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**Patron:** Barnes, Bruce

**Journal Title:** The Architectural forum

**Volume:** 120 **Issue:**

**Month/Year:** April 1964**Pages:** 96 - 97

**Article Author:**

**Article Title:** Mailer vs. Scully [Two Statements on Contemporary Architecture]

**Imprint:** [New York, etc., Billboard Publications,

**ILL Number:** 68912421



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**PUBLISHER'S NOTE**

With this issue the editors present their fifth annual survey of the "100 Largest Architectural Firms in the U.S." (see page 14). This will be followed in May by the 100 Biggest General Contractors and in July by the 100 Biggest Corporate Building Clients. Over the years these three lists have proved to be some of the most sought-after articles among FORUM's 63,000 subscribers, judging from periodic reader interest surveys and requests for reprints.

Obtaining dollar volume figures for these lists from contractors and clients is relatively easy; most of them look at building primarily as a business matter. The architects are another story; many of them feel, quite properly, that architecture is an art as well. And some decline to participate on the grounds that bigness (or "business") can easily get confused with quality (or "art").

Our survey must look at the 100 biggest architects purely from a business viewpoint; obviously, volume should not be equated with quality of work. As in other fields, quantity sometimes threatens quality:

1. As every principal of a growing architectural firm knows, bigness can mean loss of control over design. Also, it can be hard to find talented designers willing to work in large offices.

2. Some big firms have gotten that way by placing primary emphasis on service to their clients, with design a secondary concern.

3. Others have grown by specializing in buildings that demand far more engineering and production know-how than architectural skill. There are many exceptions where quality and quantity happily go together (see below).

To the best of our knowledge, no one has ever dared to compile a list of the 100 best architects. It would be not only inappropriate but pointless for our editors

to attempt such a list because they are constantly evaluating the best architectural work in every issue of the magazine. In feature articles the editors make value judgments on the quality of the architecture they publish, but their lists of the 100 biggest are published strictly as news—in the magazine's *News* department.

During the last three years, the work of some 300 architectural firms has been featured in FORUM. Many of these firms are small, young, up-and-coming ones; some of them may advance to important commissions with FORUM's encouragement. Some of the firms are very large and well-established ones, for there are, of course, a handful that are responsible for a prodigious number of good buildings.

On the basis of a 3-year page count, the work of the following 25 firms (in alphabetical order) has received the greatest amount of editorial space in FORUM:

Anshen & Allen; Edward L. Barnes; Marcel Breuer & Associates; Caudill, Rowlett, Scott; Mario J. Ciampi; Curtis & Davis; Ulrich J. Franzen & Associates; Victor Gruen Associates; Harrison & Abramovitz; Hellmuth, Obata & Kassabaum; Victor A. Lundy; Mies van der Rohe; C. F. Murphy Associates; I. M. Pei & Associates; Paul Rudolph; Eero Saarinen and Associates; Sert, Jackson & Gourley; Skidmore, Owings & Merrill; Edward Durrell Stone; The Architects Collaborative; John Carl Warnecke & Associates; Warner, Burns, Toan, Lunde; Harry Weese & Associates; Whittlesey & Conklin; Minoru Yamasaki & Associates.

Few would quibble that most of these 25 firms would appear on anyone's 100 "best" list. Yet it is significant that only 11 of these 25 firms are among this year's 100 biggest. Hopefully, the ratio will increase. —J.C.H. JR.

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ARCHITECTURAL FORUM, April 1964  
Vol. 120, No. 4. Published monthly  
by TIME INC.  
EDITORIAL CORRESPONDENCE: Please address the Managing Editor, ARCHITECTURAL FORUM, Time & Life Building, Rockefeller Center, New York, N.Y. 10020.  
SUBSCRIPTIONS: U.S., U.S. Possessions and Canada, one year \$7; elsewhere, one year \$12. Single copies, if available, \$1. Address ARCHITECTURAL FORUM, 540 N. Michigan Ave., Chicago, Ill. 60611. Second-class postage paid at New York, N.Y. and at additional mailing offices. This issue is published in national and separate editions. Additional pages of separate editions are noted or allowed for as follows: Professional Edition, PE1-PE14. Member, Audit Bureau of Circulations and Associated Business Publications. © 1964 Time Inc. All rights reserved.

Several months ago, Novelist Norman Mailer devoted two of his columns in Esquire Magazine to an attack on contemporary architecture. A condensation of Mr. Mailer's columns is reproduced below, with the author's permission. Next to this condensation is a rebuttal written for FORUM's request by Vincent J. Scully, Jr., Professor of Art History at Yale. Following these two statements are a few final words by Mr. Mailer, written in response to FORUM's invitation to him to have the last word.



