

Journal of The American Institute of
ARCHITECTS



March, 1945

Memphis Architects and the Small House

Inside the Post-War House

Architecture on the Air

“Approval”

Saving Europe's Art

John Stewardson—A Portrait Sketch

The Church and the Architectural Profession

35c

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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Contents

<p>Memphis Architects and the Small House 91 <i>By J. Frazer Smith</i></p> <p>The Church and the Architectural Profession 96 <i>By C. Harry Atkinson</i></p> <p>Saving Europe's Art (Part I) . . . 101 <i>By Charles Rufus Morey</i></p> <p>Cost Plus 103 <i>By Louis LeBeaume</i></p> <p>"Approval" 104 <i>By Daniel Paul Higgins</i></p> <p>John Stewardson—A Portrait Sketch 107 <i>By John V. Van Pelt, F.A.I.A.</i></p> <p>Architecture on the Air 113 <i>By Giles V. van der Bogert</i></p> <p>Awards in Flexibility Heating Competition 114</p>	<p>Inside the Post-War House . . . 115 <i>By Howard Myers</i></p> <p>Central Heat for a Community . . 119</p> <p>Highlights of the Technical Press . 120</p> <p>Architects Read and Write:</p> <p style="padding-left: 20px;">The Triangle Group 121 <i>By William Adams Delano, F.A.I.A.</i></p> <p style="padding-left: 20px;">War Memorials 121 <i>By Victor A. Matteson, F.A.I.A.</i></p> <p style="padding-left: 20px;">Junior Licenses 122 <i>By Percy Cashmore</i></p> <p>The Producers' Council 123</p> <p>Books & Bulletins 123</p> <p>Honors to Architects 124</p> <p>The Editor's Asides 124</p>
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ILLUSTRATIONS

Detail of a High School Auditorium Lobby, Saginaw, Mich.	99
<i>Frantz & Spence, Architects</i>	
El Asestadero and Garden Entrance, Mitchell Gallery of Fine Arts, Coronada, Calif.	100
<i>Louis J. Gill, Architect</i>	
A Solar Deck for a Residence in Cos Cob, Conn.	117
<i>Pomerance & Breines, Architects</i>	
Do you know this building?	118

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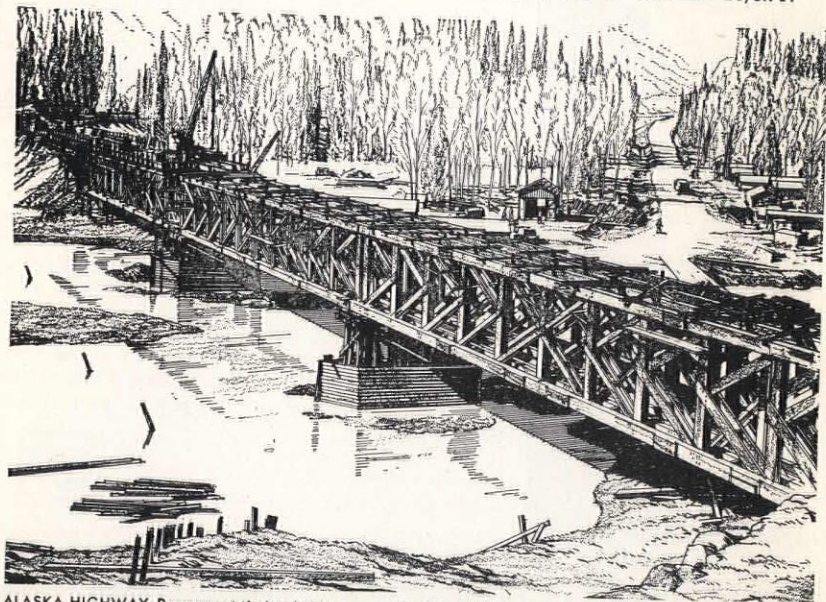
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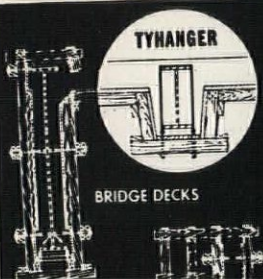


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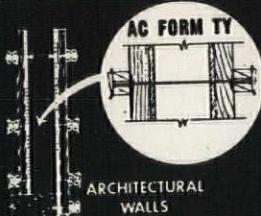
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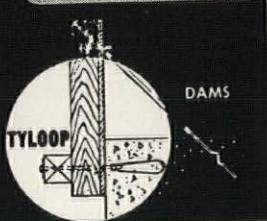
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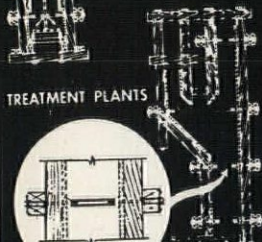
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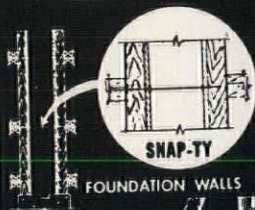
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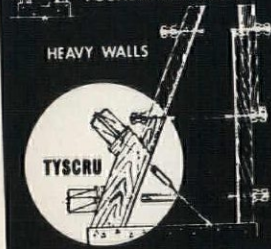
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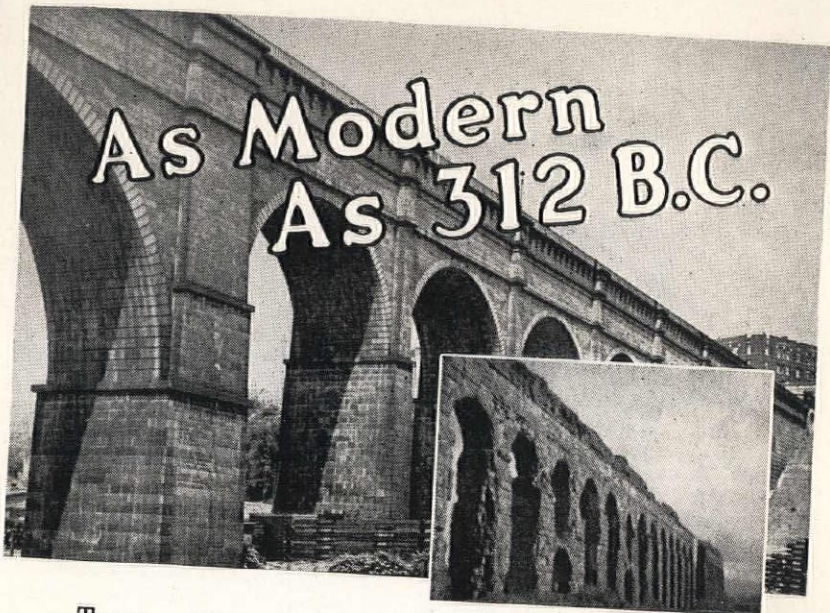
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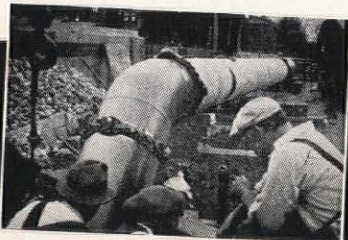
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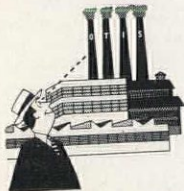
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Memphis Architects and the Small House

By J. Frazer Smith

THE BOARD has asked me to write an article about the Memphis architects and their small-house business, with the hope that architects elsewhere may find some part of a pattern applicable to their own professional practice. I am agreeable to offering our experience for what it is worth but with the understanding that it contains definitely no recommendations. Apparently, our Southern "rebel" philosophy of architectural practice and our surroundings are so hopelessly different that I am not sure others will understand our problems or consider our solutions successful. At least, at the present, we have no small-house problems, and everyone here is happy over what we choose to call a very satisfactory public relationship.

It is essential that one know something of the Southern architect and his surroundings if he would understand his professional practice. The Southern architect in general, and the Tennessean in particular, is a traditionalist at heart. He is closely associated with the economic and political fortunes of the South, and lives even closer to his community, its building industry, and people. His

father's practice had to do with the burning of brick and shaping of timbers on the job site, and he himself often shucks corn while discussing rural court houses and schools with members of the building committee. He is an individualist who loves professional freedom and private practice to the extent that he more than often remains a small operator in preference to affiliating with a larger organization. He invariably conducts his business with clients and others on a friendship basis, which makes him keener to his responsibilities. He is sincere and frank in the fact that he practices architecture as a means of livelihood. All in all, he has been forced to think more in terms of the practical angle of his professional practice — more on the realistic side rather than the theoretical and esthetic. These things I have been saying over and over again, as a director and committeeman representing the Far South for ten years of close association with Institute men and affairs; fighting for a more practical philosophy of professional practice as applied at the national level.

Then there is the matter of our surroundings and our professional

organization. Twenty-two years ago Tennessee architects organized as a State group with four divisions, which group was chartered by the Institute as the Tennessee Chapter. Since then, neither our objectives nor our attitude towards each other have changed nor has the Chapter changed—various national theories to the contrary. We have clung to our inherent principle of State rights, and primarily among our many privileges is to treat all problems of professional practice (except the fundamentals we subscribed to upon affiliation with A.I.A.) at a State level and, in the case under discussion, at a district (or Memphis) level.

