:* Provide a brief concluding statement of significance, which can discuss: context of the resource in the architect's career, major impacts the building/site had on its surrounding area, the buildings/site's influence on other projects, etc.

### **Documentation**

This section should identify and correctly cite all print, web, visual, and audio references used in the creation of the fiches. **ALL USERS MUST FOLLOW the guidelines for citing text and photographic references listed in *Part V. Referencing Sources*.**

*Principal references:* List all sources referenced and consulted.

*Audio and Video Web References:* Upload related oral histories, documentaries, lectures, construction footage, etc.

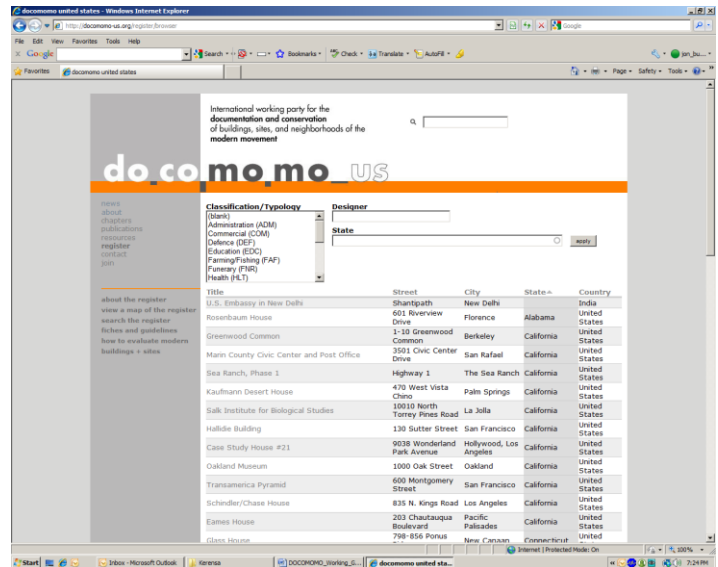
*Visual Documentation:* Upload original sketches, construction drawings, or related images of the building/site design. Upload historic and contemporary photographs of the building/site.

*Reporter / date:* Provide full name and valid contact information. Dates of submission and approval will be automatically registered by the database system.

## II. Navigating the Register

To view existing fiche in the Online Register, go to <http://docomomo-us.org>

- Select “REGISTER” in the grey column
- Once that page loads, select “SEARCH THE REGISTER”
- A list of all the fiche will appear. If you wish to search by state, select the state from the left query box and click “APPLY” at right. If you would like to search for multiple states, please hold down the “CTRL” button and select the desired states. You may also search by type of resource by selecting a typology in the right query box. Additionally, it is possible to search by architect by entering the correct spelling of the architect’s name in the search bar at the right. For a more specific search, you can refine your search by selecting a state, typology, and architect’s name.



### III. Selecting a Building or Site

The Docomomo US Register follows the intent of the International organization to document and conserve buildings, sites, landscapes, and neighborhoods of the modern movement. Therefore, resources for documentation should be reflective of this period of design, and generally constructed between the 1920s and 1970s. Docomomo fiche evaluate resources according to their technical, social, cultural/aesthetic, canonical, and historical significance. However, a resource may not be exceptional in all these categories. For further reference, please see *The Modern Movement in Architecture: Selections from the Docomomo Registers*, edited by Dennis Sharp & Catherine Cooke, 010 Publishers (Rotterdam), 2001.

Before initiating a fiche, please check the online Register to verify the resource has not already been documented. If a fiche already exists but an author would like to contribute additional information to the record, please contact the Chair of the Register Committee via email.

The Docomomo US Register Committee maintains a list of resources for documentation, This list is routinely updated and prioritized according to needs of advocacy and under-represented regions or building typologies within the United States. Please contact the Chair of the Register Committee via email for further information regarding this list.

The Docomomo US Register welcomes submissions from the United States and its territories, including American Samoa, Guam, Northern Marianas Islands, Puerto Rico, and the U.S. Virgin Islands. In some cases, such as Embassies and other U.S. developments located outside the above geographic boundaries, resources designed by American architects and constructed abroad may be acceptable.

## IV. Guidelines for Fiche Content

*composed by the United States of America Working Party*

These guidelines are to be used in conjunction with the online fiche submission form. The following sections are ordered according to the data fields of the online fiche form. Please refer to the preceding referential and grammatical guidelines if you are uncertain of how to format the text.

### **Name of Building / Site**

Please provide the current, not historic, name of the resource. Resource names cannot begin with articles (The, A, An). Names must also be unique and therefore specific. For example, although the Art and Architecture Building is known as such as on the Yale campus, in order to distinguish the resource from other similarly named buildings, it must be named "Yale University Art and Architecture Building."

### **Location**

Please enter the following information in order to produce a Google map of the building or site:

Street  
Additional  
City  
State/Province  
Postal Code  
Latitude\*  
Longitude\*

\*The Google Map browser plug-in will automatically produce a latitude and longitude for the resource based on the address you provide. However, if you want to provide the most accurate latitude and longitude, please go to [www.geodata.gov](http://www.geodata.gov).

### **Location (depricated)**

Please enter the same information into the following fields in order to display the full address on the fiche:

Number and Name of Street  
Town  
State  
Zip-Code

### **Identity of Building / Site**

This section provides basic information about the resource.

#### *Variant or former name*

Please include the original name of the building if its name has changed over time. Also include any other names which have been given to the building due to change in ownership or function, as well as any variants of its current name.

**For example:**

Current: Unity Temple                      Former: the Unitarian-Universalist Church  
Current: Bryant Park Hotel                Former: American Radiator Building, American Standard Building

*Primary & Secondary Classification / Typology*

Please select two of the standardized Docomomo International abbreviated codes, listed in Table 3, to classify the building/site.

*Federal, State, or Local Designation(s) and Date(s)*

This should include all levels of landmark and/ or district designation (National Historic Landmark, National Register of Historic Places, state register, local landmark status) and the date in which the resource received its designation. List the site's status by level of designation: i.e., federal, state, and local. **Follow the example below:**

National Register of Historic Places: August 7, 2001 / Chicago Landmarks Commission: October 1, 1997  
National Historic Landmark: December 30, 1970 / National Register of Historic Places: April 17, 1970

If site is not designated, indicate any attempts at nomination to state or national registers.

