

Journal of The American Institute of
ARCHITECTS



RICHARD UPJOHN

November, 1945

Architecture of Today and Tomorrow

John A. Holabird—An Appreciation

Architecture Fires the Artisan

Field Experience in Education

Controversial Letters

Specifications Can Be Simplified

One Hundred Books on Architecture

35c

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SMALL HOMES COUNCIL
MUMFORD HOUSE

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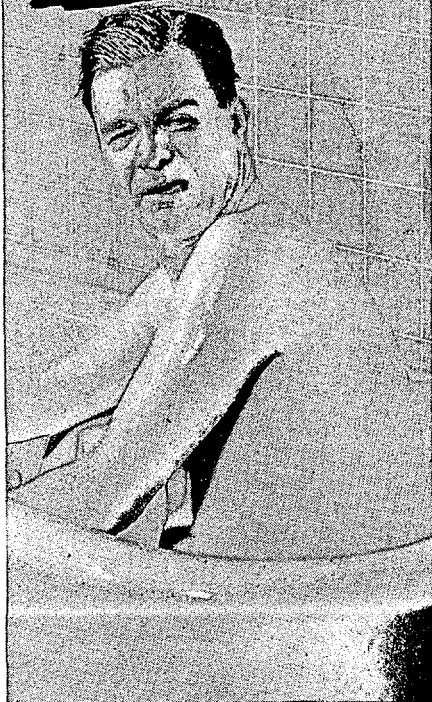
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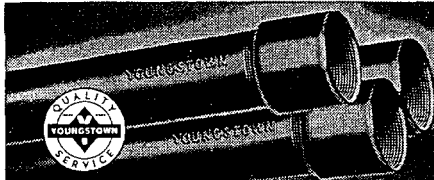


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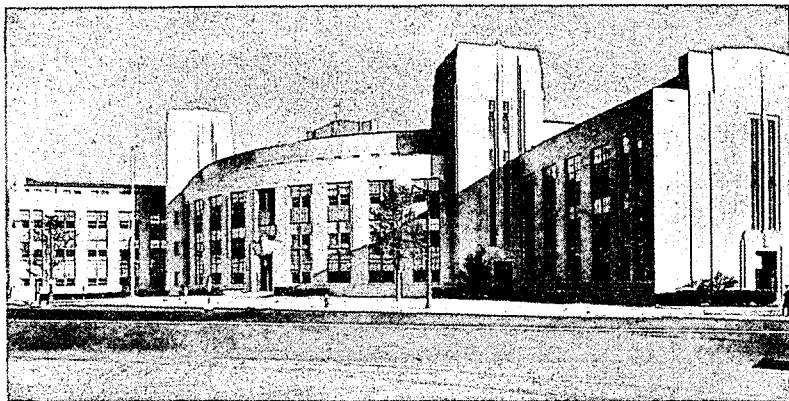
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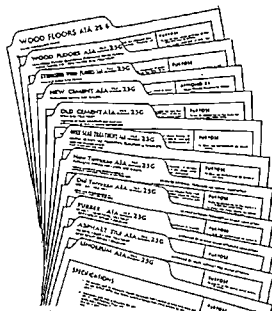
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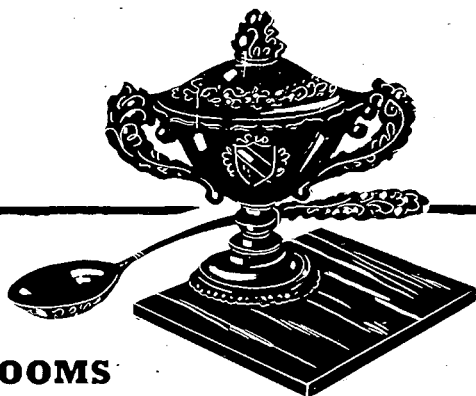
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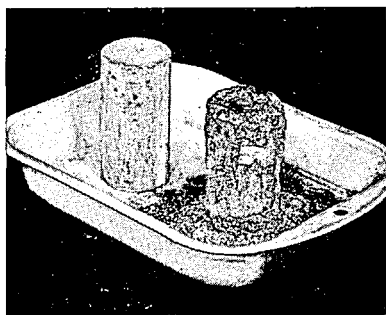
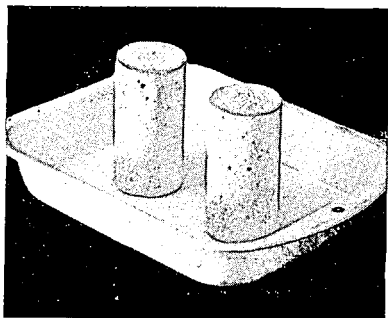
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Architecture of Today and Tomorrow

By *Edwin Bateman Morris*

The first of a series of articles reflecting widely gathered opinions of architects and architectural educators as to the trend of design and its acceptance by the public.

SOME TIME AGO Julian Berla, a companionable young architect in Washington, spoke before the Thornton Society, an organization of which I happened then to be the head, which has for its purpose the preservation of historic buildings. Berla spoke in a very restrained and thoughtful way about the relation between, or perhaps the contest between, present architecture and past architecture. Some time afterwards, therefore, I called him on the telephone and said I wanted to talk to him about the future of architectural design. He replied, "Has it any?"

That was not a wisecrack, as I discovered later, but represented actual concern. I have found that many other architects are similarly disturbed. I could not then, and still cannot with exactitude, define that concern. But it centers around the indisputable fact that the profession is divided upon the matter of architectural taste.

It is as if you would say the medical profession is a closely knit unit but differs upon whether to use medicine; the legal profession is strong but differs upon the desirability of having laws. It is a difference concerned with the fundamental principle of the profession. Large reason for architects to be concerned.