An early accomplishment of the Chapter was the Architects' and Engineers' State License Law, which was based on public health and safety. It took, however, a very realistic decision by our State Supreme Court (ten years later) to dispel the various ideas among architects that this law was class legislation for their special benefit—without responsibilities. Said the Supreme Court:

"We are of the opinion that the business of drawing plans and specifications for dwelling houses is a business which involves the public safety and health. It is on this hypothesis that architects may be required to demonstrate their ability by examination before they are permitted to offer their services to the public. In the construction of such buildings, it is contemplated

that members of the public will enter and use them, as owner, guests, invitee or licensee for business purposes or those of pleasure, and for varying periods of time. The safety of all such persons may be involved in the sound and stable construction of the building. The proper ventilation and sanitation of buildings involves the health of all who use them as habitations. Therefore, one who offers himself to the public to design, plan, and superintend the construction of buildings is engaged in a business which involves the public safety and health, notwithstanding his business is limited to the designing and construction of buildings intended to be used as private dwellings."

In addition, this decision was augmented by some wise and timely advice from a friendly Justice (of the Supreme Court)—just in case we might be inclined to treat it lightly. It was at this time that we realized we had wed—promised to love, honor, and obey the people of Tennessee, and that any problem of professional relationship was not entirely left up to the architect. It was a two-way affair.

The architect who had formerly dismissed the subject of houses—and principally the small house—with a "six to ten per cent fee, take it or leave it" attitude now had to change this attitude and take up arms alongside of those who were fighting the various planning serv-

ices of mail-order houses, lumber yards, magazines and high school students. In the meantime, this type of plan service had made great inroads on our entire field of practice. Drawing its basic financial support from the small-house business, it was sustained and made available for the design of commercial and industrial projects of substantial size, and, due to the gaining of popular support, and under the moniker of "private plans," this competition was even being recognized by legal authorities and city building inspection departments. Because of these existing situations it was apparent to us that the entire foundation was about to fall under our field of professional practice. To declare the small house—or any part of our practice, for that matter—a problem or nuisance, and to amputate it, was not our privilege; rather, we were forced to solve it as a prerequisite to gaining from the public the much-needed patronage and understanding to restore our tottering prestige.



Former Chapter activities, namely: the Memphis Building Congress, and the Tennessee Construction League, paid dividends once again in the steps to follow. Late in 1936, the Memphis building industry, along with the FHA (which had just come into the picture) observed that too few people were availing themselves of the

architect's services, with the result that the community and the industry were the losers—along with the architects. They were anxious to help do something about it. Their sincerity bore out our recent convictions that public relations was a two-way affair. So we sat down to the conference table with general contractors, sub-contractors, building material manufacturers and vendors, lumber yards, investment builders, clients, mortgage bankers, and organized labor. Also, as observers and advisers, were included the FHA, the City Building Commissioner, and the Memphis Chamber of Commerce. Each group had its problems—selfish and otherwise—and to give and take. Out of these conferences came a clear and comprehensive understanding of each group's problems, and their relation one to the other, and to the whole. There also came the Memphis Small House Construction Bureau which, by the way, was the community's solution to the small-house problem—not the handiwork of the architect alone.

The Bureau was a self-propelled organization. It had no headquarters and no paid personnel. It was simply a community affair which created a set routine of rules and regulations by which one group was to work with all or any one of the others. We told ourselves that by this method if only one architect, one builder, one mortgage banker, and one material

vendor were all that was left with the desire, the Bureau would function. The architect's contribution ("give") was: as many stock plans for houses under \$5,000 as he desired to submit, for which he would receive approximately \$60 each time the plan was used. He submitted sketches of each stock plan for the Bureau library and brochure. He also was to supervise; five trips per construction, and to fill out inspection reports provided for that purpose, at the approximate rate of \$10 per inspection.

Contributions by the other members of the building industry (the architect's "take") included: (1) All agreed that architectural services on a direct and customary basis were to be had on all buildings (regardless of cost) except residences under \$5,000, and would be optional on Small House Bureau plans for residences under \$5,000; (2) lumber yards, contractors, and other individuals, etc., were to cease performing any architectural services whatsoever; (3) all to contribute to building a master stock specification to be used with each stock plan, this specification to bear the approval of all—including the FHA and City Building Inspection Department; (4) FHA to furnish stock estimates of the various plans, and to recommend architectural services, and to recognize the cost of same as part of the building cost, the fees (whether they be regular

or Bureau fees) to be in the amounts that the client would pay to the architect; (5) the City, through its Building Inspector, agreed to require the seal of a licensed architect on all plans before permits were issued, and to enforce all State License Law requirements.

The Bureau operated at capacity for about a year, during which time several things became increasingly apparent. Among them:

1) The designs in the library became commonplace through repetition, and the demand for new designs became more and more difficult to meet.

2) Individual architects, investment builders, and mortgage bankers, through Bureau operations, found mutual satisfaction in private arrangements, wherein the architect acquired a library of stock plans which met basic requirements of the particular builder, and with sufficient variations he was able to furnish plans in competition with those in the Bureau's library. These architects naturally stopped making further contributions to the Bureau's library.

3) Individuals (clients and contractors), discovering that "private plan" sources were closed, and that architectural services were necessary, called in architect friends and commissioned them on a regular basis. Others, when faced with these same facts, preferred architects on a regular basis because of the not too great difference in fees,

being offered full services and individual designs.

In the face of these happenings, the Bureau dropped more and more into the background and finally (in 1938) pooled its resources with the national bureau of the Federal Home Loan Bank Board, which was being sponsored by The Institute and the Producers Council, thereby increasing its plan library. The Bureau continued (and is in effect to this day) as it was set up—for those who could use any part or all of it—and continued in spirit for the others who had found other methods of cooperating. It had served its purpose. The small-house business was the architect's—which ever method one chose to follow.

Six years had passed when the recent request came from the Board (September, 1944) asking each Chapter to check up on its small-house problem, and report back to the Octagon. Our Divisional Chairman, Vice-President Lucian Dent of the Tennessee Chapter, appointed a committee to comply. This committee made a thorough check, consulting a cross-section of all the building industry, the mortgage bankers, FHA, City Building Inspector, and clients.

They found that all agreements as originally made were still in effect—the spirit of the Memphis Small House Construction Bureau functioning in pleasant relationship between all concerned with the small-house industry. There was not a single complaint registered, and no suggestions offered for improvement. Space does not permit publicizing the full report of this Committee, but it is available at the Octagon.

Reflecting back on the whole story (and speaking for myself), I can see on the part of the Memphis architects a definite pattern of commonsense application of a practical philosophy of professional practice. Individual theories of the esthetic and scientific features, although often high-minded, are admirable qualities to which all good architects aspire but are not applicable in my State beyond the ability of the building industry and the public to understand and their willingness to go along with them. For an architect to recognize this is also an admirable quality, and a promotion of the practical efficiency of the profession, which (lest we forget) is also an object of The American Institute of Architects (Chapter 1, Article 1, Section 2 of the By-Laws).

“A live regional architecture is one in which each new building is an individual expression of native feeling in terms of progressive techniques.”—ROBERT WOODS KENNEDY in *Pencil Points*.

The Church and the Architectural Profession

By *C. Harry Atkinson*

Excerpts from an informal address before a meeting of the North American Conference on Church Architecture, New York City, January 5, 1945

My duties as consultant on church building problems take me annually into some two hundred church edifices. They bring me into intimate contact with the needs of as many churches, large and small, in some thirty-four states. What is stated here is based upon this "grass roots" experience. In no way is it to be considered the opinion of an expert in church design. Rather it is the voice of a sort of middle-man to which you are listening. It is my privilege very earnestly to endeavor to sell the idea of architectural service to the many local churches where building plans are being formulated.

In the course of my many conferences with church building committees, it becomes evident that their attitudes toward the advisability of procuring professional architectural service fall into one of three classifications:

1. The group with a strong prejudice against procuring and paying for such professional service on the ground that it is a needless expense, that the architects sadly bungled the design of such-and-such a church edifice, and that the local building contractors can build anything they need, if

some one will give them a rough plan as a suggestion on procedure. This particular group is a sizable one. Very frankly, it must be reckoned with. Its needs are greatest; its sense of want is least of all its assets. Please do not shrug its members off. They have some justification for their prejudice. So-called church architects have visited some terrible, costly and inefficient monstrosities upon church committees.

2. The second group is made up of those who are too gullible. Faced by the many difficulties and the complexities of a modern church building program, they engage the first architect who comes along with a plausible sales talk, some bright pictures, and an offer of free sketches. The outcome of this love at first sight is seldom, if ever, a happy one.

3. My third group is made up of folks who fully appreciate the value of good craftsmanship. They believe the best is none too good when it comes to building their church edifice. They expect to procure and to pay for services rendered. But you will find the clergy and the lay teachers in these churches keenly aware of the best procedures in religious education,

in conducting public worship, and in taking care of the social needs of their parishes. The architect who wishes to win the confidence of this group will need to be abreast of the best that is being done and written in the field of modern churchmanship. It is a far cry from the church program of twenty-five years ago to that of the best churches of this decade. Such churches want a great deal from the architectural profession.