*Terms of Protection, if any*

Please describe here any unique terms of protection of the resource. This could include specific agreements between agencies or nuanced local landmark ordinances.

**History of Building / Site**

The primary purpose of this section is to provide a general history of the building, from a discussion of its commission and original design through to its present day function and condition.

*Original Brief / Purpose*

This paragraph should illustrate the early history of the building. Describe the events leading up to the commission, the selection of the architect, the original design program, and a brief history of the client and their involvement (if any) in the design and construction process.

Other questions and issues to address here include:

- Was there a design competition?
- Why was the architect selected?
- Why was the modern design chosen? Were the clients forward-thinking? Did they allow full creative license to the architect? Or was the design selected for its pure functionality?
- Was the architect's original design altered to accommodate the needs/preferences of the clients?

<b>Table 3 Resource Classifications</b>		
<b>Abbreviation</b>	<b>Typology</b>	<b>Examples</b>
ADM	Administration	Government, civic, and public buildings, Professional institutions
COM	Commercial	Banks, Markets, Offices, Restaurants, Retail, Service premises, Storage buildings
DEF	Defense	Fortifications, Military Instalations
EDC	Education	Libraries, archives, record offices, Research establishments, Schools, Universities and colleges
FAF	Farming, Fishing	Farming, Fishing, Forestry, Horticulture
FNR	Funerary	Cemeteries, graveyards, Funerary monuments, mausolea
HLT	Health	Hospitals, Health Centers
IND	industry	Building industries, Ceramics, Chemicals, Engineering, Extractive industries, Food and drink processing, Marine construction, Metal industries, Textiles, Wood-working industries
LAW	Law	Law courts, Penal institutions, Police buildings
LND	Landscape	Agricultural settlement, Botanic gardens, arboretums, Forestry, Land reclamation, National and regional parks
MON	Monuments	Public, commemorative monuments, Sculpture (free-standing)
PBS	Public Services	Baths, swimming pools, District heating, Electricity supply, Gas supply, Hydraulic power supply, Sanitary provision, Water supply, drainage, sewage disposal
REC	Recreation	Cinemas, Concert halls, Museum, art galleries, Pavilions, club houses, Public parks, gardens, Sports centers, gymnasia, Stadia, sports grounds, Theatres
REL	Religious	Cathedrals, chapels, churches, mosques, synagogues, temples, other places of worship, Church halls, meeting houses, religious centers, Seminaries, Presbyteries, manses, Monasteries, convents, religious houses, Shrines, places of pilgrimage
RES	Residential	Castles, palaces, fortified houses, Communal housing, Country houses, mansions, large villas, Hotels, Inns, Small detached houses, cottages, tenements
TRC	Transport	Broadcasting, Bus services, Canals, Civil aviation, Post services, Railways, tram ways, Roads, paths, Shipping, Telecommunications
URB	Urbanisim	New towns and villages, Town extensions, Urban development, reconstruction
UNC	Unclassified	



**The following is an example of an acceptable original brief/purpose:**

“The Jefferson National Expansion Memorial Association was created in 1933 to revitalize the riverfront of St. Louis with a monument honoring both Thomas Jefferson and the City as “a gateway to western expansion.” According to the official language of the National Park Service, “The Gateway Arch reflects St. Louis’ role in the Westward Expansion of the United States during the nineteenth century. The park is a memorial to Thomas Jefferson’s role in opening the West, to the pioneers who helped shape its history, and to Dred Scott who sued for his freedom in the Old Courthouse.” The riverfront contained over fifty blocks of historic cast iron buildings, dating from the 1850s, 1860s, and 1870s. The local government believed these buildings reflected the decline of the city, and sold the property to the National Park Service to demolish and make space for the new memorial. Three historic buildings, the Old Courthouse, Old Saint Louis Cathedral, and Manuel Lisa, were saved and are now included in the site of the Jefferson Expansion Memorial.

“In 1934 Congress formed the US Territorial Expansion Memorial Commission to work with the Jefferson National Expansion Memorial Association, and in 1935 the Historic Sites and Bridges Act was passed. The National Park Service developed the Historic Saint Louis site shortly thereafter. The site was an urban development of major proportion. The government allocated \$6.7 million in federal funds under the Emergency Relief Act, which was matched by \$2.25 million in city funds. As costs rose, this ratio remained. The citizens of St. Louis approved a \$7.5 million bond. The National Park put demolition of the site on hold in 1936 to focus on the War efforts.

“The Jefferson Memorial Competition finally occurred in 1948, and it was open to both architects and amateurs. The committee specifically did not want a living memorial, such as an airport. The brief called for “a striking element, not only to be seen from a distance in the landscape but also as a notable structure to be remembered and commented on as one of the conspicuous monuments of the country.” The competition had 172 entrants, including Eliel Saarinen, Charles Eames, Walter Gropius, Louis I. Kahn, Ralph Rapson, Skidmore, Owings & Merrill, Harry & John Weese, Minoru Yamasaki, Edward Durell Stone, and Isamu Noguchi. A mistake was made when the telegram announcing the winner was sent to Eero’s father, Eliel Saarinen. A few days later the error was corrected; Eero Saarinen was identified as the true winner and more celebratory champagne was opened. Eero Saarinen’s winning proposal was noted for its beautiful presentation, including numerous beaux-arts watercolors and sculpted models.

“Due to the political state of the country, specifically the Korean War and its budgetary aftermath, project financing was delayed for 14 years. In 1962, a year after Eero Saarinen died, funding finally became available and construction of the arch began. The only major design alteration from the original was the extension of the 590 foot arch to 630 feet, making it the tallest monument in the US. The arch was completed on October 28, 1965 and the opening ceremony took place in 1966. Two trams on tracks tracing the inside of the triangular legs of the arch carry passengers up and over the monument for a panoramic view of St. Louis. The north tram opened to the public in 1967, followed by the south tram in 1968. The formal dedication of the Arch by Vice-President Hubert Humphrey and Secretary of the Interior Stewart Udall took place on May 25, 1968, after the landscaping was complete. Paving of walkways and overlooks and construction of the grand staircase from the Arch down to Wharf Street on the Mississippi River was completed by 1976, the same year that the Museum of Westward Expansion opened. The total cost of the project, including the \$24 million from the 1930s period, was approximately \$40 million.”