The whole matter appears to me so important that the urge has been upon me to write about it, though I believe it is too big a problem for any one person to put his arms around and feel he has captured it. The importance of the matter lies not so much in the profession's deciding whether extreme liberalism or extreme conservatism is correct, but in the profession's achieving unity of purpose and belief.

No article, or series of articles, can do much toward achieving either one of the above results. It can only post the road, placing

signs saying, "Dangerous curves," "Slippery when wet," etc. If it could be established that there is general unanimity of opinion on certain points and the difference of opinion exists only on certain other points, a service would be done. Many earnest liberalists feel that confirmed traditionalists differ with them upon every phase and every item of the count, and are inclined on that account to read their opponents out of the profession. The reverse is also true.

However, I am not so complacent as to feel that I can post the road, define and mark the straight places and warn of the twists and curves, without appearing to have an urge to agree with one side or the other. The same architectural idea can, I have found, be phrased one way so as to mark one as a liberal, and phrased another so as to mark one as a traditionalist.

May I say, however, and hope for belief, that I am too old to take active sides. The keen and exquisite pleasure I once had in trying to land a haymaker on the opposition's bean fades. The most belligerent athletes eventually become umpires.

I said a moment ago that I could not with exactitude define the concern of the architects over the pres-

ent condition of the architectural profession. I can at least stake it out. Some of the most eager of the liberals have felt a great frustration that there appears now to be nothing in the profession that defines a good piece of architecture. One of them will create a building which his inner consciousness causes him to believe is a masterpiece. Some of his colleagues and some of the public will agree. Some will hold it an eyesore. There is the feeling that any profession in which a masterpiece can receive a vote of, say, only thirty per cent of the stockholders, is in an unstable condition.



That is the view of many liberals. Strangely enough it is also the view of many traditionalists. Otto Eggers, who apologized for speaking at all on the subject, on the grounds that he was a classicist, said that the trouble with our liberal architecture is that it hasn't any rules.

I imagine most architects will agree with that, and feel that it is a cause for frustration. If it is true, it means you can hit the architectural ball over the center field fence and there will thereupon have to be a conference of umpires as to

whether that feat in an architectural sense constitutes a home run, a double play or a stolen base.

This state of affairs is the result of one thing; and that is the fact that the Modern style (or the Contemporary, or the International, or the Liberal, or whatever is the most expressive name) is a style of revolt. It is in its nature described by the things which it is not, rather than by the things which it is. The only really definite rule of Modern now is: Don't be Traditional.

Robert Hutchins, of New York, one of the keenest of the newer generation of architects, and also possessed with an ability to express himself in words as well as with pencil, posed to the New York Chapter of The Institute, a while ago, the possibility that present-day architects have a certain sterility of imagination. There is the thought that the profession is too much hedged in, since fertility is in its essence an openness to the outer impulse.

I cannot say that was the full meaning Mr. Hutchins had in mind, but I present it as a possibility. A chronological line drawn to divide acceptable architecture from non-acceptable architecture is dangerous, since obviously there

must be good and bad before a certain period, and good and bad after that period. Therefore an inflexible prohibition against the forms of a past date, even if possessing merit, is a check-rein on Pegasus. It does not promote fertility and free inspiration.

Yet at the same time the reason for such inflexible prohibition must be understood. It is, briefly, that you cannot create a new style by too great a use of the forms of previous styles, which tend to distract and pull you backward from your style creativeness.

That is reasonable and imperative, and anyone who criticizes the Modern style, in its inception, because its proponents insisted upon a complete purge of historic forms, is obviously wrong. You must bend the tree far in the opposite direction to make it eventually assume a perpendicular position.



Many architects think that it is time to broaden the base of the present architectural style, assuming that its freshness and newness and its power to accommodate itself to modern structural and functional requirements have firmly established themselves, and that it cannot now be contaminated or its

direction wrecked by the use of any reasonable forms, whether blossoming from the present or the past.

I am inclined to agree with that point of view, but I am disturbed that Mr. Hutchins is apparently not fully convinced of its reasonableness. He said firmly that he did not believe you could have a live architecture based on the fact that it was essential to use an egg-and-dart. Nor can you. As to an architecture based on the fact that it is essential that you *must not* use an egg-and-dart, he was not certain, stating that he thought it best to use some other motive to take the place of the egg-and-dart.

At the same time he had a favorable nod for Colonial, not perhaps for all its detail, but for its method of expression. Its arrangements of voids and solids he believed to be properly expressive of residential requirements.

None of us probably understands fully the birth-pains that have accompanied the beginnings of new architectural styles. The construction of the dome of the Cathedral of Florence is generally regarded as the news event which was the beginning of the Renaissance. Yet for many years after 1320 there was no Renaissance style. There was just avoidance of Gothic.

In that it was like the style whose beginnings we are now witnessing. It was anti-Gothic, just as our style is anti-Traditional. Perhaps that is the only way you can start anything. Newspaper editors know that *Crusades For* attract attention slowly, while *Crusades Against* sell the editions.

The architectural fraternity is now probably willing to grant, although it did not always feel so, that the Modern architectural movement started in the only way it could—by dealing a black eye to the Classic tradition. Many architects who resented the Sunday punch that led to that optic discoloration agree that it has certain beneficial results.



The problem now up for consideration is whether that black eye was meant to keep the traditional forms out of the picture just long enough to get the new style created, or whether the lock-out is to continue for a long while. Tom Locraft, president of the Washington Chapter, feels that the time for "significant" buildings is past, and that we may now design buildings purely for architectural charm and not for historic impact.

It is a problem as to when we

will begin to relax and permit ourselves to use traditional forms and design expression, where those are good, and to eliminate modern forms and design expression where these are bad. Is it to be now? Or in five years? Ten years? Seventy?