LEFT: S. SCARFINO; BLACK STAR; RIGHT: DONALD C. BINKS

## Mailer vs. Scully

Totalitarianism . . . has haunted the twentieth century . . . And it proliferates in that new architecture which rests like an incubus upon the American landscape, that new architecture which cannot be called modern because it is not architecture but opposed to architecture. Modern architecture began with the desire to use the building materials of the twentieth century—steel, glass, reinforced concrete—and such techniques as cantilevered structure to increase the sculptural beauty of buildings while enlarging their function. It was the first art to be engulfed by the totalitarians who distorted the search of modern architecture for simplicity, and converted it to monotony. The essence of totalitarianism is that it beheads. It beheads individuality, variety, dissent, extreme possibility, romantic faith; it blinds vision, deadens instinct; it obliterates the past. Since it is also irrational, it puts up buildings with flat roofs and huge expanses of glass in northern climates and then suffocates the inhabitants with super-heating systems while the flat roof leaks under a weight of snow. Since totalitarianism is a cancer within the body of history, it obliterates distinctions. It makes factories look like college campuses or mental hospitals, where once factories had

the specific beauty of revealing their huge and sometimes brutal function—beauty cannot exist without revelation, nor man maybe without beauty. It makes the new buildings on college campuses look like factories. It depresses the average American with the unconscious recognition that he is installed in a gelatin of totalitarian environment which is bound to deaden his most individual efforts. This new architecture, this totalitarian architecture, destroys the past. There is no trace of the forms which lived in the centuries before us, none of their arrogance, their privilege, their aspiration, their canniness, their creations, their vulgarities. We are left with less and less sense of the lives of men and women who came before us. So we are less able to judge the sheer psychotic values of the present: overkill, fallout shelters, and adjurations . . . to drink a glass of milk each day. . . .

People who admire the new architecture find it of value because it obliterates the past. They are sufficiently totalitarian to wish to avoid the consequences of the past. Which of course is not to say that they see themselves as totalitarian. The totalitarian passion is an unconscious one. Which liberal, fighting for bigger housing and

The literate magazines have an eerie record in art criticism. So the NEW REPUBLIC, whose literary reviews can hardly be surpassed, employs a critic of painting whose grasp of abstract art suggests a need for the services of a Seeing Eye dog, while the stalwart PARTISAN REVIEW, tough as nails so far as verbal hokum is concerned, was apparently happy to follow Reed and Bailey down the rosy trail toward sugar plum classicism a few years ago. Away from words or the movies, an inability to cope with constructed reality seems to overwhelm the literati, and they tend to fall feebly back upon the simple narrative esthetic for the visual arts that they learned at their mother's knee. Out of this compost strange flowers of criticism bloom, as when, for example, the NEW REPUBLIC encourages Getlein to equate Abstract Expressionism with the Eisenhower regime. (Too bad Franz Kline is gone. His reply to this would probably have run something like: "It makes you feel as if there were two guys in Massachusetts and none of them were you.")

Against this lunatic background these lazy, pot-boiling paragraphs by Mr. Mailer, though no less representationalist in bias, shine like pure gold. True enough, to equate modern architecture, which was banned by all

the most totalitarian of the totalitarian countries, with totalitarianism, is historically speaking, the Big Lie at its most majestic. I should prefer to believe that Mr. Mailer is simply uninformed, and his articles do have that lovely loose quality which only pure indifference can provide. For example, the work of Wright, Le Corbusier, and Aalto—not, surely, to mention that of Lou Kahn—flatly contradicts everything, absolutely everything, Mr. Mailer has to say. Just read it in reverse and you've got it, especially that bit about destroying the past.

I mean, in reverse unless Mr. Mailer actually wants those schools to be Romanesque in style. Why couldn't they be? The answer, one supposes, is another question, such as: Why couldn't THE NAKED AND THE DEAD have been another CHANSON DE ROLAND? Maybe just a few old fragments could be built into them, though, like the Roman debris stuck on the walls of Italian apartment houses. Each piece might, as Mr. Mailer's comments suggest, be chosen for its peculiar emotional content, or, better yet, associational value. Children would get in touch with life and all through wounding contacts with them, like getting shots. It is an excellent nineteenth century idea; I should have said they had rather worked it out at the