- Julia Hunter Palmer / March 2008

**Dates: Commission/Completion**

This line should include the official date of the commission and date of the completion. Other dates can be included, such as: competition date, dates of design revisions, date of completed phases, and dates of inaugural events (before or after the building was completed).

Take extra care with dates, which should be precise and researched. They should be noted either “exactly known” (e), “approximate” (a), or (c) “circa” per item. List in chronological order, with “/” between each separate date.

**For example:**

Commission: September 1905 (c) / Completion: October 1908 (c)

Commission: February 1950 (c) / Start of site work: December 2, 1954 (e) / Completion: April 30, 1956 (e)

*Architectural and Other Designer(s)*

Please list all known architects, landscape architects, structural engineers, interior designers, lighting designers, building contractors, etc. as known and relevant. **For example:**

Architect: Ludwig Mies van der Rohe; Landscape designer: Alfred Caldwell; Other architects: Joe Fujikawa, Myron Goldsmith, PACE Associates, David Haid; Consulting engineers: Frank Kornacker and Associates; Building contractors: Dahl-Stedman Company

*Others Associated with Building / Site*

Please list relevant persons associated with the site. This can include all owners, politicians involved, associated famous persons. **For example:**

Original Owner: United States Army Air Corps; Second Owner: Fuller Houses, Inc.; Third Owner: William Graham;  
Current Owners: The Henry Ford Museum.

*Significant Alteration(s) with Date(s)*

Please describe in as much detail known all significant alterations to the interior and exterior of the site in this section. Please include *type of alteration, date of the alteration, who* (firm, agency, organization) *was in charge of the alteration, and what precipitated the alteration* (need for additional space, existing structural damage, deterioration of architectural elements, desire to change aesthetic of building, etc.).

Other questions and issues to address here include:

- What historic material was subtracted from the resource? Is there more new material than original?
- What were the cleaning methods employed and was there a particular reason why it was chosen?
- How were the restoration firms selected?
- Was a master plan for restoration created?
- Did the structure undergo an adaptive reuse?
- If, and how, did these alterations affect the historic and architectural integrity of the site?

This information can be written as a narrative, or can be articulated through a series of dates. Please consider both forms and choose the most appropriate form for conveying the information on your selected site. An example is provided below:

“As early as 1959, National Park Service (NPS) staff working in the building noticed an “unsettling vibration” in the upper gallery of the building. In 1966, the NPS hired geological consultants, Dames and Moore, to investigate the potential cause of this vibration. They discovered bentonite clay in the soil underneath the foundations of the Quarry Visitor Center (QVC). Since this clay expands significantly as it absorbs water, Dames and Moore advised the NPS to keep the foundations of the building as dry as possible. To this end, the NPS installed additional drainage systems surrounding the plaza adjacent to the building. In 1967, the NPS completed the first significant repairs to the QVC, replacing some footings with 20’ caissons, adding new handrails to the entry stairway, replacing several windows on

the east and west elevations, and extending the lobby. Unfortunately, the clay-rich soil continued to move and settle under the building's foundation, exacerbated by a subterranean fault. In 1993, the NPS conducted an internal study of the problem and concluded that the Quarry Visitor Center was in jeopardy if the drainage systems could not be made more effective. In 1997, a similar survey suggested that the building was in need of stabilization. In July 2006, the Quarry Visitor Center was closed due to "serious hazards to life and safety caused by foundation movement." The NPS is currently seeking appropriate long-term solutions to the problem of expansive soil, making it safe for future visitors to enjoy the Douglas Quarry wall."

-Will Reynolds / March, 2008

### Example using dates:

Type of change: Replacement of exterior glazing and roof, modifications to interior;

Date: 1975 (c);

Persons/organizations involved: Skidmore, Owings and Merrill (SOM);

Circumstances/reasons for change: Little work was done to Crown Hall for nearly two decades after its completion. However, general deterioration and wear prompted a renovation of the building in the mid-1970s. Chicago firm Skidmore, Owings and Merrill (SOM) were selected to complete the project. In February 1974, SOM issued a report detailing the current condition of the building and their recommendations for repair.

Effects of changes: Though not all of SOM's suggestions were implemented, several significant changes were made under their direction in 1975. The building received a new roof and ceiling tiles for the main hall. New light fixtures were installed to increase artificial light levels on the desk surfaces. The main hall was rearranged to provide additional administrative offices, and the wood partitions were refinished. The basement layout was modified to accommodate changing spatial needs. The steel frame also received a fresh coat of black paint. Perhaps the most significant change executed by SOM was the complete replacement of the exterior glazing. According to SOM, the 1/4" thick translucent glass on the upper portion of the building no longer complied with building codes nor did it provide adequate resistance to wind loads. Consequently it was replaced with 3/8" thick panels with new aluminum stops. The sandblasted glass on the lower portion of the building was also replaced with a laminated product. The exterior renovation was later criticized for its poor appearance and for vastly disrupting the quality of light in the building.

Type of change: Repair of exterior porches and doors, installation of air conditioning;

Date: 1985-86 (c);

Persons/organizations involved: George Schipporeit, Peter Beltemacchi, David Sharpe;

Circumstances/reasons for change: Following the renovation by SOM, little work was done to Crown Hall until the mid-1980s. In 1984, several repairs were planned for the building in preparation for the centennial of Mies' birthday.

Effects of changes: From 1985-86, a number of projects were completed on the exterior of Crown Hall. The travertine north and south porches were repaved, and a new stainless steel framing system was installed for the north steps. The Ellison stainless steel doors were refurbished and the original weather-stripping was removed. The steel frame was repainted, broken glazing was replaced, and platform lifts were added at the north entry and west interior stair. The most significant alteration undertaken in the mid-1980s was the installation of air conditioning. The project required considerable modifications to the floor and removal of the roof of the penthouse, which received two rooftop condensers.