If history is to repeat itself, such an amalgamation must eventually occur. No style thus far has existed solely by the use of forms originated in its own span of years. When the pioneer architects who have built up Modern architecture and set up the ban against traditional forms have passed on, and a younger set of men take the driver's seat, will they remember that ban? Probably not. They will probably have forgotten its reason for being and will widen their field by using whatever forms appeal to their fancy, be they egg-and-dart, guilloche or entasis.

Everyone will probably concede that. The debate would be on the question of accelerating development and beginning to go back to some of the traditional forms now. Some architects wish to. Many others fear it, fear that the Modern style has not jelled, that letting down bars to traditional forms would so dilute the spirit of latter-day architecture that it would not

be recognizable as a definite architectural style.

George Howe, one of the most thoughtful of the Modern school of architects, who writes with a persuasive delicacy, feels that architectural form and architectural style is unimportant. The spaces enclosed are the important things; the enclosing walls are minor. Others, who like the philosophical rather than the visual side of architecture, agree with this theory. Right now, however, I believe the discussion of that phase of the situation does not lead toward simplification and clarification of the problem.

Architecture is visual and not discussive. It is the definite thing and not the words to describe it. The public, for whom architecture exists, thinks of it as a thing to look at, and it must be that until a new type of public emerges. The public is the final judge and umpire in the case of the arts. Drama which does not receive public support withers away, as do books, music. All the arts are appeals to the senses, not to the philosophical reasoning power, of the public. Architectural creation, therefore, demands inspiration rather than philosophizing.

Fred Murphy, in a pessimistic

aside, made the assertion that he thought the public didn't give a hang about architecture, but I believe I convinced him that it spends more money traveling about to see buildings in various cities than on any other pleasure, and men treasure the memory of buildings in Detroit, San Francisco, Boston, as valuable experiences in their lives.

I approve of the reasoning of Gilbert Underwood, the present Supervising Architect in the Public Buildings Administration. He says he likes to think of each building designed under his care as a unit, as a potential masterpiece, and not necessarily as having significance as influencing an age or an epoch. That doesn't result always in an outstanding building, but it works toward freedom from cramping restraint, from the dehydrating influence that presses on architects who feel first of all that conscientious duty requires them to vote for the contemporary, non-traditional style. After that, they can give attention to bringing charm into the design.

Underwood could be wrong in that point of view. It may be that all great styles are created by close attention to style, rather than by pouring out of soul upon the individual project itself. Yet probably the greatest works of archi-

ture were designed without thought of style, without self-consciousness, and were simply an emotion-torn endeavor to create a thing of sensuous beauty.



Of course, there are certain types of architecture which, by their form or purposes will never go back to the use of traditional forms. Eric Kebbon, architect of the New York Board of Education, a lover of Greek Revival, leaning toward the traditional, pointed toward the Sperry Building in Brooklyn, a loft building in Classic, and said it should have been Modern. Otto Eggers asserted that the upper part of skyscrapers can be nothing but Modern.

Anyway, the application of the above point of view to the matter I am discussing is that I believe all architects can begin to relax, can rest assured that the freshness and reasonableness of their style is here to stay, and can be free to design each building with any appropriate ornamentation and charm-provoking elements they desire.

So what? Will they do it?

Or is it inadvisable to run the risk yet of breaking away from the fetters of non-traditional, as one who stops climbing just before he

reaches the summit and slides down again to the point where he began.

The purpose of this article is to point out that at some time—perhaps sooner, more probably later—the non-traditional style may lose its exclusiveness, take on scope, remove the fences and put on buildings the stuff that the architect thinks is needed, irrespective of date of the ornament or of the relation of voids to solids.

Do you believe that? Or do you resist the possibility of such development? The JOURNAL, at my suggestion, is about to send out a few questionnaires to find out whether the profession is interested in where the architectural boat is going. And if so, whether it thinks present architecture will remain aloof from the old architecture for a long time, or whether there will be a mellow blending of the two in days not far off.

For what purpose these questionnaires? Not to settle anything on short notice, certainly. Not to build up controversy. Perhaps more than anything else to urge an understanding between members of the architectural profession who perform upon the stage, and the public in orchestra, balcony and gallery who look upon our work.

Louis Justement, in Washington,

whose kindly spirit causes him to view with understanding all earnestly conceived architecture, says nevertheless that our modern architecture bewilders the public, and that is certainly far from good for the profession.

Justement spoke of Joseph Hudnut's article on houses in the *Architectural Record*, which contains the phrase: "When all the world is socialized, mechanized and standardized—houses will still be built out of human hearts." Dean Hudnut said that of houses, but it applies to a somewhat lesser extent to our public buildings. The people of the land love, value, treasure their public buildings. They like them to be in a language of beauty they understand. If the language is not understandable, they are bewildered and find themselves less congenial with architects.



I shall ask one question—and it is an unbiased question—concerned, I believe, only with the welfare of architecture: If we shall eventually pour in some of the appropriate flavor of the past, can we not, without losing the intent of the present style, begin to use some of it now, and thus speak to an extent the language our audience under-

stands? Isn't that something to think about?

The existing buildings have white sunlit walls, black shadows upon them. But they have none of the appealing middle tones made by ornamentation, for there is no ornamentation available that has not been used in the past. Why

not wrap up pride and use some of the ornamentation of the past if it will produce charm, interest, emotional appeal? Poetry is not bald, simple, easily understood syntax. Its mystery and intangible sweetness cut through to our hearts. In buildings too, we need mystery and intangible sweetness. Or do we?