MAILER (cont'd)

additional cubic feet of air space in elementary schools, does not see himself as a benefactor? Can he comprehend that the somewhat clammy pleasure he obtains from looking at the completion of the new school — that architectural horror! — is a reflection of a buried and ugly pleasure, a totalitarian glee that the Gothic knots and Romanesque oppressions which entered his psyche through the schoolhouses of his youth have now been excised? But those architectural wounds, those forms from his childhood not only shamed him and scored him, but marked upon him as well a wound from culture itself — its buried message of the cruelty and horror which were rooted in the majesties of the past. Now the fiat surfaces, blank ornamentation, and pastel colors of the new schoolhouses will maroon his children in an endless hallway of the present. A school is an arena to a child. Let it look like what it should be, mysterious, exciting, even gladiatorial, rather than a musical comedy's notion of a reception center for war brides. The totalitarian impulse not only washes away distinctions but looks for a style in buildings, in clothing, and in the ornamentations of tools, appliances, and daily objects which will diminish one's sense of function, and reduce one's sense of reality by reducing to the leaden formulations of jargon such emotions as awe, dread, beauty, pity, terror,

calm, horror, and harmony. By dislocating us from the most powerful emotions of reality, totalitarianism leaves us further isolated in the empty landscapes of psychosis, precisely that inner landscape of void and dread which we flee by turning to totalitarian styles of life. The totalitarian liberal looks for new schools and more desks; the real (if vanishing) liberal looks for better books, more difficult books to force upon the curriculum. A high school can survive in a converted cow barn if the seniors are encouraged to read Studs Lonigan the same week that they are handed *The Cardinal* or *The Seven Storey Mountain*.

Yes, the people who admire the new architecture are unconsciously totalitarian. They are looking to eject into their environment and landscape the same deadness and monotony life has put into them. A vast deadness and a huge monotony, a nausea without spasm, has been part of the profit of American life in the last fifteen years — we will pay in the next fifteen as this living death is disgorged into the buildings our totalitarian managers will manage to erect for us. The landscape of America will be stolen for half a century if a Resistance does not form. Indeed it may be stolen forever if we are not sufficiently courageous to enter the depression of contemplating what we have already lost and what we have yet to lose.

SCULLY (cont'd)

time. Still, there could be a cave, maybe, and a house in a tree. . . .

Only, that is not all there is to Mr. Mailer's articles. One knows him from of old and, along even with those who like him least, trusts him somehow. He may have his moments of boredom, pose, and contemptuous oversimplification, but he is a serious man. Moreover, he is perfectly able to look at landscape and architecture and to draw valuable conclusions from what he sees. His succinct and beautiful lines on Japan in the novel mentioned above can show us that. So if we think of the bulk of American building at the moment and imagine Mr. Mailer as generally uninformed about the great modern architects but simply stumbling about through it all snapping his fingers and mumbling "Go, man, go," and similar incantations relative to his calling, and then, lifting his eyes by chance, what is he likely to see? Probably something exactly like what he describes: a dracon-suited building with a surface like "gelatin," of "a vast deadness and a huge monotony" — something, most of all, whether on Park Avenue or in Athens, or now not so far from Freshman Commons at Yale, which has thoroughly destroyed a place that was there before, so creating yet another of what Mr. Mailer describes in an exact and terrible phrase as "the empty landscapes of psychosis." Indeed, as we ream out the centers of

our cities for redevelopment and more or less leave them as scaleless open spaces inhabited largely by parked automobiles, it may be that we are in fact imaging that "inner landscape of void and dread" to which Mr. Mailer refers. . . .

Consequently, I think that Mr. Mailer, with his fierce, restless, innocent artist's eye — flecked though it is by some neo-Romantic sunspots and pretentious motes — is more right than wrong in terms of what is generally to be seen around us. Indeed, I think that the architectural situation relative to humanity and the earth as a whole is a good deal more serious even than he seems to find it. "Totalitarianism" indeed! The locust and the lemming come to mind.

On the other hand, Mr. Mailer's penultimate polemic, which rises wheezing to its climax with the suggestion that "a high school can survive in a converted cow barn," surely supplies us with the answer for everything. It reminds me of a story which George Howe, that cynical pioneer, used to tell about the time when he was eight years old and got sick at the Boston Opera. The female relative in attendance removed him from the hall and straightened him out and said, "George, you must learn that everything worthwhile in life takes place in nauseating surroundings."

Moral: A little horseshit never hurt anybody. Look at Mailer.