Type of change: Replacement of exterior glazing, modifications to interior;

Dates: 2002-05 (c);

Persons/organizations involved: Krueck and Sexton Architects, McClier Preservation Group;

Circumstances/reasons for change: Nearly fifty years after its completion, Crown Hall was in need of major renovation. Though several projects had been completed on the building throughout its history, the effects of age, improper alterations, and piecemeal maintenance were largely apparent. In 2002, Krueck and Sexton Architects

were selected to perform a multi-million dollar renovation of Crown Hall with the assistance of preservation consultant Gunny Harboe.

Effects of changes: The Crown Hall renovation was divided into three phases, the first of which took place on the building interior. The project included repainting the storage lockers, refurbishing the oak partitions, and wiring the main floor for electrical and data services. The second phase of the project involved restoring the exterior of the building to its original aesthetic. The steel frame was stripped of its original lead-based paint, repaired, and repainted to match the original "Miesian black." The exterior glazing was replaced to resolve both its functional and visual inadequacies. Recapturing the original aesthetic while bringing the building up to code required some compromise. Modern building practice would not allow the replacement of the 1/4-inch thick transparent panels used by Mies on the upper portion of the walls. Instead, 1/2-inch thick, low-iron glass was installed in custom-made stops to give the upper panels their 'barely-there' appearance. The lower portion of the wall was replaced with sandblasted panels and coated with clear epoxy so as to maintain the appearance while preventing staining and scratching. The Crown Hall restoration was named the Richard H. Driehaus Foundation Preservation Project of the Year in 2006. The award honors "individuals, organizations, projects, and programs whose work demonstrates a commitment to excellence in historic preservation."

-Elizabeth Olson / March 2007

### *Current Use*

Please describe the current use of the site. If the current use differs from the original use, explain the sequence of events which led to the shift in its function and/or ownership. If there are any threats to its continued current use list them here. **For example:**

"The Beinecke Rare Book and Manuscript Library continues to serve the purpose for which it was designed. The library has six major collections: the General Collection of Early Books and Manuscripts, the General Collection of Modern Books and Manuscripts, the Collection of American Literature, the Collection of Western Americana, the German Literature Collection, and the Osborn Collection of English Literary and Historical Manuscripts. The Beinecke's current holdings include more than 500,000 volumes and several million manuscripts. It is one of the largest facilities in the world specifically dedicated to housing rare books. The library also hosts and sponsors many lectures, readings, and exhibitions."

### *Current Condition*

In this section, describe the current condition of the site. Reference alterations discussed in the *Significant Alteration(s) with Date(s)* section if relevant to the site's current condition. Please provide an objective and specific assessment of the site, as opposed to using subjective descriptors such as "good" or "fair." Include potential or future threats to the building's current condition. **For example:**

"Due to diligent maintenance and upgrades over the past three decades, the building is in good functional form. However the building's envelope—specifically the marble and granite—are in need of repair and possible replacement. Forty-five years have passed since the building was constructed and the marble panels are exhibiting deterioration caused by a number of factors: defects in the marble, temperature and humidity fluctuations that have caused the marble to cave in and out each season, and possible pressure variations from the original installation. A study has shown that thirty-five of the 250 marble panels exhibit cracks. A decade-long study is underway to track changes and growth in these cracks. The thirty-five known cracks were filled with a Jahn mortar in 2007 and have been regularly monitored since."

-Catherine L. Smith / March 2009

## Description

Please use this section as a means to illustrate the physical features of the building/site.

### *General description*

Focus this narrative on describing the physical and architectural features of the site. Please be as specific as possible when discussing the design schematic, formal arrangements, architectural details, materiality, and structural systems. Start with a brief description of the site's location and landscape, and then proceed in describing the site in a logical, organized manner. Introduce the resource with a general description of the overall building/site (one to two sentences), and then discuss the exterior facade by facade, followed by a description of the interior (if applicable). **For example:**

"Sited on a naturally graded crown, Robertson Hall is a rectangular shaped building set on a pedestal-like base. The lower three levels of the building form the main body of the structure, while a cantilevered fourth floor is supported by fifty-eight columns that span the height of the first three floors and connect the pedestal of the building to the underside of the overhung fourth floor. The sculpted columns, which are a primary feature of the building's exterior, taper inward as they rise and ultimately flair out at their uppermost portions so that they touch one another and create a repetitive pattern of arches. This Parthenon-like colonnade wraps the perimeter of the building, supporting a continuous arcade of tall, narrow rectangular windows that are rounded at top and bottom as if they have been punched out of a piece of sheet metal on a punch press. The top level of windows performs as an entablature for the entire building, providing a terminus for the columns and a counterpoint to the pedestal base. Behind the columns, the travertine exterior walls are punctured by vertical plate glass spandrels, creating a light-dark contrast similar, again, to that which might be revealed while approaching on a classical temple only in this case, the dark sections are formed by the inclusion of a modern material: glass. Just as the exterior reveals a core wrapped by a colonnade, the interior is also conceived as a central atrium space with auxiliary uses scattered around it, above it and below it. Indeed, the lobby slices through the rectangular volume, spans the entire height of the building, and is capped by a glass roof composed of a mosaic of triangular, frosted glass pieces mated at varying angles. This centralized space functions as an atrium with balconies from all levels open to the carpeted, informal gathering area at its center. The dominant space on the first-level is Dodds Auditorium, a three-story "bowl"-like space with curved desks rising upward and outward to provide stadium-like seating and clear lines of vision to speakers at the podium. Those portions of the second- and third-level that are not dedicated to open space above the auditorium and cafe are devoted to non-descript faculty and staff offices ringing the perimeter, with support staff and student offices at the core. The perimeter of the entire fourth floor is office space, while the central section is an open balcony ringed by full-height carved apertures that reference the exterior fenestration of the exterior windows on the fourth floor. The main public space on the below-grade level is now utilized as exhibition space for traveling art or photography shows, in addition to serving as circulation space for the four smaller "bowls" and miscellaneous classrooms that line its perimeter."