Members of the architectural profession will be pleased to learn that the official church building representatives of some twenty-six Protestant denominations have formed themselves in the Building Committee of the Home Missions Council of North America. This Committee supports a Bureau of Church Architecture with a Director and an office staff in New York City. This Bureau prepares and distributes literature covering church building problems. Wherever possible, on-the-grounds service is given to the local churches, either by the Director or by the representative of the particular denomination concerned. Helpful counsel is given on the best procedures relative to church erection problems. The official literature sent out by the Bureau and by the several church boards to their constituent churches seeks to cultivate a justified confidence in the ability of the carefully chosen architect. At least the following

four qualifications are given special emphasis.

1. The basic importance of procuring the services of a competent *church* architect.

2. A good church architect does not give free sketches as a means of obtaining a contract. His professional code forbids this.

3. We urge churches to select their architect as they would a surgeon, on the basis of his established record. Good church architects do not use high-pressure methods to sell their services or to obtain contracts for service.

4. A good church architect promises under his American Institute of Architects contract to produce a satisfactory solution to the problem in hand. We urge churches to give the architect some freedom in working out their problem.

Some of us go a step further. We say beware of the architect who will violate his architectural code. If he violates this obligation, can he be trusted in other matters related to his contractual obligation?

We all have much to gain by having our churches served by the proven craftsman rather than by the smoothest salesman.

In some instances architects have been known to work through some member of the church's official board. It may be a builder, or some other person who has an interest in the contract or some personal reason for favoring a cer-

tain architect. Such connivance must ultimately show up in friction within the church organization. Anything off-color in any of the contractual undertakings or an unhappy result in the building program does serious injury to the church and may handicap the clergyman in charge and the members of his parish for years to come. We earnestly want each architect who seeks to lay hands on planning the House of God to think of these things. Most architects do. A few forget themselves.

We should also give brief consideration to the architect who promises to build a church edifice for a price beneath the market. Frequently he makes his promise without even a set of drawings before him upon which he can base an estimate, specifications have never been thought of. Such appeals on the basis of economy naturally carry weight. Sometimes this appeal wins the contract. But that is only the beginning. Later on the church finds the building proposed cannot be built for the estimated cost. In their disappointment they then have either to resort to additional unwarranted borrowing, or to putting up with a half-finished building when a completed structure was promised.

The church is by nature conservative. She gathers up in her life a long and worthy tradition. This should be reflected in her buildings. Few, if any churches, can

afford to experiment with untried materials or radical departures in design. Any serious mistakes made in the erection of a church edifice bring down a financial calamity upon the members and invite upon the building committee and the architect the judgment of several generations of church folk who have to suffer the consequences of rash experimentation. Nevertheless, most of our churches welcome the use of new materials of proven worth and want their architect to bring something new and distinctive to the design of their new edifice.

The Church Architect's Guild, for many years sponsored by *The Christian Herald*, continues to do excellent work in fostering among the members of the architectural profession a concern and a love for all that pertains to building the House of God. At the present time this Guild is carrying a program of education concerning the art of church building to the theological schools of the nation. Membership in this worthy organization is based upon the craftsman's interest in, love for, and proven ability in designing creditable church edifices. It is a hope of the churches that more and more architects will qualify for membership in this organization and thereby make themselves available to churches seeking professional help with their building problems.

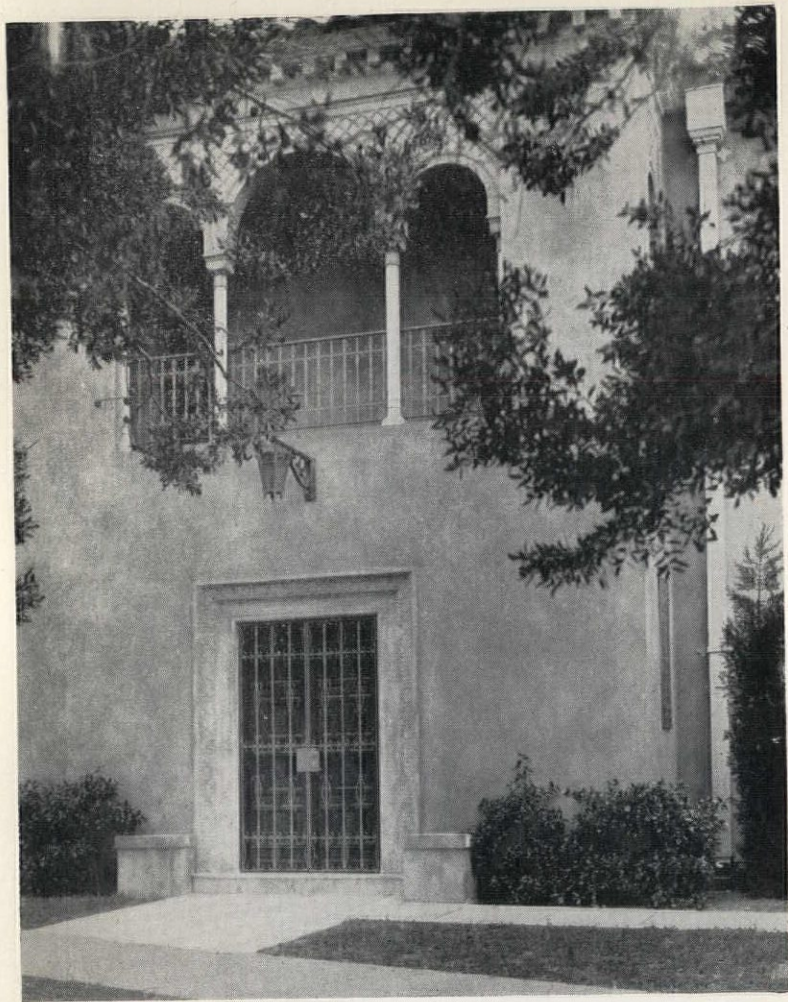
We say this at a time when it



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Saginaw, Mich.

FRANTZ & SPENCE, ARCHITECTS

One of six winners in the
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LOUIS J. GILL, ARCHITECT

One of six winners in the
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is estimated that there is \$500,000,000 worth of church building to be carried on within a few years following the end of the present world conflict. Samplings taken from some thirty states show 268 churches from my own denomination with active building programs under way and upwards of a million and a quarter dollars on hand, with many more times this amount to be raised by the time erection begins.

The architect who, through his

own personal faith in God and love for his church, or through a sympathetic identification of himself with the mission of the church, brings his skill to designing the house of prayer, will render a great and lasting service to mankind. He deals in things eternal. He will come to know many fine people of sincere and self-forgetful dedication. To merit their praise and to enjoy their appreciation is no small reward in a world of fleeting values.

Saving Europe's Art

IN TWO PARTS—PART I

By *Charles Rufus Morey*

MARQUAND PROFESSOR OF ART AND ARCHAEOLOGY, PRINCETON UNIVERSITY

Adapted from the magazine *Art News*, and cleared through the Office of War Information. Part I of the article, herewith, deals with the organization of the effort; Part II to follow, deals with the results.

ON December 29, 1943, General Eisenhower issued the following general order to the troops in Italy:

"Today we are fighting in a country which has contributed a great deal to our cultural heritage, a country rich in monuments which by their creation helped, and now in their old age illustrate, the growth of the civilization which is ours. We are bound to respect those monuments so far as war

allows. If we have to choose between destroying a famous building and sacrificing our own men, then our men's lives count infinitely more and the building must go. But the choice is not always so clear-cut as that. In many cases the monuments can be spared without detriment to operational needs. Nothing can stand against the argument of military necessity But the phrase 'military necessity' is sometimes used where it would

be more truthful to speak of military convenience or even of personal convenience. I do not want it to cloak slackness or indifference. It is the responsibility of higher commanders to determine through AMG officers the locations of historical monuments, whether they be immediately ahead of our front lines or in areas occupied by us. This information, passed to lower echelons through normal channels, places the responsibility on all commanders of complying with the spirit of this letter."

This order marked the culmination of a plan to organize the protection of monuments of art and history in war areas, which had started just a year before at the instance of the Army itself. In December 1942, the Harvard Group of American Defense was asked by the Army to list, in Mediterranean countries menaced by the war, the sites which should be protected as of artistic or historic importance, so far as military needs allowed. The lists prepared at Harvard formed the basis of an extensive mapping of Europe with reference to its cultural treasures which was begun early in 1943 by a committee of the American Council of Learned Societies called the "Committee on the Preservation of Cul-

tural Treasures in War Areas." This Committee was almost immediately put into action by a grant from the Rockefeller Foundation, and enlarged itself by taking in representatives from all the organizations which had a stake, so to speak, in the conservation of Europe's monuments. It held its first full meeting in June, 1943, with a membership of archivists, librarians, archaeologists, directors of scientific laboratories, museum heads, and teachers of art history. Some of these were later appointed to the President's Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas, which was set up two months later, with Mr. Justice Roberts as its chairman.