Mr. Mailer winds up the debate with this response to Prof. Scully:

Our commodities are swollen in price by the false, needless and useless labor attached to them. Modern architecture is the child of this fact. It works with a currency which (measured in terms of the skilled and/or useful labor going into a building) is worth half the real value of nineteenth century money. The mechanical advances in construction hardly begin to make up for the wastes of advertising, public relations, building union covenants, city grafts, land costs, and the anemia of a dollar diminished by armaments and her taxes. In this context the formulas of modern architecture have triumphed, and her bastards — those new office skyscrapers — proliferate everywhere: one suspects the best reason is that modern architecture offers a pretext to a large real estate operator to stick up a sky-

scraper at a fraction of the money it should cost, so helps him to conceal the criminal fact that we are being given a stricken building, a denuded, aseptic, unfinished work, stripped of ornament, origins, prejudices, not even a peaked roof or spire to engage the heavens.

This lack of ornamentation, complexity, and mystery I choose to call totalitarian. Vincent Scully must have all but deliberately missed the point. If the classic totalitarian regimes, Germany, Italy, Russia, were programmatically against modern architecture — no matter. It should be obvious that in 30 years an esthetic movement can shift from a force which opens possibilities to one which closes them. Once totalitarianism is seen as a social process which deadens human possibilities, and therefore lets one

accept my point that American totalitarianism (the repression having shifted from the force of the state to the power of the oppression which now takes place within each psyche), it is not too great a jump to declare that the Guggenheim Museum may be a totalitarian work of art, and the man who was, on a time, so imaginative as to design a house about a waterfall had taken, must have taken, a long foul route before his death to end with a construction as ill-intentioned as the Guggenheim. That museum shatters the mood of the neighborhood. Destroys its possibilities. More completely, wantonly, barbarically than the Pan Am building kills the sense of vista on Park Avenue. It is too cheap to separate Mafia architects with their Mussolini Modern (concrete dormitories on junior college campuses)

from serious modern architects. No, I think Le Corbusier and Wright, and all the particular giants of the Bauhaus are the true villains; the Mafia architects are their proper sons; modern architecture at its best is even more anomalous than at its worst, for it tends to excite the Faustian and empty appetites of the architect's ego rather than reveal an artist's vision of our collective desire for shelter which is pleasurable, substantial, intricate, intimate, delicate, detailed, foibled, rich in gargoyle, guignol, false closet, secret stair, witch's hearth, attic, grandeur, kitsch, a world of buildings as diverse as the need within the eye for stimulus and variation. For beware: the ultimate promise of modern architecture is collective sightlessness for the species. Blindness is the fruit of your design. END

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# TECHNICAL SECTION

## ANTIBIOTIC SUSCEPTIBILITY TESTING BY A STANDARDIZED SINGLE DISK METHOD

A. W. BAUER, M.D., W. M. M. KIRBY, M.D., J. C. SHERRIS, M.D., AND  
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Most clinical microbiologic laboratories in this country now use the paper disk method for determining susceptibility of bacteria to antibiotics and chemotherapeutic agents. A number of modifications of the test are employed. When this type of test was first developed, only 1 disk was used for each agent to be tested,<sup>7, 10</sup> but subsequently it became common practice to use 2 or more disks of different potency and to judge susceptibility on the basis of the presence or absence of growth around the disks. Our approach has been to continue to develop a single disk method based on measurement of sizes of zones. We believe that this is rational in theory and that it correlates better with the results of dilution technics.

A number of reports on the technical details, experimental basis, and interpretative standards of the single disk method have been published,<sup>1, 4-6, 13</sup> and recently some of the theoretical aspects have been reviewed in more detail.<sup>2, 3, 11</sup> The purpose of the present communication is to consolidate and update previous descriptions of the method and provide a concise outline for its performance and interpretation.

### METHOD

#### *Rapidly Growing Pathogens Such as Staphylococci and Enterobacteriaceae*

A few colonies (3 to 10) of the organism to be tested are picked with a wire loop from the original culture plate and introduced into a test tube containing 4 ml. of tryptose phosphate or trypticase soy broth. These tubes are then incubated for 2 to 5 hr., to produce a bacterial suspension of moderate cloudiness. The suspension is then diluted, if

necessary, with water or saline solution to a density visually equivalent to that of a standard prepared by adding 0.5 ml. of 1 per cent BaCl<sub>2</sub> to 99.5 ml. of 1 per cent H<sub>2</sub>SO<sub>4</sub> (0.36 N). An alternative procedure is to dilute broth cultures overnight to the density of the opacity standard (10- to 100-fold). For the sensitivity plates, large (15-cm.) Petri dishes are used with Mueller-Hinton agar (5 to 6 mm. in depth). Plates are dried for about 30 min. before inoculation and are used within 4 days of preparation.