-Ryan Salvatore / March 2010

### *Construction Period*

In this section, please discuss the construction process of the building/site. Topics of discussion include building technologies, structural systems, materiality, and any innovative or unusual approaches to modern construction.

#### **For example:**

"The processing building was built with an unusual combination of conventional reinforcing bars and timber formwork. Originally, the architects planned to use poured in place reinforced concrete for the entire building, but the contractor suggested that structural steel ribs could serve as both form and reinforcement. This way, centering could be worked out as an integral part of the rib, eliminating the majority of reinforcing bars. Another interesting aspect of the construction was the combination of poured in place and prefabricated concrete. The ribs, reinforced by light angle trusses, were prefabricated in three sections and shipped to the site, while the concrete in between them was poured

simultaneously from both sides, maintaining balanced pressure on the exposed steel framework. Plywood formwork was used for interior surfaces and arches. The end walls were stiffened by vertical members supported on horizontal girders, one of which is part of the projected canopy that covers the entrance. The parabolic arch used in the plant reduced bending stresses to a minimum, requiring less steel reinforcement. These construction considerations were some of the reasons why this particular form was chosen, since they made construction economical both in material and in assembly of formwork.”

-Lorena Perez / March 2010

### *Original Physical Context*

Discuss here the nearby buildings, neighborhoods, and landscapes as is relevant to the understanding of the resource and its place in its surrounding physical context. **For example:**

“130 East 64th St. is located between Park Avenue and Lexington Avenue in the Upper East Side of Manhattan in the City of New York in the State of New York in the United States of America. The Upper East Side of Manhattan is approximately bounded by 59th Street to the South, 100th Street to the North, 5th Avenue to the West and the East River to the East. The area is definable by its large stock of late nineteenth and early twentieth century row houses built in the name of speculation and apartment houses of the early and mid twentieth century. As the majority of the area was built as speculative developments, various styles are present according to their respective times of construction. The styles include, but are not limited to, the Italianate, neo-Grec, and Queen Anne. In the early twentieth century, many of these townhouses were subject to alterations, transforming them from their original style to the newly established neo-Renaissance and Beaux-Arts styles, like the neo-French Renaissance, neo-French Classic, and neo-Italian Renaissance styles popularized by the World Columbia Exposition in Chicago of 1893. Until the early twentieth century, the Upper East Side was characterized by the townhouse of various styles. With the advent of the taller luxury apartment building, the character began to change. These taller apartment buildings are often designed in similar style to the townhouses of the area. In the second half of the twentieth century, the construction of apartment buildings continued. However, these were built in a very different style and are visibly modern. This mixture of style and scale in addition to the Upper East Side’s history of alteration contribute to its fabric today. This mixture is present on East 64th Street between Lexington Avenue and Park Avenue, the block on which 130 East 64th St. is located.”

-Benjamin Baccash / March 2009

## **Evaluation**

This section is to provide an overall assessment of the significance of the resource in the context of the Modern Movement, in addition to United States history. Each sub-section is designed to extract the intrinsic value of the building/site through a number of lenses. The evaluations must stress the innovatory aspects of the resource; e.g. in cutting-edge building materials, new structural systems, in commission, use or typology, and in overall design. The intent is to emphasize the value of the resource through an objective voice, so please do not use this section of the fiche (or any) as a forum for criticism.

### *Technical*

The use of new materials and techniques was a credo for architects of modernism, so this aspect must be examined very carefully. Building materials and finishes, building methods, and structural systems should be considered here.

### **For example:**

“Robert Allan Jacobs first became aware of the use of concrete working for Le Corbusier in Europe, where he was exposed to technical innovations. The dirigible hangars at Orly, designed by Eugene Frayssinet in 1926 inspired Jacobs, and became a formal precedent for this project, although the technique ultimately used for the plant varies



from the one used in the French building. The Asphalt Plant brought the arch form to building construction in the US, and initiated discourse on prefabrication, reinforcement and construction techniques related to concrete.”

### *Social*

Modernism, both in practice and theory, tried to address and answer the many social and economic issues and challenges of its time. New forms were created for the advent of the jetsetting age; cost-effective high-rise construction was necessary for the increasing demand for public housing; an emerging modern society necessitated modern infrastructure; and of course, the affluent were looking for new ways in which to flaunt their taste and wealth with the latest in design. Please evaluate both the social influence on the design, and the design’s influence on the social. **For example:**

“The Johnson Wax Company proved to be an ideal client whose principles paralleled Wright’s that a company should not introduce products simply to gain the lead among its competitors but rather should only sell those products that were both innovative and would benefit the client. In addition to possessing these types of business principles, the company had a sense of respect for their employees with a “no layoff” policy as well as paid vacations, forty-hour workweeks (unusual at the time), and a profit-sharing system. This attitude toward the betterment of workers was clearly integrated into Wright’s design for the Great Workroom, a large space in which all clerical workers from each department were to share a common space in order to encourage cooperation. Wright considered work to have a spiritual value and designed the building to inspire work much like a cathedral might inspire worship and felt that making an environment that employees could be proud of would also inspire productivity. In the space’s multistory volume with its abundance of natural light, Wright provided this pleasant and inspiring working environment that had financial implications as the company’s office operations improved by fifteen to twenty-five percent. Wright recalled later that the employees enjoyed the space so much that they often chose to spend their lunches in the building rather than leave to have lunch at home. “

-Lauren Younce / March, 2009

### *Cultural & Aesthetic*

Please evaluate here the formal program of the design, and how the building/site is emblematic of the Modern Movement. Include interpretations, praise, and criticism by the architect, colleagues, architectural critics, and historians as relevant. **For example:**

“The tax court is a building designed in the mid-1960s and reflects that era’s aesthetic sensibilities. The flat unornamented facades, the interplay of rectilinear volumes, the floating stories above glass can identify the Tax Court Building as a study in modernism. Victor Lundy has described his design concept as a “monolithic block separated into its constituent functional units within which you will always have a sense of where you are, and of the sky outside.” This highly sculptural design has been described by Ada Louise Huxtable, in her 1967 review of Lundy’s plan, as a “progressive, sensitive, contemporary solution fully responsive to Washington’s classical tradition and yet fully part of the mid-20<sup>th</sup> century.” The design established four related but separately defined volumes tied together by the central hall in the cantilevered central section. It uses a clerestory ceiling in the Hall of Justice and curtain walls of bronzed glass to bring light into the building’s four massive granite clad sections. The use of granite to clad the exterior surfaces and the balance and order provided by the symmetries of the two end blocks and entry plaza provide a dignified aesthetic suitable to the building’s purpose, while the incorporation of modern technologies as a key design factor and the use of precast reinforced concrete as a structural element is clearly indicative of a modern building. The design is, as Lundy intended, “truth for today and tomorrow.”