Field Experience and the Making of an Architect

By Walter Gropius

CHAIRMAN, DEPARTMENT OF ARCHITECTURE, HARVARD UNIVERSITY

Excerpts from an article in *The Bay State Builder* for July, 1945

THE ARCHITECT of the early periods grew up as a practitioner in the mason's workshop right at the job; first trained as a craftsman only, he soon broadened his scope beyond the limits of his craft. The master mason started to organize the work of the many engaged in building. He coordinated art, technique and business. Under his guidance the building teams of the Middle Ages produced the design as well as the execution of a building until, in later centuries, the old profession of the master builders split up in the two distinctly separated professions of the architect for the design and the builder for the execution of buildings.

The field of interest to be coordinated by the architect has steadily widened. Today he is called upon to shape our physical surroundings as an organic entity. He has to serve the community not only by designing the individual structures for the various human activities; he is expected also to control the larger pattern of our living space in towns and cities. To be fitted for so comprehensive a task, he needs an efficient and many-sided training simultaneously in design, in building techniques and in the elements of economic and social sciences.

I am convinced that the current training of architects is too the-

NOVEMBER, 1945

oretically emphasized. It badly needs to be integrated with practical experience in shops as well as in the field. For, in contrast to the early master guilds, the architect's training has become too theoretical, remote from action on the job. The process of building cannot be properly learned at a drafting-board only; it must be experienced in the field. The architectural designer who lacks such practice seems to have hardly any prospect of survival as a practitioner.



In the Department of Architecture of Harvard University we have made it a requirement, for some years past, that everyone who applies for a degree must give evidence that he has satisfactorily passed a certain period with a contractor, acting as assistant to the foreman or to the supervisor right on the job. This tentative ruling had produced good results in the last years before the war. The war has interfered with it, but now seems to be the right time to take it up again and to ask the builders of New England to help establish a permanent post-war arrangement which would offer, to students of architecture, jobs in the field during the summer. The student

should be assistant to a foreman or supervisor of a job dealing with all phases of the building process from start to finish. Well organized, such a field training could be of mutual benefit to the builder as well as to the student. For an intimate understanding of the builder's troubles and of the friction on the job, as well as a close contact with his teams of subcontractors and workmen, will prepare the young architect for his future responsibility as a coordinator of building tasks. He will collect direct experience of the intricate and complex problems of actual building, both technical and administrative. Returning to the school of architecture, he will then absorb further training in design, construction and detailing more rapidly and with a more realistic outlook derived from his field experience. A smaller job—for instance a residential building—seems to be most appropriate for the student's first experience in the field, as this would be more in keeping with his initial knowledge of design and construction than a larger job with its necessarily more complicated organization for supervision. Credit for his field experience of, say, three to four months minimum, should be given the student in his school rec-

ord only if the builder he has worked with has expressed satisfaction with his work and conduct. The best moment to start a field job would be at the end of a student's first year of professional

school training, usually in June. He then is supposed to be sufficiently trained in design and construction to understand at least the elements of a builder's work and to give him useful help.

Competitions

RESULTS of the recent competition by invitation for a hospital and nurses' home in Knoxville, Tenn.: Winner of competition and commission, James R. Edmunds, Jr., of Baltimore; second, Barber & McMurry of Knoxville; third, Fugard, Burt & Wilkinson of Chicago. Jury: Charles T. Ingham, F.A.I.A., of Pittsburgh; Addison Erdman, A.I.A. of New York; and Dr. Malcolm MacEachern of Chicago. Professional adviser: George S. Koyl, F.A.I.A. of Philadelphia.



THE *Chicago Tribune* announces the Chicagoland Prize Homes Competition, calling for designs of three houses of different requirements. Professional adviser: Boyd Hill, A.I.A., Room 1512, 435 N. Michigan Ave., Chicago 11, Ill. Prizes totaling \$8,000 for each of the three problems. Jury: Paul Gerhardt, Jr., A.I.A.;

Philip B. Maher, F.A.I.A.; John Merrill, A.I.A.; John W. Park, Chicago architect; A. N. Rebori, Chicago architect; Irvin A. Blietz, Wilmette builder; and Arthur E. Fossier, Chicago builder. Closing date, December 10, 1945. Program available from the professional adviser.



RICH'S INC., an Atlanta department store, in collaboration with *Pencil Points*, announces a competition for "A Realistic House for a Family in Georgia." Professional advisors: Henry J. Toombs, A.I.A., and Kenneth Reid, A.I.A. Prizes totaling \$10,000. Jury: Thomas Harlan Ellett, F.A.I.A., New York; Ernest A. Grunsfeld, Jr., F.A.I.A., Chicago; Richard Koch, F.A.I.A., New Orleans; Ernest J. Kump, A.I.A., San Francisco; Roy F. Larson, F.A.I.A., Philadelphia;

Roland A. Wank, A.I.A., Detroit; and Robert Law Weed, A.I.A., Coral Gables. Closing date, January 21, 1946. Program in Octo-

ber *Pencil Points*; reprints available from Kenneth Reid, *Pencil Points*, 330 W. 42nd St., New York 18, N. Y.

John Augur Holabird—An Appreciation

By John Wellborn Root, F.A.I.A.

Excerpts from the Illinois Society of Architects *Monthly Bulletin* for August-September, 1945

JOHAN HOLABIRD's death in May took from us a man whose imagination, personality and achievements had a deep influence on American architects and American architecture. John Holabird was born with a creative intelligence and inherited a military background. His father was a leader of men and his mother was a great woman. The result was an unusually brilliant and gifted man. He combined imagination, creative ability, a brilliant mind with unshakable integrity, an inflexible code and a sure judgment.

John was sent to West Point. He was graduated in 1907, third in his class and, I think, Senior Captain. He was commissioned a 2nd Lieutenant, Corps of Engineers. After two years in the Army he resigned in 1909. I believe his father wanted his help, and I suspect that,

though his military training was bound to have a great influence on John Holabird's outlook, he was none too sanguine about military life. I am sure that he felt a driving urge toward creative work, toward architecture and all that implies.