General Eisenhower's order directs commanders "to determine through AMG officers the locations of historic monuments." These officers were the next step in the organization of salvage, and a number of them are now in the field, with the special designation of "Advisers on Monuments, Fine Arts and Archives." They are former museum curators, architects, art-historians, equipped for their job with data prepared for them by the Harvard Group and the Council of Learned Societies

Committee mentioned above. All through 1943 these committees have been making special maps for the forces in the field, on which the location of every museum, art gallery, laboratory, library, archives collection, historical monument, is plainly marked. A list of all these accompanies each map, explaining briefly the importance of each item, and at the end of the list are given the names and addresses of the personnel known to have been attached to such museums, libraries, etc., before the War. The officers are instructed to get in touch with such men as far as they can be found and are available, since they are the best sources of information regarding the monuments once in their care, and deeply concerned, whether friend or foe, in the preservation of their charges. The maps and lists are photographed together, reproduced in very large editions, and shipped to the air and ground forces at the front. Most of them are maps of towns and cities, but there are regional maps as well, making in all a total so far prepared of about 700.

General Eisenhower's Chief of Staff supplemented his order with authorization to commanders "to close and put out of bounds for troops any of the buildings list-

ed . . .," as was done with many ancient, medieval and Renaissance buildings. The Chief of Staff was evidently conscious of the military fact that all armies are entirely composed of souvenir hunters. G. I. boots, also, are bad for ancient mosaic floors, as was discovered too late, by the British officer who was trying to preserve the Roman remains in North Africa during the Allied occupation. Even the engineers are not always particular as to the source of their building material, and one emergency field manual used in the present War actually suggested a nearby ruin of capital archaeological importance, as a good place to get paving blocks for roads.

(To be continued)

Cost Plus

When Cheops built the Pyramids
I doubt if he took many bids.

He simply said, go to it, kids,

There's pepper in your curry.

Your plan I see is on the square,

Your elevation is a bear,

It's bound to make the tourist stare.

The slaves began to scurry.

And Zaron, Architect-in-Chief,
Breathing a sigh of deep relief,
Drooled as he chewed a lotus leaf,
"Cairene" for "I should worry".

LOUIS LA BEAUME.

"Approval"

By Daniel Paul Higgins

OF EGGERS & HIGGINS, ARCHITECTS

TRADITION is a powerful factor in architecture and it is also powerful in the building industry, because the architect will brook no intrusion within the realm of his imperialistic domain.

Does the architect wield supreme authority or does he not? Should he be supreme or not? If he is supreme, does he incur any particular responsibility by virtue of the fact that he deliberately renders the decisions or chooses not to make decisions?

It is no concern of mine here whether tradition has a halo or not. I am concerned whether or not an architect must or must not have a position of unquestioned authority based solely on a dignity fitting a hallowed profession. Be that as it may, and I do not imply any diminishing in the glory or heights architecture can attain; my point is solely, does the architect actually mean what he says and is he willing to pay the price peculiar to occupancy of an exalted position?

In view of the ramifications, scientific advances, special talents required, and other reasons all can readily interject here, can the architect any longer presume to carry on his shoulders completely the decision for "approvals" or "disapprovals"? I realize at once that any

question which presumes that the architect can not have the right to disapprove will raise a unanimous cry of opposition.

Let us be specific and see what might happen.

An owner decides that a complete motion-picture booth and equipment shall be installed, and it is included in the architect's specifications; regardless of how it got there, whether through the architect himself or through his engineers, it will, at some place in the contractual document, come under the heading, "subject to approval of the architect". In the course of construction the architect notes the booth and equipment are installed properly and in accordance with shop drawings the architect and the engineer approved. At least he thinks so. The power is turned on and the equipment operates. The architect issues a certificate and approves payment, and later, even approves the complete job in order that the contractor may be paid in full. A Certificate of Occupancy may be issued, and the owner takes possession, confident that the architect is assured everything is just as it should be.

After a relatively short time, an explosion occurs in the motion-picture booth and the operator is

fatally injured. The police and district attorney are satisfied that there was no negligence on the part of the owner. The owner, architect and contractor do not take any steps to investigate because they are sure they had done their part at the time of construction.

The case of the late deceased operator eventually is settled by the Workmen's Compensation. The Commissioner of Insurance would like to collect if he can; lawyers for the decedent's family investigate and bring in experts to explore the entire accident. Unbeknownst to any of the previous principals, certain fundamental defects are found in the equipment which had been "approved" by several competent and presumably financially able concerns. Result: a suit for damages against the manufacturer, the contractor, the architect, and the engineer.

The architect is firmly convinced he is not responsible; how could he be? The architect is not a manufacturer, he is not an electrical contractor equipped to install such equipment, nor is he an engineer; thus he is not able to pass on the merits of the equipment. Quite true! But then the architect is put on the stand and identifies the builder's contractual documents and admits that he, as architect, wrote these specifications, approved the shop drawings, issued approvals of contractor's requisitions, approved the complete project. When called upon to identify sections of

the specification calling for work to be done "subject to the approval of the architect", the architect then must face the inevitable question: "Well, then, you approved this equipment. Did you examine this equipment? How do you know it was in perfect condition? How could you approve payment for it? What do you mean when you yourself say, 'Work shall be installed subject to approval of the architect'?"

And when you, as architect, try before a judge and jury to explain you did not mean "approval" of the machine in all its details, the plaintiff's lawyer will ask you: "Why, if you did not mean that, did you not say what you did mean?" What will the jury believe? They are not accustomed to interpretations known within the field of architecture or building. When other defendants point out that the work was under the supervision of the architect, on whom they relied for direction and "approvals", as called for by the contract documents, whom then is the jury to believe?

When that jury goes out for a verdict in a death case and you stand on a slim thread involving your interpretation of what you mean by "approval", and you face a verdict which could terminate your happy association within a hallowed profession, you will be quite willing to divest yourself of the halos and tradition and be ever so grateful for a few limiting or

qualifying clauses which said what you meant and meant what you said!

The architect permits the retained consulting structural and mechanical engineers to write their own specifications and establish the architect as the source of final approval; and I don't mean that the engineer is unwilling to accept the authority and liability for his own work. What does the average architect know about air conditioning, thermostatic controls, elevator mechanics, structural strength or the adequacy of many materials? If not, why must the architect presume to be able to pass judgment on these matters?

I have no argument with the architect who wants a position on a pedestal and who presumes he is an encyclopedia of data and knowledge, nor can I have any sympathy when he stands before the court and hears a judgment against him on a matter which de facto he was not qualified to pass on. I do think that we, as architects, are not doing our profession justice when we set ourselves up as the ultimate voice, and include in our scope, work, equipment and materials we know little or nothing about. Maybe this comes as a shock, but it is true. Perhaps we are shortsighted, and one day the halo may shrink and the inherited dignity may vanish through an explosion which exposes us to severe and possibly just criticism.

My idea is not based on idle

conjecturing, but results from a court case in which we were involved but escaped an adverse verdict. I cannot discuss this particular case, as the other defendants suffered a heavy financial verdict, and I do not imply any opinion whatsoever about that verdict.

I am interested here only in what the architectural profession should do in maintaining or clarifying the traditional attitude and practice of "subject to approval of the architect".

Are we afraid of anything? We do proclaim that we retain the various consulting engineers. Are we hesitant to say that we are not qualified to pass on their work? If we are qualified, why did we retain them? If we are not qualified—and most of us are not engineers—why not have our contractual documents clearly define the various spheres of control and still retain for ourselves all rights we require to pass on engineering details related to the esthetic side? I feel this is a matter for our own A.I.A. to review, and that our General Conditions should define exactly what is meant by expressions which are traditional and well understood by us, but which sound weak and vacillating when presented in court.

Look at your own General Conditions and your own specifications, and just sample them for an important job; see how many times you say "subject to the approval of the architect", and ask yourself

whether you personally could pass judgment or could members of your organization.

In the court case already mentioned, the owner retained the engineer through an owner-engineer contract. That is really the reason why we and the profession did not suffer a severe blow.

The fact that several defendants were held for an act which took place long after a building was occupied, and in fact was being demolished, although none of these same defendants was concerned with the demolition—may open the door for many lawsuits which otherwise never would be contemplated.

If we want the exalted position,

are we willing to accept the liability? If we are not equipped to accept full and complete liability for passing judgment on every single item in a total project, why don't we say so? We must have the responsibility for everything which affects design. Why don't we clarify this? Clarification and limitation will not change one iota the complete service we now render.

We, in this office, are now involved in an exhaustive study of just such *clarification* and *limitation* designed to give us every bit of authority we need, but also to place our feet on the ground and dispel future possibilities of assuming heavy financial liabilities.

John Stewardson—A Portrait Sketch

By John V. Van Pelt, F.A.I.A.

THE old ship *Westernland*—making its last trip from Philadelphia to Antwerp—a gallant little ship, though she took fourteen days for the crossing.