The bacterial broth suspension is streaked evenly in 3 planes onto the surface of the medium with a cotton swab (not a wire loop or glass rod). Surplus suspension is removed from the swab by being rotated against the side of the tube before the plates are seeded. After the inoculum has dried (3 to 5 min.), the disks are placed on the agar with flamed forceps or a single disk applicator and gently pressed down to ensure contact. Plates are incubated immediately, or within 30 min. The large Petri dishes are spacious enough to accommodate about 9 disks in an outer ring, and 3 or 4 more in the center. It is advantageous to place antibiotics which diffuse well in the outer circle and disks which produce smaller inhibition zones, such as vancomycin and polymyxin-B, in the central area of the plate.

After overnight incubation, the zone diameters (including the 6-mm. disk) are measured with a ruler on the undersurface of the Petri dish or with calipers near the agar surface. A reading of 6 mm. indicates no zone. The end point is taken as complete inhibition of growth as determined by the naked eye, except in the case of sulfonamides, where organisms grow through several generations before inhibition takes effect.

Received, August 17, 1965.

the resistant range, may be safely reported as resistant. Those giving zones in the intermediate range or within 2 mm. of the borderline between sensitive and intermediate should be regarded as of uncertain susceptibility and tested by a dilution method if one is indicated.

The test cannot be regarded as more than a very rough guide for organisms requiring more than 24 hr. to yield macroscopic colonies. It should not be used for sensitivities on *Neisseria gonorrhoeae* or for sulfonamide sensitivities on meningococci until further data become available.

#### DISCUSSION

The numerical values in the table have been established by comparing zone sizes with a large series of tube or plate dilution tests and by relating these to blood levels found with frequently used dose schedules. In the case of nitrofurantoin and nalidixic acid, levels in the urinary tract have been taken into account in establishing standards. Confirmation of the validity of these standards has also been obtained from curves showing the distribution of susceptibilities of large numbers of individual strains of various species.<sup>3</sup> With many species from which resistant mutants have emerged, such distribution curves show 2 rather clearly separated sensitive and resistant populations, with few strains falling in the intermediate zone. For example, not more than 3 to 5 per cent of all strains of *Staphylococcus aureus* fall into the intermediate range with tetracycline, chloramphenicol, or erythromycin.

The technic should be used exactly as described, because although it has considerable flexibility, changes in conditions may combine to produce inaccuracies; it should be particularly stressed that the zone sizes in the table are *only applicable to the use of Mueller-Hinton medium* and to disk contents listed in the table. Undiluted overnight broth cultures should never be used as an inoculum, but diluted at least 10-fold, or preferably to a density equivalent to the barium sulfate standard. Growth by this method should be confluent with a prop-

erly standardized inoculum, and the test must be repeated if this is not achieved.

The choice of antibiotics to be tested depends on a number of factors, such as the type of practice of the laboratory and the local preference for a particular agent. For most Gram-positive organisms, the disks routinely used in our laboratories are penicillin-G, methicillin, tetracycline, erythromycin, streptomycin, chloramphenicol, kanamycin, and, occasionally, sulfamethizole and ampicillin. Gram-negative rods are tested with chloramphenicol, tetracycline, streptomycin, kanamycin, polymyxin-B, sulfamethizole, ampicillin, and cephalothin, with added nitrofurantoin for urinary tract infections. Only 1 penicillinase-resistant penicillin and 1 of the tetracyclines are tested routinely because of essential cross-resistance within these groups. Some organisms may be tested only against antibiotics to which resistance has developed; thus Group A  $\beta$ -hemolytic streptococci and pneumococci may need to be tested only against tetracycline. Disks from first line supply houses which are tested and certified for potency by the Food and Drug Administration have proven reliable. They should be stored exactly as recommended.

It will be noted that the interpretative zone diameters are different for each agent, not only because the disk potencies vary, but also because the diffusion and solubility properties of the drugs in Mueller-Hinton medium are different and characteristic for each agent. Obviously, the disk producing the largest inhibition zone does not necessarily indicate the antibiotic of choice for a given pathogen. If, for instance, a strain of *Escherichia coli* shows a zone of 22 mm. around a 30- $\mu$ g. tetracycline disk and a zone of 26 mm. around a 30- $\mu$ g. chloramphenicol disk, all that can be said is that the strain is susceptible to both compounds. From the agents reported as being effective against a given organism, the clinician may select the one most appropriate for therapy of the particular case. Pharmacologic and toxicologic properties, as well as the bacteriostatic or bactericidal actions of the drugs, will be taken into account in making this selection. A report of "intermediate" or "resistant"