In February, 1910, Holabird showed up in Paris, planning to take the Beaux-Arts entrance examinations. I was already in the school when I met him there. Our families, of course, had been friends. John, with his customary brilliance, passed the next examinations. When one remembers that he had had no architectural training, this is something of a record. We did construction together and I then realized the exceptional qualities of his mind. Fred Godley, now at Yale, and I worked with him on some of the construction exams.

We were hard put to it to keep up with him. He rushed through the school with his share of medals in the shortest time on record, and on my return to this country I found John at work with Holabird & Roche when I applied there for a job.

As it happened, John Holabird was making sketches for the Three Arts Club on North Dearborn Street, and was deeply entangled in the Romanesque style and with figures from the famous fountain of Jean Goujon. I remember, too, that the Deshler Hotel, Columbus, was on the boards. Everything in hotel design was Robert Adam at the time, but John was not satisfied to turn to the Adam books. Robert Adam, he said, had been inspired by the Italian Renaissance, which in turn followed ancient Rome, as Rome had followed the Greeks, so back to Greece we went, for better or for worse. The Deshler Hotel resulted, although I am not too sure how proud he would be of it today.

This interval of civilian life was short. In 1917 we were all called into service. John was a captain of cavalry in the National Guard. The cavalry became artillery and Holabird a major. He was discharged in 1919 decorated with the

Distinguished Service Medal and the Croix de Guerre.

This was the end of his military career. He came back to the leadership of Holabird & Roche. William Holabird was getting old, and died in 1923. Martin Roche, his beloved partner and our inspiring mentor, wanted to spend more time fishing. He too was aging. So most of the responsibility was passed on to John Holabird. He and I were made partners in 1919. During the 'twenties, Holabird directed the work of the firm, and there was a great deal of it. His organizing ability and his skill in handling men made it possible for the firm to undertake successfully a great number and variety of jobs.

Following the death of the two older partners, the name of the firm was changed. John Holabird, with his modesty and unselfishness, always saw to it that I was moved forward with him. He never took advantage of his privileged position. His loyalty, too, brought our friend of Beaux-Arts days, Gilbert Hall, with all his ability, to us in Chicago, where he has been making his great contribution ever since.

Holabird & Roche early recognized that the larger work demanded a complete organization, engineers as well as architects. An

architectural firm should be responsible for all the branches of construction design. John Holabird accepted this as an essential, and strove from the first to build an organization able to cope with all phases of the complex problem of the modern commercial building. He remembered that the pioneering in skeleton construction had been done as much by the engineer as by the architect. At any rate, Holabird developed an organization of which he was justly proud. He was always careful about estimates and about seeing that we stayed within them. He was exacting, often seemingly stern, but always kind. He insisted that the work we turned out was always a joint project, the result of discussions and arguments by everyone concerned, and was never the creation of one man. This, he was convinced, was the way to run a large office.

John Holabird was and looked on himself as an architectural designer. He was a great one. He never forgot that the organization was there primarily to see that the conception that had been created was properly executed. He did not like standardization. Too, he fought against the idea that we were "specialists" in, say, hotels,

of which we had designed a number. As every architect knows, every new job is a new design problem. Costly changes frequently happened in the drafting-room because someone had a better idea. The drafting-room complained and costs suffered, but John Holabird insisted that we reserve the right to make changes regardless of the cost and the nuisance if something better were found. Architecture is a creative profession and as such must not be regimented.

He loved to study and develop the plan of a new project. He felt that the great contribution the Beaux-Arts had made in his training was in the study of planning. I think that in his skill in organizing the "plan" he showed his greatest architectural ability. He was uniquely adept in composition and in arrangement. Holabird & Root's most successful buildings were often simply interpretations of his sketches—the Daily News Building, Ramsey County Court House and St. Paul City Hall, Michigan Square, A. O. Smith Building, etc., to mention some at random. When it came to the expression of the plan in exteriors and interiors, he liked simplicity, dignity and restraint. He was very particular

about the detailing and very sensitive to a good detail. His sureness of taste was marked.

Holabird never liked the radical design that strove at all costs for attention. He hated, as we all do, the "modernistic" and the bizarre. Though he thought progressively and looked for new ideas, his tradition and his father's training made him feel that he had a grave responsibility in spending his clients' money, and refused to experiment too much at their expense. He wanted to move forward with sureness, avoiding transitory fads and half-baked solutions. John Holabird was as glad as the rest of us when we left behind the "period influences" of the early 'twenties and began to think more freely. He was in entire sympathy with the modern point of view, but felt that many of its accepted forms had become expressions of the style and were used without meaning, as often as had been the column or the cornice in the past. His frequent comment on many modern attempts was, "Why that's nothing but Vieux Corbusier." When the new forms were applicable and served a real purpose, Holabird was eager to take advantage of them. In the competition for the Addition to the Art Institute, he

decided to break away completely from the present building and develop a three-story scheme, with horizontal strip windows 8 feet above the floor line to permit a maximum flexibility in the arrangement of partitions. The other competitors generally tied the Addition to the present structure. I remember a remark Saarinen made to us after serving as a juror. We asked him if the fact that the addition was so different from the old building had weighed against us. He said, "On the contrary, don't we all agree that the Piazza San Marco, with its divergent styles, is still a thing of beauty?"

On the other hand, Holabird, when it came to the design of the modern office building, questioned the continuous window. He pointed out that Holabird & Roche and others had tried the all-glass building in the 'nineties and the early 1900's—namely, the Reliance Building and the Republic Building. It has not proved satisfactory, according to those who owned and operated the buildings, so we went to individual windows. The Federal Loan Agency in Washington is the last expression of John Holabird's conception of office building design.