On deck, a boy of fourteen, still in knickerbockers, lying in a steamer chair with a pair of crutches beside him. The boy is intoxicated with the nebulous glamour of going to Paris to become an architect—years off, but some day if he keeps at it.

Beside the boy, a woman in black—his mother.

The boat has left the bay. It begins to dip, so small it rolls like a toy at the whim of the ocean's equinoxial waves. Passengers, with mufflers tucked in snugly, are already tramping up and down the deck.

Two young men approach the boy's mother. One, with the dark eyes of a poet, black hair, tawny skin, inhibited in manner, lingers

by the rail, looking off over the ocean. The other, fairly tall, slight of build, sensitive features and the courtly charm of old Philadelphia, leans down to speak. Addressing the woman in black by name, he adds, "I am John Stewardson. I have a letter of introduction for you."

John Stewardson was at that time partner in the budding firm of Cope & Stewardson. At a later date, he designed the beautiful dormitory group of the University of Pennsylvania and some of the Princeton buildings. When he sailed on the *Westernland*, only two or three years had passed since his return from the Beaux Arts in Paris. He and his traveling companion, Wilson Eyre, were off for a short vacation in Italy to study old Italian stained glass.

In this way the trip began. It became a pleasant memory to all the passengers—for one reason, because they were so few in number and individually so interesting. Of the men, there were only twenty-eight, and when the census had been taken, fourteen—just half—were either architects or painters, provided the boy was designated a man and an architect. They called him the embryo architect.

The fourteen used to commandeer the smoking-room at the stern end of the deck and have up one of the steerage to pose for them. Despite the rolling of the ship, some fairly good studies were turned out.

As camaraderie replaced the formality of the first day, the embryo architect discovered a very kind and gentle heart in John Stewardson. It became apparent that the latter was willing to respond to the requests and minister to the happiness of boys. In this instance, the requests registered an insatiable desire for stories—preferably stories about Paris.

"Well," he began, "I might tell you a short story about a *nouveau* in one of the architectural studios of the Ecole.

"He was the descendant of one of the noble families of Rumania. They had lost their estates in some political upheaval and the young fellow had come to study in Paris.

"I don't know why, but his fellow students decided he needed discipline and decreed that he must be crucified. So they took him out, stripped him naked, except for a loin cloth and, with a ladder, raised him up on the wall of a house on the rue Bonaparte—it

runs past the Ecole, you know. There they tied him by his wrists and feet. They padded the cords, so as not really to hurt him; but the effect, seen from below, was quite dramatic.

"They had barely got him up, and were delightedly studying the picture, when a *sergent-de-ville*—a cop, you know—came down the street. The students quickly faded away, all but the crucified one on the wall.

"It wasn't until the *sergent* came opposite the victim, that he saw him. Then he stopped short in his tracks. I don't wonder; do you?

"The *sergent-de-ville* went off on a run to the *poste*, to get reinforcements to take the young man down. Meanwhile, the students came back and took him off, so that when the arms of the law returned there was no one in the rue Bonaparte to rescue.

"Perforce, the *sergent* dismissed his cohorts; they went off and he resumed his beat. Imagine his astonishment and rage when, on turning the corner into the rue des Beaux Arts, he was again confronted with the crucified one on the second-story wall of a building two doors off.

"The *sergent* was furious, called

the students sacred blue pigs and camels, with a string of quaint French oaths and turned to hurry off for his aides. Then, to his surprise, the crucified student called to him, begging to be let alone. 'I would rather stay here 'till my comrades want to take me down,' he pleaded. 'They will do it when they are ready.'

"At first the *sergent* was unwilling; but he finally moved away, and then appeared the joyous students, delighted with the attitude of the young fellow. They had him down in a trice, and, hoisting him on their shoulders, bore him off in a triumphal march to their favorite café, the Deux Magots."

"Were you there?" the boy asked.

"Oh, if I told you that I might be caught and put in prison for disturbing the peace."

"Why, they wouldn't do anything to you now," the boy urged. "This isn't France."

"Yes; but I might want to go back there." The practicing architect's gaze grew wistful. "I envy you with it all before, instead of behind you," he said slowly.

"Tell me another story." The boy was insatiable.

"All right," John Stewardson agreed. "Just one more. It will

show you the histrionic ability of the French and their spontaneous and keen sense of humor.

"It is about the painters' studios called Julien's. Julien had been a model, or a prizefighter, some of the fellows said. At any rate, he had business sense, for he devised the remunerative scheme of paying some of the best-known artists of the day to criticize classes of young men who hoped to become great painters themselves. The individual studio went by the name of its master—Atelier Bouguereau, Atelier Lefebvre, and so forth. The same divisions of caste between *ancien* and *nouveau* existed as in the architects' studios, except that there were no *charrettes*. The students elected their *massier* or president, who acted for each atelier in all communal matters.



"As happens every once in a while in any group, a new member joined, who was both fresh and conceited. He had hardly been there a day, when he began to give every one advice, and one of the suggestions he generously bestowed upon his new friends was the brilliant idea that all the Julien studios should be bound together by having a '*massier general*', a sort

of super-president, elected in a great meeting of all the students of all the studios.

"The man to whom he imparted this transcendent thought seemed deeply impressed. He called over some of the other *anciens* and they agreed that the matter must be broached to the different studios. It was most opportune, they said, because in a day or two the annual meeting was to take place.

"'You are wonderful, my friend,' one of them told the young fellow, shaking his hand solemnly. 'Yes,' said another, 'it is an idea quite astounding.'

"They flattered him 'till he took them all over to the café for an *apéritif*. There, with representatives from other studios, the plans were matured.

"The joint meeting of all the studios was held two days later. The idea of having a *massier general* was acclaimed as one of the most vitalizing conceptions of all time. Elections were proposed forthwith, and one of the oldest and most influential of the *anciens* was nominated. Then the *massier* of our *nouveau's* studio rose and said that as this stupendous thought had emanated from his young friend, he felt this youthful genius was more qualified than any one

else to discharge the arduous duties incumbent upon such an exalted office, and he wished to nominate him as *massier general* of all the Julien Ateliers.

"These sentiments aroused an uproar of enthusiastic handclapping and shouts. The nomination was seconded in a chorus, and amid a deafening clamor the nominations were closed and the balloting began.

"The *ancien* received a certain number of votes; but the overwhelming majority went to the *nouveau*. Someone proposed that it be made unanimous, and, in the midst of pandemonium, a vote was taken.

"It failed. One vote stood out against it. Then it was discovered that the single vote had been cast by the disappointed candidate, and, upon exposure, he slunk away. The *nouveau* seemed touched by a generous feeling of pity, for he ran after the shamed *ancien* and brought him back. After that, a new vote was taken and, this time, the *nouveau* was elected unanimously—*massier* of the combined Julien Ateliers.

"Blushingly the candidate accepted the great honor bestowed upon him by his dear *camarades*, and the evening ended—at some

expense to him—in appropriate compliance with custom, when he took them all off to the never-failing café.

"Two more days had passed, the new *massier* spending his time rearranging the silhouettes of *anciens* hanging on the wall. All was quiet in the studios during the morning session. Everyone was busy, assiduously drawing or painting '*academies*'—studies from life, John. Suddenly a knock sounded at the door. A *nouveau* went to answer it. He returned to say that the concierge was outside, announcing the visit of a 'Russian prince,' an amateur of art who would like to see the studio from which such great talent had emanated.

"The *massier general* hurried to do the honors, and, amidst a profusion of low bows on both sides, said he would be delighted. So the 'Russian prince' and his suite were escorted from studio to studio. 'This is the Atelier Bouguereau,' the *massier general* explained; 'this is Monsieur Lefebvre's atelier.' Silhouettes of former students who had attained fame were pointed out. A few mistakes were made; but the 'Russian prince' appeared unaware of them. At last the tour was completed, and the prince declared himself prostrated by the sur-

passing courtesy of his guide. He left, insisting that an undying feeling of debt would always remain in his heart, a torch of memory that would burn unquenchably as long as he might live, a fire kindled by the generous welcome of the *massier general*.

"Next morning, a new commotion was created by the advent of an envoy from the prince. Before the assembled studios, he prostrated himself in a low bow before the *massier general*, and then produced the orange ribbon and insignia of the 'Imperial Order of the Pumpkin,' which he presented as a small mark of the prince's gratitude. Pinning the insignia on the palpitating breast of *massier general* he kissed him on both cheeks—a slight perfume of garlic pervading the ceremony—and, his mission accomplished, withdrew, bearing the *massier general's* assurance that he would ever wear it as his most cherished possession."

Stewardson paused in his narrative, his affectionate, if quizzical smile enveloping the boy. The latter sat with mouth agape, hardly knowing what to believe.

"What happened then?" he asked at length.

"The end is not so interesting," the story-teller said. "Monsieur

Julien was a shrewd customer and he did not know how far the farce might go. He might lose the income of a student's fees if it went too far.

"So he took the young man aside and said, "*Mon ami*, you know youth is youth. You must not take this little play too seriously.'