-David Ault / March 2010

### *Historical*

Evaluate here the place of the resource in architectural history and its canonical status. Questions to consider include: What was the project's impact on design practice, on an international and/or local level? Was it recognized at the time of its construction as a major contributor to the Modern Movement, or was it considered a derivative? Did the resource contribute to establish new architectural principles, and further, did it become a model? Include examples of how the resource was received in specialized press (e.g., *Architectural Record*, *Progressive Architecture*, *L'Architecture d'aujourd'hui*), as well as mainstream media. **For example:**

"At the time of its completion, the Mellon Arena was hailed as an engineering marvel. No freestanding retractable steel dome had ever been attempted in America and the Mellon Arena stands as the only example extant today. Widely published in a number of architectural as well as engineering journals and periodicals, the building received great acclaim for both its design and its versatility of use. The arena sits amidst the works of I.M. Pei and William Lescaze, but still manages to garner the majority of attention despite having been designed by a firm seldom acknowledged outside of the City of Pittsburgh. The arena serves as a model upon which a great number of retractable roof stadia have been modeled; one of the more recent and closely linked examples being the Fukuoka Dome in Fukuoka, Japan. Although regarded as an engineering masterwork, the Mellon Arena has also been regarded as a paramount faux pas of urban renewal. It is difficult to determine if the civic center plan would have been quite as detrimental to the city had it been completed, but as it stands, nearly fifty years later, the arena remains a great point of contention in the community."

-Justin Greenawalt / March 2009

### *General Assessment*

Please do not be redundant in this sub-section. Instead, conclude with an overarching statement of significance, which can discuss: context of the resource in the architect's career, major impacts the resource had on its surrounding area, design of buildings/sites that were influenced by the resource, etc. Additionally, provide an assessment of how the building has maintained its architectural integrity over time. Identify any potential threats or risks to the preservation of the resource, such as shifting populations, deficient public knowledge, and lax or nonexistent local protection. **For example:**

"Breuer's design fits neatly into the cadre of the Modern Movement. Furthermore, it is referential of his own work worldwide, and in doing this, significant of the adaptability of the style to various landscapes and client needs. Breuer's works for IBM, both at La Gaude, France (1961) and in Boca Raton, Florida (1977), exhibit the same crystalline structure. One of his most heralded projects, the United States Department of Housing and Urban Development building in Washington, D.C., (1963-68) showed the applicability of the form in not only the world of science, a discipline Breuer saw directly aligned with art and architecture, but also those social and political realms of culture. The State University of New York at Buffalo's Furnas Hall (1977) employs the aesthetic and construction type in the world of education. Together, these buildings (a select few in his larger portfolio of works) illustrate his belief in and contributions to the Modern Movement. Not only did he begin his studies at the famed Bauhaus school, but he continued on as a teacher, embracing and promoting the idea of unity between art and technology. These structures also show his tendency towards Brutalist aesthetics. Other Bauhaus legends, such as Mies van der Rohe, may have favored the rectilinear glass and steel box, such as the Seagram Building (1954-1958), but Breuer returned time and again to his crystalline aesthetic, more often than not realized in concrete, in order to achieve the architect's intended play of light and shadow."

-Cristiana Peña / March 2009



## Documentation

### *Principal references*

All written text must be referenced appropriately. As discussed in the “Referencing” section, in-text citations are used for online fiches; endnotes and footnotes are not acceptable referencing styles.

Please use this data field as the “Works Cited” section. Format all sources according to the reference chart provided on page 6. Please include all reference materials, including audio and visual.

### *Audio and Video Web [Documentation]*

These can include oral histories, documentaries, lectures, construction footage, etc.

Depicted Item: *(Description of content)*

Source: *(Reference creator and source of content)*

Date: *(Date created and date accessed if from web)*

#### **For example:**

Depicted Item: Oral history interview with Nelson Aldrich, 1982 Jan. 22-1985 Apr. 4

Source: Archives of American Art Oral History Program, Smithsonian Institute

Date: 1982

Depicted Item: Walter Gropius Pan Am Building

Source: Video by Fabricio Peixoto, retrieved from YouTube, available under a Creative Commons Attribution license.

Date: 18 December 2006, accessed 25 July 2010

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-from youtube.com

### *Visual Documentation*

For a quick visual identification, please upload a suitable image which characterizes the subject. The image should convey an iconic view of the resource, or a principle façade/feature, and should not be blurry. Please provide an image caption and include its citation and date. Images should be selected and formatted according to the following guidelines:

### **IMAGE SPECIFICATIONS**

Images should be of high quality and meet the following criteria:

- Color or black and white jpeg (no .tiff files)
- RGB color model (no CMYK)
- At minimum, 72 dpi (do not upsample the dpi in a graphics editing software)
- At maximum, 8MB

Please label the image as follows: resourcename-XX

Example: twocolumbuscircle-01, eameshouse-01, eameshouse-02

Image File  
Depicted Item  
Source  
Date

### *Reporter / date*

Provide full name and valid contact information. Dates of submission and approval will be automatically registered by the database system.

## V. Referencing Sources

The principal objective of the Docomomo Register is to provide an accurate historical and contextual record of modern movement resources. Therefore, the precise dating and chronology of events and activities is particularly important. To reference sources for historic data please include in-text citations. The use of footnotes and endnotes is incompatible with the online fiche database.