Holabird considered the Barce-

lona Pavilion, by Mies van der Rohe, probably the greatest contribution to modern design. He also was enthusiastic about the Swedish Pavilion (by Sven Markelius) at the New York World's Fair. In fact Swedish architecture came very close to representing his way of thought. He felt that here was gradual and tried architectural progress. He liked its thorough study, its quietness, its taste. During a trip to Sweden, the great architect Bergsten showed us the designs of the Kungsholm. I remember how impressed John was with the fact that from the start, during the sketch stage, Bergsten as Chief Architect had gathered around him, as he called them, "Architects" of furniture, of tapestry, carpets, together with painters and sculptors. They were all at work on designs—parts of a creative team under Bergsten's leadership.

John Holabird had much influence on the Chicago World's Fair in 1933. Rufus Dawes one day came to him to ask his recommendation on how the architects of the Fair should be selected. John expressed a broad and liberal attitude. He told Mr. Dawes that the architects in charge should not be confined to Chicago architects, that the

Fair was a national matter and the best talent in the country was none too good. John suggested that Raymond Hood recommend the members of the architects' committee. Mr. Dawes followed this suggestion. John Holabird was one of the seven so selected. After the general plan had been decided on, the jobs were numbered and the committee voted to assign the first seven jobs to the seven architects on the committee. John Holabird was voted the first and central building. Since it had to be erected on piles, and consequently was bound to be more expensive, this building was postponed and, ironically enough, never was built, due to the limitations of the budget. As a result the only building that John Holabird had an opportunity to design was the Chrysler Building, which we won in a national competition.

John Holabird was exceedingly critical about everything we ever did. I think he would agree with my father in saying that it was difficult to walk downtown because he had to avoid passing so many of his designs.

Much credit goes to Holabird for the plan of Soldier Field. The program dictated that it form a composition with the Field Mu-

seum. All other competitors closed the end toward the Museum. John Holabird's solution opened the plan, closing the composition with the Museum.

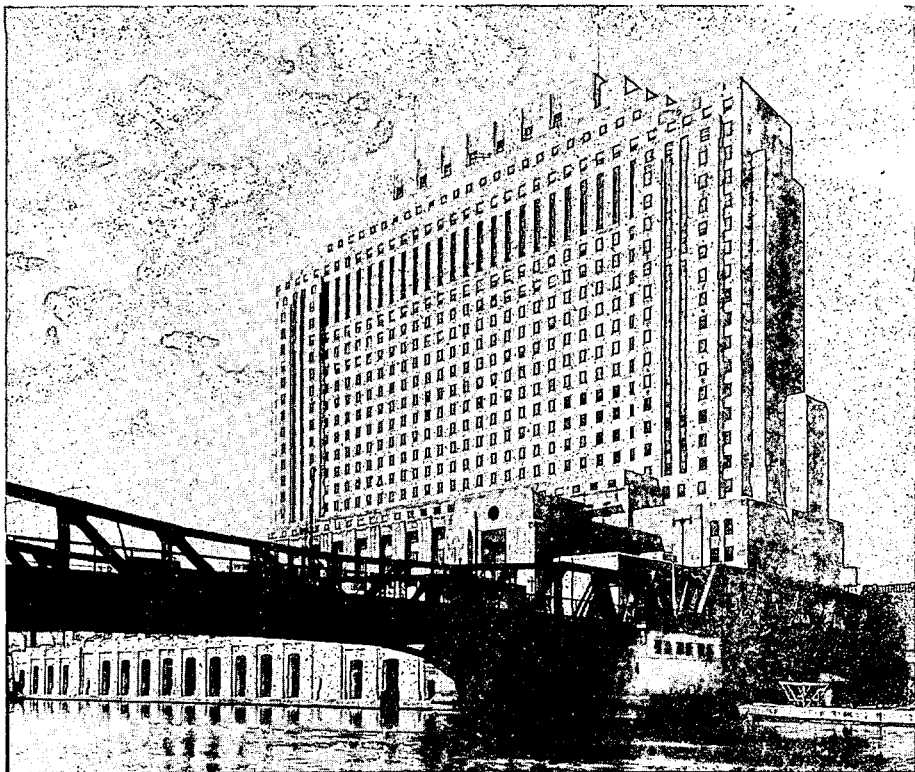
He was proud of the plan of the Illinois Stadium. He liked Diana Court, "333," the Forest Products Laboratory at Madison, the A. O. Smith Building at Milwaukee, and the exterior of the Chicago Daily News. He obtained real satisfaction from the Art Institute Competition, and thought the Chrysler Building creditable. When the Trumbull Park Housing, for which he was Chief Architect, was recognized as one of the better designs of its decade, he was very pleased. The Federal Loan Agency in Washington, the Ramsey Court House and St. Paul City Hall, Springfield Office Building for the Illinois Bell Telephone Company, Northwestern Technological Institute, the Morton Arboretum and the Washington Statler were all structures that he felt worth while.

The community recognized John's ability. He had a way of assuming responsibility and fulfilling his obligations that is very rare. He was a trustee of many organizations. Nationally he received awards of various kinds, including the Gold Medal of the Architec-

tural League of New York. In 1940 Holabird was made a member of the Commission of Fine Arts in Washington by President Roosevelt. John had been on the Smithsonian Competition jury. Saarinen's progressive solution had won first prize. Holabird was enthusiastic about the plan and the exterior. He was convinced that it should be built as drawn. Since the design stepped out of the Washington Classic pattern, he suspected that he was put on the Commission to do what he could to help insure its erection.

John Holabird was largely influential in bringing Carl Milles, whom he had met in Sweden, to this country. Subsequently he recommended Mies van der Rohe to Illinois Tech and helped to bring him here.