"The young fellow was hard to convince; but at last he grasped the fact that it was not true, that it was all a farce, that he was not really a *massier general*, that the 'Russian prince' was only a handsome, fun-loving *ancien*, though he might be an excellent actor, that the 'Imperial Order of the Pumpkin' was only a figment of his comrades' brains, and its cherished emblem only a bit of orange ribbon."

"I think it was rotten of them!" the boy burst out. "I don't see how they could be so mean."

"Perhaps, in the end it was good for the *nouveau*," the man mused. "At any rate, Julien was well served for exploding the bubble so cruelly. The student vanished, and was never seen again in the Quartier Latin. So Julien did lose the tuition."

John Stewardson became a sort of mentor to the boy, though the latter never saw him again. He

always answered the youthful aspirant's letters when advice was needed; what books about architecture to read, for instance. His suggestions always showed a sensitive understanding of the deeper meaning of architecture as an art.

One of the visions the boy cherished and hoped to make real was of another meeting with John Stewardson, when he too had finished with Paris. It was denied him.

Stewardson had never married; and all his friends were delighted

when his engagement to a brilliant and beautiful Southern girl was announced. A few days before the wedding was to take place, the Schuylkill River froze and he and his old friend, Wilson Eyre, went skating. As it began to grow dark, John Stewardson glided away from the crowd. The ice in that part of the river was thin, and he never returned.

His death was a cruel loss to his profession and to his many, many friends. He was one of America's most able architects and one of Nature's truest noblemen.

Architecture on the Air

By Giles V. van der Bogert

ALBANY CHAPTER, A. I. A.

Excerpts from an article in *Empire State Architect*
for November-December, 1944.

I HAD LONG FELT that the radio offered great potentialities to the profession for education purposes. I realized that the Chapter could bear no expense in promoting a program. In fact, the experience of the national organization had been that, even with generous contributions by the members, the cost of maintaining a program was prohibitive.

Just by chance I happened to discuss with Dixon Ryan Fox,

President of Union College, my idea of broadcasting architectural history over the air. Being deeply interested in American history and more particularly in the history of New York State, Dr. Fox was extremely sympathetic. Under the franchise of WGY, that station must devote a certain amount of time to educational programs. Considerable of this time had been given to Union College, and Dr. Fox generously offered to devote

some of it to the experiment. The format was arranged, presented to the program manager of WGY and, under the title "Walls Tell a Story," the program went on the air.

The original format, based upon fifteen minutes' time, was designed so that an historian would discuss the general historical background and an architect the architecture of a period. In this way it was felt that the monotony of a single voice would be overcome.

It was gratifying at the end of the ten weeks' trial to have WGY request that the program be continued. Of course, it is difficult to judge the extent to which the public listens to such a broadcast, except through letters received commenting upon the subject matter, requests for scripts, etc.; but enough were received to justify its

continuance for almost two years. Then "Walls Tell a Story" became a war casualty. Our time was given over to OWI to promote bond sales and the like, but with the dawn of peace we sincerely hope that Walls will again Tell Their Story.

The experiment has been criticized by some of the profession because of its historical element, it being felt that the architect and his philosophies should be promoted. But this is beside the point. The format does not matter. What does matter is that each week the word "Architect" was broadcast for hundreds to hear, and what is more pertinent, at no cost, except in time, to any association or individual. Now in what better way can we begin on the much harped-on "Public Relations"?

Awards in Flexible Heating Competition

S PONSORED by the Bituminous Coal Institute and conducted by Kenneth K. Stowell as professional adviser, the recently judged Flexible Heating Competition resulted in the following awards, all in War Bonds:

First Prize, \$1,500, to Elliott L. Whitaker, Dept. of Architecture, Pennsylvania State College. Second Prize, \$1,000, to Stephen J. Alling, Cincinnati, Ohio. Third Prize, \$750, to Kenneth M. Nishimoto, Rivers, Ariz.

Fifteen awards of \$100 each: William P. Brower, Glen Rock, N. J.; Robert A. Deshon, Fort Worth, Tex.; Walter H. Gruber, New York City; Henry Hebbeln, New York City; Charles K. Hirzel, Richmond Hill, N. Y.; Capt. Karl Kamrath, Fort Sam Houston, Tex.; Theodore Luderowski, Alexandria, Va.; Lee C. Mielke and Lawrence L. Smith, Chicago; William G. Moeckel, Wilmington, Del.; George R. Russo, Camden, N. J.; Simon Schmiderer, New

York City; Joseph Shilowitz, Jersey City, N. J.; Frederick W. Stritzel, Columbus, O.; Fred Van Wageningen, New York City; Frederick W. Westman, Milton, Mass.

The Jury: Prof. Ernest Pickering, Cincinnati, O.; Cameron Clark, New York City; Roland Wank, Detroit; Harris Armstrong, St. Louis; Carroll F. Hardy, Cincinnati.

Inside the Post-War House

By Howard Myers

PUBLISHER OF THE ARCHITECTURAL FORUM

Part of an address before the Grand Rapids Furniture Forum, Grand Rapids, Mich., January 3, 1945. The address contained, in addition, much constructive suggestion having to do with furniture design and manufacture.

WE ARE TOLD that one million houses a year is the post-War goal. If building is that good, the impact on Grand Rapids and the furniture business generally will be prodigious. Prodigious not only because of the direct result but because the sale of new furniture, like the sale of new houses, begets more sales. That fine bit of Americana, keeping an envious eye on the Joneses, will be as active as ever after the War. Should the all-out optimists prevail, we shall all be affluent members of the Jones clan, with two overstuffed chairs in every living room.

Will the first post-War houses be appreciably different? No. The first new selling feature will be neither in design nor construction. It will be a financial arrangement by which the buyer will for the first time get a complete house, in-

cluding range, refrigeration and perhaps other consumer durables under the mortgage—a major reform, making available this wife-saving equipment from the day the new house is occupied.

Perhaps the only other major improvement to be generally anticipated in the first building year is more and better storage space. No small house built in the last ten years has sufficient storage space and no house built at any time has the storage space intelligently organized. Watch for the storage wall—replacement of interior partitions with unit compartments permitting controlled, flexible storage of everything from skis to Aunt Minnie's Easter bonnet.

When will post-War houses start showing substantial changes? It seems clearly predictable that major changes will appear in a few

houses at first and in many houses when buying apathy forces the issue—two or at the most three years after building really gets going.

Small houses will be no larger in their overall dimensions, but more open planning will make them seem more spacious. In other words, the square footage available will be used more intelligently.

For example, space formerly used for a dining room, which will be eliminated in small houses, will be redistributed into the living area, the kitchen and a multi-purpose room. This multi-purpose room may be merged into the living room and by use of a curtain or folding partition becomes a study or guest room.

Most small houses will be of one story and basementless, calling for a ground floor utility room and laundry, the latter at long last redeemed from its unnatural underground habitat.

Window areas will double, not because the glass-makers will it so, but because the sun, the breeze, the view, technological progress and the public have conspired to bring that about. More windows mean reduced wall space, emphasizing right-angle furniture and generally lower furniture to produce the sensation of room height which architects seek. I presume such rooms will be less formal and furnished with an eye particularly on comfort.

The master bedroom will grow

a few feet and the other bedrooms, which will be two in number in small houses, will not measure much over 10' x 12'.

Obviously this calls for furniture reduced in scale, a major point illustrating the unfortunate gap between furniture design and current building practice.

Many small houses will be planned so that one or even two rooms may be added, often by conversion of an upstairs attic.

More attention will be given to outdoor living, which is not without its implications to the furniture business.

There will be structural and engineering improvements, but those mentioned are the changes which most concern the furniture field.

Certain results seem obvious if these predictions prove to be substantially correct. For example, there will be an increase in built-in features, particularly storage units, including bedroom furniture. Such units obviously will save space in the small house, where space is at a premium, and will save work in an era when servants are at a premium. Whether the housewife joins the increasing legion of women who go to business or the equally growing number who will make more of a business of housekeeping, the trend toward easier living is inescapable.