Please follow the Modern Language Association (MLA) standards for citation. Rather than the use of footnotes or endnotes, MLA uses in-text citations in combination with a "Works Cited" bibliography. The "Works Cited" for the fiche is located under "Principle References" in the "Documentation" section of the fiche entry. Although examples of appropriate in-text citations and formatting for the Works Cited are provided below, please visit the following website if you have any questions about MLA citations: [www.dianahacker.com/resdoc/p04\\_c08\\_o.html](http://www.dianahacker.com/resdoc/p04_c08_o.html).

Table 1 Referencing sources for textual content		
Source	In-text citation	Works Cited
Book, one author  example:	To cite page: (Last name page number)  (Breuer 23)	Last, First. <i>Title</i> . Location: Publisher, Date.  Breuer, Marcel. <i>Sun and shadow, the philosophy of an architect</i> . New York: Dodd, Mead, 1955.
Book, several by same author  example:	(Last name, title, page number)  (Hyman, "Breuer" 65) (Hyman, "Brunelleschi" 97)	Last, First. <i>Title</i> . Location: Publisher, Date. Media. ---. <i>Title</i> . Location: Publisher, Date.  Hyman, Isabelle. <i>Marcel Breuer, architect : the career and the buildings</i> . New York : H.N. Abrams, 2001. ---. <i>Brunelleschi in perspective</i> . Englewood Cliffs: Prentice-Hall, 1974.
Book, multiple authors  example:	(Last name and last name page number)  (Frampton and Futagawa 356)	Last, first name, and first name last name. <i>Title</i> . Location: Publisher, Date.  Frampton, Kenneth and Yukio Futagawa. <i>Modern architecture, 1851 1945</i> . New York: Rizzoli, 1983.
Book, edited  example:	(Last name page number)  (Latour 54)	Last, first, ed. <i>Title</i> . Location: Publisher, Date.  Latour, Alessandra, ed. <i>Louis I. Kahn: Writings, Lectures, Interviews</i> . New York: Rizzoli, 1991.
Journal article, one author  example:	(Last name page number)  (Brown 14)	Last, first. "Title." <i>Journal</i> Volume. Number (Season/Month Year): Page numbers.  Brown, Bay. "IKEA vs. Breuer." <i>Architecture</i> 91.12 (Spring 2002): 14
Journal article, multiple authors  example:	(Last name, last name, and last name page number)  (Dixon and Burns 220)	Last, first, and first name last name. "Title." <i>Journal</i> Volume. Number (Season/Month Year): Page numbers.  Dixon, John Morris and James T. Burns. "Kahn's Second Phase at Pennsylvania; New Biology Building," <i>Progressive Architecture</i> 45.9 (September 1964): 208-13.

Table 1 Referencing Sources, continued		
Source	In-text citation	Works Cited
Journal article, online  example:	(Last name page number)  (Christie 67)	Last, first. "Title." <i>Journal</i> Volume. Number (Season/Month Year): Page numbers. <i>Website name</i> Date accessed (Day Mo. Year) <url>.  Christie, Jessica. "Modernism in America." <i>Architect Magazine</i> 130.5 (July 1994): 60-90. <i>JSTOR</i> 23 May 2010 < <a href="http://www.jstor.org/search">http://www.jstor.org/search</a> >.
Newspaper or magazine article  example:	(Last name page number)  (Hughes 14C)	Last name, first. "Title." <i>Publication</i> Date (Day Mo. Year): page number.  Hughes, C.J. "As a Business Sets Up, A Group Takes Steps to Preserve a Landmark." <i>The New York Times</i> 26 Jan. 2003, late ed: 14C.
Newspaper or magazine, online  example:	(Last name)  (Johnson)	Last name, first. "Title." <i>Publication</i> Date (Day Mo. Year). Date accessed (Day Mo. Year) <url>.  Johnson, Gerald. "New York City's wrecking ball." <i>New York Times</i> 19 Dec. 1980. 23 May 2010 < <a href="http://nytimes.com/1980/12/19/arts/design/RESTATE.html">http://nytimes.com/1980/12/19/arts/design/RESTATE.html</a> >.
Film  example:	( <i>Title</i> )  (My Architect)	<i>Title</i> . Dir. First name last name. Production company, date. Form.  <i>My Architect: A Son's Journey</i> . Dir. Nathaniel Kahn. New York Video, 2005. DVD.
Web site, entire  example:	(Name)  (Saint John's Celebrates)	<i>Site name</i> . Host, date created. Web. Date accessed (Day Mo. Year) <url>.  <i>Saint John's Celebrates Marcel Breuer, Architect</i> . Saint John's Abbey & U. 2001. Web. 10 May 2010 < <a href="http://marcelbreuer.org">http://marcelbreuer.org</a> >.
Web page, with author  example:	(Last name)  (Thompson, Holjie, and Potamianos)	Last name, first. "Title." <i>Site name</i> . Host, date created. Web. Date accessed (Day Mo. Year) <url>.  Thompson, Bret, Paul Holjie, and Jack Potamianos. "Louis I. Kahn (1901-74)." <i>Louis Kahn</i> . First Unitarian Church of Rochester, 6 June 2005. Web. 25 July 2010 < <a href="http://www.rochesterunitarian.org/Kahn">http://www.rochesterunitarian.org/Kahn</a> >.
Web page, no author  example:	("Title")  ("Marcel Breuer: Architect")	"Title." <i>Site name</i> . Host, date created. Web. Date accessed (Day Mo. Year) <url>.  "Marcel Breuer: Architect + Furniture Designer (1902-1981)." <i>Design Modern Britain</i> . Design Museum, 2005. Web. 10 May 2010 < <a href="http://designmuseum.org/design/marcel-breuer">http://designmuseum.org/design/marcel-breuer</a> >.
Photograph, from archive	N/A	Last name, first. Title. Date created. Institution/archive, location.
Photograph, online	N/A	Last name, first name. "Title." <i>Site name</i> . Host, date created. Date accessed (Day Mo. Year) <url>.