He was always generous and cooperative with the members of our profession. Judging from the letters I received after his death, he was respected and loved. I think he was something of a symbol to many. I am sure that the 2,000 men that have gone through this office, and those that remain, will remember for a long time the influence of his great personality and talents. His death is a great loss to us all.



Chicago Architectural Photo Co.

THE DAILY NEWS BUILDING, CHICAGO

HOLABIRD & ROOT, ARCHITECTS

"Holabird & Root's most successful buildings were often simply interpretations of his sketches—the Daily News Building . . ." (page 215)



Ezra Stoller photograph

THE FEDERAL LOAN AGENCY BUILDING, WASHINGTON

A. R. CLAS, ARCHITECT;

HOLABIRD & ROOT, ASSOCIATED ARCHITECTS

"... the last expression of John Holabird's conception of office building design" (page 216)



One Hundred Books on Architecture

UNDER the aegis of The Institute's Committee on Education, there has been compiled by Dean Turpin C. Bannister a list of books suitable for public libraries. The whole list consists of one hundred titles. For libraries of small size, the asterisks indicate a choice of twenty-five titles.

ARCHITECTURE AS A CAREER (3 titles)

- 1.* American Institute of Architects: *Architecture—a Profession and a Career*. Washington, D. C., American Institute of Architects, 1945.
- 2.* Lescaze, William: *On Being an Architect*. N. Y., Putnam's Sons, 1942.
3. Weatherhead, Arthur Clason: *The History of Collegiate Education in Architecture in the United States*. Los Angeles, A. C. Weatherhead, 1941. (Ph. D. dissertation, Columbia University). 259 p.

CONSTRUCTION (8 titles)

- 4.* Kidder, Frank E., and Parker, Harry: *Kidder-Parker Architects' and Builders' Handbook*. N. Y., Wiley, 1931 (18th ed.) 2315 pp.
- 5.* Ramsey, Charles George, and Sleeper, Harold R.: *Architectural Graphic Standards*. N. Y., Wiley, 1941 (3rd ed.)
6. Gay, Charles M., and Parker,

Harry: *Materials and Methods of Architectural Construction*. N. Y., Wiley, 1943 (2nd ed.)

7. Wood, B. L.: *Fire Protection Through Modern Building Codes and Building Classification and Fire Protection Regulations*. N. Y., American Iron and Steel Institute, 1945. (bound together).
8. Parker, Harry: *Simplified Design of Steel Structures*. N. Y., Wiley, 1945.
9. Parker, Harry: *Simplified Design of Reinforced Concrete*. N. Y., Wiley, 1943.
10. Gay, Charles M., and Fawcett, Charles V.: *Mechanical and Electrical Equipment for Buildings*. N. Y., Wiley, 1945 (2nd ed.)
11. Beach, W. W.: *The Supervision of Construction*. N. Y., Scribners, 1937.

PROFESSIONAL PRACTICE AND ECONOMICS (4 titles)

- 12.* American Institute of Architects: *Handbook of Architectural Practice*. Washington, D. C.,

- American Institute of Architects, 1943.
13. Wills, Royal Barry: *This Business of Architecture*. N. Y., Reinhold, 1941.
 - 14.* Schobinger, George, and Lackey, Alexander M.: *Business Methods in the Building Field*. N. Y., McGraw-Hill, 1940
 15. U. S. Department of Commerce, Bureau of the Census: *Construction: 1939*. Washington, Government Printing Office, 1943. (vol. 4 of *Census of Business, 1939*, of *16th Census of U. S.*)
 23. Pevsner, Nikolaus: *An Outline of European Architecture*. N. Y., Penguin Books, 1942. 160 pp., illus.
 24. Perkins, G. Holmes: *Comparative Outline of Architectural History*. 2 vol. Boston, Spaulding-Moss, 1941 (rev. ed.)
 - 25.* Stratton, Arthur: *The Orders of Architecture*. London, B. T. Batsford, 1931.

DESIGN (4 titles)

16. Pickering, Ernest: *Architectural Design*. N. Y., Wiley, 1941 (2nd ed.)
17. Nobbs, Percy Erskine: *Design: a Treatise on the Discovery of Form*. N. Y., Oxford University Press, 1937.
18. Teague, Walter Dorwin: *Design This Day; the Technique of Order in the Machine Age*. N. Y., Harcourt-Brace, 1940.
19. Scott, Geoffrey: *The Architecture of Humanism; a Study in the History of Taste*. N. Y., Scribners, 1924.

HISTORY—GENERAL (6 titles)

- 20.* Hamlin, Talbot F.: *Architecture Through the Ages*. N. Y., Putnam's Sons, 1940.
21. Kimball, S. Fiske, and Edgell, George H.: *History of Architecture*. N. Y., Harper, 1918.
22. Fletcher, Sir Banister: *A His-*

- tory of Architecture on the Comparative Method*. N. Y., Scribners, 1943 (11th ed.)
23. Pevsner, Nikolaus: *An Outline of European Architecture*. N. Y., Penguin Books, 1942. 160 pp., illus.
 24. Perkins, G. Holmes: *Comparative Outline of Architectural History*. 2 vol. Boston, Spaulding-Moss, 1941 (rev. ed.)
 - 25.* Stratton, Arthur: *The Orders of Architecture*. London, B. T. Batsford, 1931.

HISTORY—ANCIENT (3 titles)

26. Woolley, C. Leonard: *The Development of Sumarian Art*. N. Y., Scribners, 1935.
27. Smith, E. Baldwin: *Egyptian Architecture as Cultural Expression*. N. Y., Appleton-Century, 1938.
- 28.* Robertson, D. S.: *A Handbook of Greek and Roman Architecture*. Cambridge, Cambridge University Press, 1943 (2nd ed.)