There is a further and equally obvious conclusion. The sum of these changes is not a Cape Cod cottage or a midget French Chalet



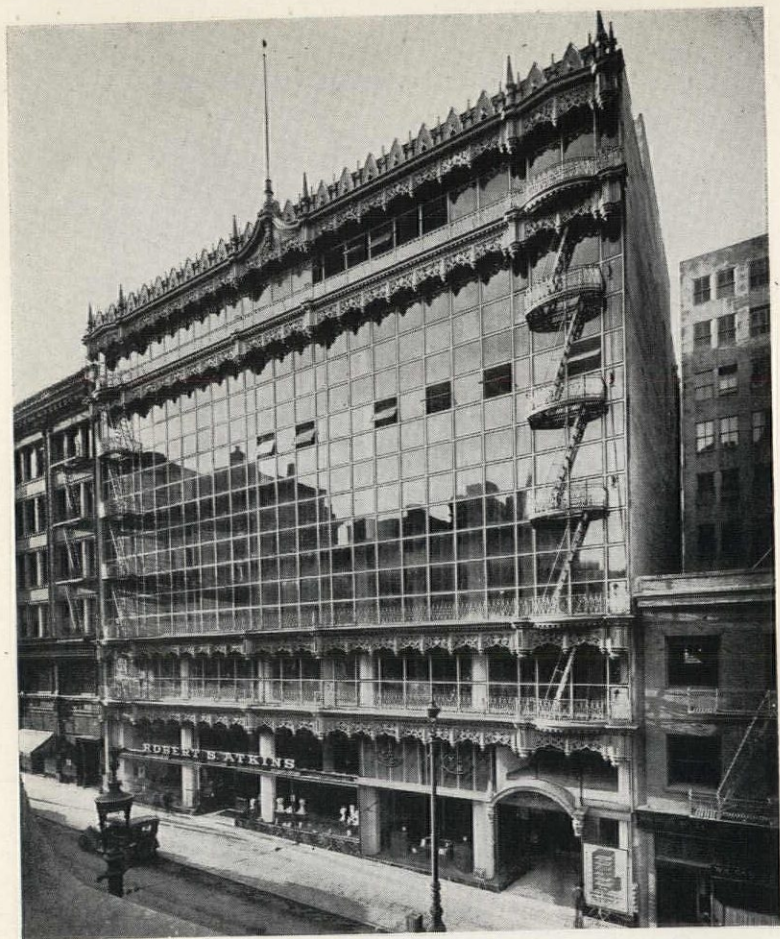
SOLAR DECK ON A RESIDENCE AT COS COB, CONN.
To provide an outdoor deck without waterproofing,
for bedrooms, and a shaded dining terrace

POMERANCE & BREINES, ARCHITECTS

Esra Stoller, photo

One of six winners in the
JOURNAL'S Competition No. 1

*Journal
The AIA*



Do you know this building?

HALLIDIE BUILDING (1918), SAN FRANCISCO
An early use of glass and steel for the front of a
seven-story building
WILLIS POLK, ARCHITECT

or a little Cotswold number. In plan and appearance it is a truly contemporary house. The Modern approach has passed from a disputed trend to an accepted fact. Call it what you like—and if you care to call it what I like, you will call it twentieth century architecture—it is here to stay.

This conviction, I suspect, will bring forth no resounding cheers from certain segments of the furniture industry. The traditionalists in your field, as in mine, will not yield easily. But in this case,

if tail wags dogma, that will hardly be news.

Perhaps the aspect of this no longer new design concept is less grim than some would have it. I, for one, believe it is, and not at all because of any urge to impose an arbitrary design standard on anyone. I happen to believe that good design, whatever its form or time, is to be respected. And by that attitude I challenge the right of anyone to assert that fine design ceased with eighteenth-century England.

Central Heat for a Community

VIRGINIA, Minnesota, with a population of 12,264, is the first and only community in the country where a central heating system provides steam heat for all homes, stores, schools and churches in the city.

The municipally-owned heating system, operated as a non-profit enterprise, burns 43,000 tons of bituminous coal a year at \$7 a ton. The average householder in a five-room house in the city pays \$70 a year to have his house and water heated—about half of what it would cost on an individual basis. Cost of heating with central steam varies, just as does the cost of heating with fuel, according to the ability and inclination of the consumer

to economize, and an understanding of the method of operating his heat system and willingness to devote care and attention thereto.

In addition, the community and its residents profit through an auxiliary use of the central heating plant, since the steam is first used to generate electricity the town uses before it is piped into homes and business establishments.

Every street in the town has a steam main, and a master thermostat controls the temperature in the individual houses. After the steam has done its heating job, it drops through waste pipes as water to be weighed and recorded by a special meter before it is discharged into the sewer.

The one central heating plant has made the city virtually smokeless, resulting in lower cleaning bills, fewer colds, less laundry and better morale. There are no ash receptacles, eliminating some refuse collection problems for the city, and dwelling fires are down 40 per cent.

Central heating has been used in

portions of some of the larger cities, such as New York and Philadelphia, and appears to be quite feasible for use in cities having a normally heavy heating season. It has been found the most economical method of heating in the majority of the larger publicly and privately developed housing projects.—*Technical Bulletin, NHA.*



Highlights of the Technical Press

The American City, Jan.: How Detroit Hopes to Finance \$271,000,000 of Post-War Municipal Improvements, by George F. Emery; 2½ pp. t. & ill.

Architect and Engineer, Jan.: A California Architect in Mexico City (work of Maris Pain, architect) by Wm. Arthur Newman; 7 pp. t. & ill.

The Architectural Forum, Jan.: Planning With You (New Haven, Conn.); 6 pp. t. & ill. Garage Storage Shed (a design idea); 5 pp. t. & ill. Post-War Building Techniques—1. Construction; 8 pp. t. & ill.

Architectural Record, Jan.: Modular Design Data for Masonry Construction; 2 pp. t. &

diags. New Standard Dimensions for Masonry and Metal Windows; 3 pp. t. & diags. Building Types Study: Savings and Loan Banks; 11 pp. t. & ill.

Magazine of Art, Feb.: Art and the Industrial Design, by Serge Chermayeff; 4 pp. t. & ill. Report from Italy (as to War damage to buildings and pictures in Southern and Central Italy and in Northern France); 2 pp. t. ills.

Pencil Points, Jan: Orchard Heights, Washington—FPHA Temporary Housing Project; Jones, Bouillon, Thiry & Sylliaasen, archts; 13 pp. t & ill. Watts Bar Project, TVA; 10 pp. t. & ill. Taking Stock for the Future, by Frank G. Lopez; 16 pp. t. & ill.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative.



THE TRIANGLE GROUP

BY WILLIAM ADAMS DELANO, F.A.I.A., New York

IN the January issue of the *JOURNAL*, under "The Editor's Asides", there appeared some caustic comments on the so-called Triangle Group in Washington. If I rightly understand the Editor's views, they are that no one—be he statesman or architect—is wise or farseeing enough to look into the distant future. In this I heartily agree. As a prejudiced admirer of this "error—a stupendously costly one—the rectification of which must await the energies of our great-great-grandchildren", I hazard the guess that our great-great-grandchildren may be more lenient in their judgment than their great-great-grandfathers. It is unfortu-

nate that the Triangle has never been completed and that in its unfinished state it is judged and condemned by men of a different, but perhaps not wiser, school, who give little consideration to the economic and psychological tempo of the period in which it was conceived. I would like, however, to call to the attention of its critics that during the centuries of recorded history many "stupendously costly" errors have been committed the world over—temples in Egypt and Greece, palaces and cathedrals in Italy, France, Spain and England—which have given delight to countless millions of later generations.

WAR MEMORIALS

BY VICTOR A. MATTESON, F.A.I.A., Chicago

DEAN JOSEPH HUDNUT of Harvard University, and others, would have our monuments and memorials serve a double purpose: (a) The perpetuation of the memory of our illustrious dead; and (b) Some utilitarian purpose such as that filled by a playground, music hall or church. A true me-

morial cannot successfully serve two purposes. The memory is quickly forgotten for the utility.

The Washington Monument, a perfect memorial, is not an insult to public taste, nor does it blur the remembrance of the dead or render it ridiculous. Certainly, an in-

scription cut in granite will tend to keep us from forgetting, if it is just that and nothing more.

But a utilitarian object is something more, and the memorial is quickly forgotten.

JUNIOR LICENSES

BY PERCY CASHMORE, Ridgefield, Conn.

ON the assumption that they may be qualified to do certain things before being quite qualified for registration, an article in the December issue of the *JOURNAL* advocates the issuance of licenses to young architects permitting them to practice in limited fields such as "Small Houses", "Store Fronts and Commercial Design", "Remodeling and Repairs", and so on. The author would like to see architecture broken down into sub-divisions. He believes that, as no man would expect any man to be a civil, electrical and mechanical engineer all at once, so we should not expect a man to learn all phases of architecture before he can practice.

On this we must disagree. We can easily agree on the engineering professions, for the simple reason that there is nothing in common between civil engineering and electrical or mechanical engineering except the word engineering. Just as there is nothing in common between the butcher and the baker except, perhaps, that they are both storekeepers. But architecture, no matter how you subdivide it, is still architecture.

No one should overlook the fact that, primarily, the practice of architecture boils down to a matter of design, building construction and business administration. And no architect can afford to discount one of these elements. The roots of these elements are planted in colleges and architectural schools, but they are developed into recognizable form only by experience. The schools, unfortunately for the reputation of the profession, tend to lay too much emphasis on design, so that it is common to find young men in the profession expert designers but absolute laymen when it comes to building.

Herein lies the great danger of granting limited licenses. It would increase the number of impractical men already licensed. There are today altogether too many men who, either by ignorance or indifference, allow mechanics and salesmen to tell them how a thing should be built. It has reached the scandalous point in fact where an architect, taken as an individual, is known either as a designer or as a practical man. Fortunately, if the client is dealing with an office of some size, the principal's short-

comings can be supplemented by the qualifications of his partners or his assistants. But when a client has to deal with a man whose practice is largely his personal services, it is of paramount importance that the architect be well trained and experienced and that his knowledge and ability be not limited to one or two of the three components.

If young men were granted licenses the public would suffer from their inexperience, and resultant confusion in the public mind would not benefit a profession already handicapped by the stigma of incompetence.