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Table 2 Referencing photographic sources		
Source	Attribution	Works Cited
Flickr.com, author known	Photo by Marcel Breuer, retrieved from Flickr, available under a Creative Commons Attribution license.	Last name, first name. "Title." Date posted (Day Mo. Year). Flickr. Date retrieved (Day Mo. Year) <url>.
Flickr.com, author unknown	Photo by mbreuer, retrieved from Flickr, available under a Creative Commons Attribution license.	User name. "Title." Date posted (Day Mo. Year). Flickr. Date retrieved (Day Mo. Year) <url>.
Commons.wikimedia.org, author known	Photo by Marcel Breuer, retrieved from Wikimedia Common, available under a Creative Commons Attribution Share Alike license	Last name, first name. "Title." Date posted (Day Mo. Year). Wikimedia Commons. Date retrieved (Day Mo. Year) <url>.
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## VI. Standards for Grammar & Punctuation

In order to maintain stylistic unity throughout the Register, the following standards must be used when composing Docomomo US fiche.

### I. Years

1930s, '30s

NOT: Thirties, 1930's

1850-60, 1850-1940

DO NOT repeat century unless it changes

ALWAYS include the decade; i.e., NOT 1850-7

First quarter of the nineteenth century

NOT first quarter of the 1800s

spring 1988, December 1900

DO NOT capitalize season, or state as "summer of 1969"

DO NOT use a comma, as in "December, 1990," or "December of 1900"

### II. Dates

July 4, 1776, was a great day.

NOTE comma after the year

ca 1850

NOT c. or circa

### III. Numbers / numerals

ALL numbers from one to ninety-nine are written out; 100 and above are cited as Arabic numerals, except in the case of ages, street numbers, dimensions and millions.

For example: "In 1850-60, an estimated forty-seven miners traveled more than 650 miles across the western states. Many did not live past the age of 40, although one 89-year-old man lived into the twentieth century. He lived at 37 Gold Rush Ave. The frame dwelling was a 10'4" x 12'0 space and cost only \$577.00 when the old man bought it in December 1989, yet legend says he was worth \$2 million."

nineteenth century, eighteenth century, eighteenth-century windows

NOT 19th century or 18th-C

### IV. Percent

0.7 percent, 50 percent

ALWAYS use a numeral, and only in a chart or graph may "%" be used

### V. Money

\$5.87, \$24.00, \$24.25, \$234.98, 1 cent, 10 cents, 99 cents

DO NOT write out dollars, and ALWAYS use the 00 decimals if there is no cents

## VI. Dimensions

DO NOT write out dimensions and measurements; they always appear as numerals, and feet or inches are always indicated using technical symbols, with two types of exceptions.

For example: “Two families live at 333 Third St., which is the historic town lot No. 146. The Byrnes live on the first floor, where the bedroom is 12'-6" x 9'-0", the bathroom is 5'-0" x 4'-0-3/4", and the kitchen is only about 8' square. The second-story space has been remodeled into two equal-sized 12'-0"-wide rooms with four large windows that measure nearly 5' tall.”

20'-6" x 18'-0", 6'3-1/2"

USE a lowercase x, NOT “by”

USE apostrophes and quotation marks for feet and inches, respectively hyphenate all feet and inches numerals, and any fractions indicate an even measurement with -0”

NOTE when punctuating dimensions, commas fall outside the inches/feet mark:

The planks measured 10'-6", 5'3-1/3", and 2'-0”.

EXCEPTION 1: 10 cubic feet and 10 square feet, not 10 cubic'

EXCEPTION 2 :The three storefronts are about 20' wide and 40' deep.

## VII. Streets / addresses

222 Packard St.

CAPITALIZE and abbreviate street, avenue, boulevard, etc., but NOT short items such as road or lane, when the number prefaces the street name

Sam lived on Packard Street.

WRITE OUT and capitalize street when no number is given

It is at the confluence of Packard and Mills streets.

DO NOT capitalize street when two proper names (also true of companies, rivers, etc.) are listed.

The houses surveyed are No. 15 and No. 27 Mill Street.

ALWAYS capitalize and abbreviate “number(s)” as No. or Nos.

Interstate 66, U.S. 30 or Route 30

WRITE OUT and capitalize “interstate” on first reference, subsequent references are abbreviated, i.e., I-66

## VIII. Capitalization

U.S. government, U.S. Department of the Interiors, U.S. exports

WRITE OUT “United States” when it is a noun, but not when it is an adjective



## IX. Acronyms

WRITE OUT the complete name on first reference, putting the proper name's acronym in parentheses afterward; thereafter use the acronym only.

For example: The World Monuments Fund (WMF) publishes a list of endangered buildings annually. Increasingly, the WMF has chosen modern buildings for inclusion on the list.

## X. Hyphenations

Many phrases are clarified when augmented by a hyphen; the following architectural terminology is clarified by employing the general rules of hyphenation:

1. In general, hyphenate an adjectival construction, one that which precedes the subject
2. In general, do not hyphenate an "ly" word
3. Do not hyphenate "late" or "early" before a century

For example: load-bearing brick wall; but the brick wall is load bearing stained-glass windows; but the windows contain stained glass side-hall and center-hall plans; but the house has a center hall

rough-cut stone

five- and seven-course bond (NOTE division form in a series); but American bond is laid in seven or five courses

single-family and multi-family dwelling

gable-end chimney; but the chimney is on the gable end

## XI. Serial commas

The serial comma (also known as the Oxford comma or Harvard comma) is a comma used immediately before a conjunction in a list of three or more items. Sometimes not using a serial common makes a sentence unclear:

The building was dedicated to his parents, John F. Kennedy and Julia Child."

However, sometimes using the serial comma also makes a sentence unclear:  
"The building was dedicated to his father, John F. Kennedy, and Julia Child."

If the omission of the final comma is clarifies the meaning of the sentence, do not use the final comma. Otherwise, please use the serial comma in order to maintain stylistic unity.

XII. Spaces after the end of a sentence

Please use only one space after the end of a sentence.

XIII. Date and time

Avoid words and statements that will quickly go out of date, such as *recently*, *soon*, *at the moment*, *currently*, and *is now considered*. Instead use precise dates, such as "in January of 2010"; "since the start of 1985"; "during the 1940s".