

DRAFTING CULTURE

A Social History of *Architectural Graphic Standards*

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Acknowledgments

When or where this project began is difficult to say, for it seems to have been with me for a long time and through many places. High school and college English teachers stoked my cultural imagination and love of the layered-ness of literature and language. My hometown architect showed me that a solitary practitioner could well be his own chief draftsman. And in my first professional employment, two characters—a charismatic young architect and a poet of the drafting board—initiated me into the fellowship and vocation of their craft. They taught me through their practice to draw more keenly and knowingly than I ever had in school, and to be a part of a drafting culture.

I have been fortunate through the years to encounter teachers who became friends as well as friends who are my teachers still. Two whose influence must be noted are Michael Fazio and Peter Waldman, both exemplary teachers of teachers, of architecture and of history. At Georgia Tech, where my own teaching commenced, I was encouraged by Alan Balfour to find my own voice in the din of architectural discourse, and his successors over the years as program director have in different ways in different seasons challenged me intellectually and supported the development of these ideas. Among a roster of exceptional colleagues, Harris Dimitropoulos, Doug Allen, and—until his untimely death—Lewis Lanter have engaged me in a two-decades-long, stimulating conversation about things that matter in general and that are the matter of this book. In addition, the late Dean Thomas Galloway's sustained interest in, support for, and encouragement of this work has been deeply gratifying.

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and social thought have provided a constellation of references for mapping a small quadrant of the quotidian and quixotic universe of architectural practice. Dissertation advisor Dana White was uniquely suited to the task, bringing his wealth of historical knowledge and insight about the twin processes of urbanization and professionalization to bear on the shape that this project would take. The distinct yet complementary viewpoints of readers Cris Levenduski and Ivan Karp sifted and accommodated well the eclectic range of source materials and interpretive approaches deployed here. I thank them for their respective roles in the formation of this study.

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The visual discourse of this book, posed through its many images and illustrations, is a key part of the argu-

ment and the ultimate proof about the *modus operandi* of drafting culture. Appreciation is expressed to the copyright holders of those images who granted permission for their republication in this volume. A special note of thanks is extended to publisher John Wiley & Sons for use of the many images from *Architectural Graphic Standards*; and to Winifred R. Seibert and Jane R. Boyer for permission to reprint images from Louis Rouillion and Charles G. Ramsey's *Architectural Details*. A sincere effort has been made to locate the copyright owners for each image in this book, and in cases where none has been found, I have depended upon available evidence to determine whether the image was genuinely a part of the public domain. If I have erred in this task, I trust that it has been on the side of caution.

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