If anything, the profession must be graded upward not downward. There must be no lowering of standards or splitting of fine qualifying hairs if the profession is to win and maintain public respect

and become a beneficent force in the post-War world.

The Producers' Council

RECENTLY ELECTED to membership in The Producers' Council were the following, with the names of their Official Representatives:

United States Quarry Tile Co., Canton, O. D. A. Cable, President; A. M. McMannis, Sales Mgr., alternate.

Manufacturers' Division, The National Terrazzo & Mosaic Association, 1420 New York Ave., N. W., Washington, D. C. T. L. Medford, Promotion Sec'y; Elliott C. Spratt, Sec'y-Treas., alternate.

American Central Manufacturing Corporation, Connersville, Ind. B. C. Wagner, Ass't Gen'l Sales Mgr.; Charles L. Stoup, alternate.

Books & Bulletins

COACHING ROADS OF OLD NEW ENGLAND. By George Francis Marlowe. Illustrated with pencil drawings by the author. 218 pp. 5¼"x6". New York: 1945: The Macmillan Company. \$3.50.

Mr. Marlowe is an architect, an artist and a writer. His book arouses a deep nostalgia for the days of unrationed gasoline—days which will come again, when we can follow the byways of New

England and enjoy glimpses of the taverns, churches, old houses and lovely countryside. His text meets R. L. Stevenson's plea: "I like a story to begin with an old wayside inn, where, towards the close of the year 17—, several gentlemen in three-cocked hats were playing bowls . . . Give me a highwayman and I was full to the brim."

PLANNING OUR CITIES. A series of lectures sponsored by the Cleveland Chapter, A.I.A. Ed-

ited by the Regional Association of Cleveland. 66 pp. 8½"x11", multigraphed.

An instructive symposium by recognized authorities; the lectures were delivered in 1942 and some of the thinking of that day already has the flavor of comparatively ancient history.

TODAY AND TOMORROW. Sixth annual report of the Housing Authority of the City of New Haven, Conn., for 1943-44. 32 pp. 8½"x11", paper cover.

A factual report on three existing housing projects and a study of future needs in a stabilized population.

Honors to Architects

RICHARD M. BENNETT, of Chicago, has been appointed Professor of Design in the Department of Architecture, Yale School of Fine Arts.

REXFORD NEWCOMB, Dean of the College of Fine and Applied Arts, University of Illinois, has been granted a Newberry Fellow-

ship to assist him in writing a book on the early architecture of our Midwest.

CARL FEISS, recently Planning Director of the Denver Planning Commission, has been made Professor of Planning at the University of Denver.

The Editor's Asides

THE ARMY EDUCATION PROGRAM is going forward with all the speed and determination of our armored columns. Last month the JOURNAL expressed concern over what then seemed to be a failure to include in the Program any provision of educational facilities for architects and architectural students. Our fears have since been dispelled. Those in charge of the Army Program are as eager as we are to see that every possible facility is offered those men in the services who want to continue their studies in the post-hos-

tilities period while awaiting their turn in the demobilization. Officers in charge of planning educational programs and selecting courses to be offered seek to provide what is most desired and needed by the students themselves. Service men should, therefore, indicate to Information - Education officers in their own organizations their desires for studies related to their professional interests. The Institute's Committee on Education, the Association of Collegiate Schools of Architecture and the National Architectural Accrediting

Board are now in close touch with the Army officials assigned to the education program. The problem of undergraduate credits to be earned, either through study courses or equivalent field experience, is being jointly attacked by the Army and the schools. Enlisted men and officers, who have been trying to reconcile themselves to the interruption of their professional training while in their country's essential service, may look forward to resuming their places in their professions or business with a time loss that, with individual initiative, may be cut to the minimum.

OF ALL the diverse elements of our national determination to build a better framework for living, one necessity seems to have received less than its share of attention—demolition. There is much talk of planning, of housing, of rehabilitation, of circulation and transportation, but not nearly enough emphasis upon the fact that we have got to tear down quickly and relentlessly that which stands in the way of these forward steps. Time-zoning, slum clearance and better land use infer demolition but they do not emphasize it sufficiently. Demolition, not only of outworn structures, but also of presently serviceable ones that stand in our way, must become part of our thinking. The automobile industry does not hesitate to scrap plant and machinery that, while perfectly service-

able, stand in the way of making a better product. And it has proven itself good business. Until the remaking of our cities is marked by the same calculated determination on the part of the citizens, progress is stymied.

TO PAUL MANSHIP, sculptor, the National Institute of Arts and Letters has awarded its gold medal for 1945, "for his distinguished and prolific achievement in the field of sculpture". The medal goes to a sculptor only once in nine years. Formerly honored have been: George G. Barnard, 1936; Herbert Adams, 1926; Daniel Chester French, 1917; and Augustus Saint-Gaudens, 1907.

IF ALL THE WORDS written on the subject of city planning could be laid end to end, the line might well reach Betelgeuse. Probably this output of words is going to do some good—after all, a great flow of words brought about the 18th Amendment, and another great flow was instrumental in repealing it. Words have power.

A graphic demonstration has still more power, in its limited sphere. If, instead of directing a barrage of words at the average citizen, we could lead him to an inspiring example of what an American city might be, words would no longer be necessary. I am thinking of a full-grown city—not a village like Greenbelt or Greendale—but a city which, hav-

ing realized its Topsy-like growth, will have rebuilt itself to the measure of today's thinking; a city which is rebuilt on a master plan of proper land use, effective circulation and the amenities.

Remember what the Chicago Fair of '93 did to the American people. Before the present emergency halted public travel, 200,000 persons yearly were making pilgrimage to Williamsburg, Va.

A city which could honestly call itself a "City of Tomorrow" would bring almost the whole world to its door.

"It couldn't be done; it would take twenty years; it would cost a billion dollars; it's just another mirage of the sort seen by the long-haired dreamers—" all of which, and more, is what any one of us might have said to the suggestion, four years ago, that we could wage successfully two wars across our two oceans, spending for that purpose over 238 billions to date. An error that we perhaps have learned to avoid, in these last few years, is that of underestimating the capability of America in accomplishing that which it really wants to do.

RAGNAR OSTBERG is dead at 78 years of age. His masterpiece, the Town Hall of Stockholm, was ten years in the building, though it cost but \$2,500,000. Recognition came soon afterward in a life pension from the City, and later in the gold medals of both the R.I.-

B.A. and The A.I.A. It is not often that public and professional acclaim of an architect's contribution is so prompt and so widespread.

CONGRESS has voted \$500 million a year for three years to build new roads. The question occurs to me: Which is better?—spending \$1½ billions to enable us to get away from our cities, or spending the same amount to fix up the cities so we shall not so eagerly want to drive away from them?

JOE E. SMAY, Director of the School of Architecture, University of Oklahoma, writes that he is having considerable difficulty in obtaining good Kodachrome slides of American architecture, for use in his classes. Out of his real need comes a suggestion that we set up a clearing-house through which architects and educational groups could exchange such slides. Many architects find it a pleasure to make these color slides of subjects nearby or visited in their travels. Duplicates are easily made by Eastman with no harm to the original slide, at a cost of 21c (minimum charge \$1.). And doubtless many of these architects would like to obtain other subjects for use in lectures or for their own collections. The clearing-house scheme could easily be put into effect if there is a substantial need for it. I'll be listening for comment from those who are interested.

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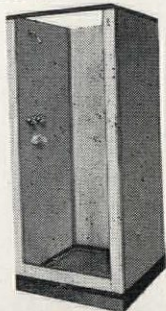
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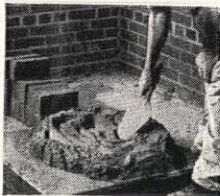
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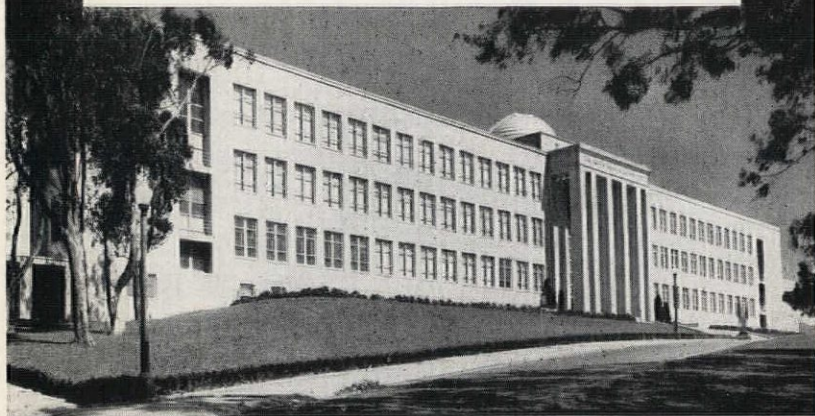
Mix a batch of 1-3 Brixment mortar (above) and a batch of 50-50 cement-lime mortar made with the same proportion of sand (below). Get any competent bricklayer to test them on the board—to spread them on the wall—to lay up a few brick with each of the two mortars. Then ask him which has the best workability!

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