HISTORY—MEDIEVAL (4 titles)

- 29.* Conant, Kenneth John: *A Brief Commentary on Early Medieval Church Architecture*. Baltimore, Johns Hopkins Press, 1942.
30. Porter, Arthur Kingsley: *Medieval Architecture*. 2 vol. New Haven, Yale University Press, 1912.
31. Adams, Henry: *Mont-Saint-Michel and Chartres*. Boston, Houghton-Mifflin, 1936 (reissue).
32. Batsford, Harry, and Fry,

Charles: *The Greater English Church of the Middle Ages*. N. Y., Scribners, 1940.

HISTORY—RENAISSANCE AND BAROQUE (5 titles)

- 33.* Jackson, Thomas Graham: *The Renaissance of Roman Architecture*. 3 vol. Cambridge, Cambridge University Press, 1921-23.
34. Fokker, Timon Henricus: *Roman Baroque Art, the History of a Style*. 2 vol. London, Oxford University Press, 1938.
35. Blomfield, Sir Reginald T.: *Three Hundred Years of French Architecture, 1494-1794*. N. Y., Macmillan, 1936.
36. Tallmadge, Thomas E.: *The Story of England's Architecture*. N. Y., Norton, 1934.
37. Allen, B. Sprague: *Tides in English Taste, 1619-1800*. 2 vol. Cambridge, Mass., Harvard University Press, 1937.

HISTORY—UNITED STATES (5 titles)

- 38.* Hamlin, Talbot F.: *The American Spirit in Architecture*. New Haven, Yale University Press, 1926 (Pageant of America, vol. XIII).
- 39.* Tallmadge, Thomas E.: *The Story of Architecture in America*. N. Y., Norton, 1936 (new enlarged and revised ed.)
40. Kimball, Fiske: *Domestic Architecture of the American Colonies and the Early Republic*. N. Y., Scribners, 1922.
41. Hamlin, Talbot F.: *Greek Re-*

vival Architecture in America. N. Y., Oxford University Press, 1944.

42. Historic American Buildings Survey: *Catalog of the Measured Drawings and Photographs of the Survey in the Library of Congress, March 1, 1921*. Washington, D. C., U. S. Government Printing Office, 1941.

HISTORY—OTHER (3 titles)

43. Kelemen, Pal: *Medieval American Art*. 2 vol. N. Y., Macmillan, 1944.
44. Ferguson, James: *History of Indian and Eastern Architecture*. 2 vol. London, 1910 (revised and edited by J. Burgess and R. P. Spiers).
45. Harada, Jiro: *The Lesson of Japanese Architecture*. N. Y., Studio Publications, 1936.

MODERN ARCHITECTURE (9 titles)

- 46.* Giedion, Sigfried: *Space, Time and Architecture*. Cambridge, Mass., Harvard University Press, 1941.
47. Pevsner, Nikolaus: *Pioneers of the Modern Movement from William Morris to Walter Gropius*. N. Y., Stokes, 1937.
- 48.* Zucker, Paul, ed.: *New Architecture and City Planning; a Symposium*. N. Y., Philosophical Library, 1944.
49. Museum of Modern Art, New York: *What is Modern Architecture?* N. Y., Museum of Modern Art, 1942.
50. Platzeck, Adolf: *Die Baukunst der*

- neuesten Zeit. Berlin, 1927. (Propyläen Kunstgeschichte).
- 51.* Mock, Elizabeth, ed.: *Built in the U. S. A., 1932-1944*. N. Y., Museum of Modern Art, 1944.
52. Martin, J. L., et al., ed.: *Circle; an International Survey of Constructive Art*. London, Faber & Faber, 1937.
53. Bayer, Herbert; Gropius, Walter; and Gropius, Ise, ed.: *Bauhaus, 1919-1928*. N. Y., Museum of Modern Art, 1938.
54. McGrath, Raymond: *Glass in Architecture and Decoration*. London, The Architectural Press, 1937.

MODERN BUILDING TYPES (15 titles)

- 55.* Bemis, Albert Farwell, and Burchard, John 2nd: *The Evolving House*. 3 vol. Cambridge, Mass., Technology Press, 1933-1936.
- 56.* Rogers, Tyler Stewart: *Plan Your House to Suit Yourself*. N. Y., Scribners, 1938.
57. Pickering, Ernest: *Shelter for Living*. N. Y., Wiley, 1941.
58. Johnstone, B. Kenneth, et al.: *Buying or Building a House, a Guide to Wise Investment*. N. Y., McGraw-Hill, 1945.
- 59.* Ford, James, and Ford, K. M.: *The Modern House in America*. N. Y., Architectural Book Publishing Co., 1940.
- 60.* Bauer, Catherine: *Modern Housing*. Boston, Houghton-Mifflin, 1934.
61. Colean, Miles L.: *American Housing, Problems and Prospects*. N. Y., Twentieth Century Fund, 1944.
62. Starrett, W. A.: *Skyscrapers and the Men Who Build Them*. N. Y., Scribners, 1928.
63. Caudill, William Wayne: *Space for Teaching, an Approach to the Design of Elementary Schools for Texas*. College Station, Texas, 1941. (Bul. Agricul. & Mech. College of Texas, vol. 12, no. 9).
64. Wheeler, J. L., and Githens, Alfred M.: *The American Public Library Building; its planning and design with special reference to its administration and service*. N. Y., Scribners, 1941.
65. Coleman, Laurence Vail: *The Museum in America*. 3 vol. Washington, D. C., American Association of Museums, 1939.
66. Nelson, George: *The Industrial Architecture of Albert Kahn*. N. Y., Architectural Book Publishing Co., 1939.
67. Wood, John Walter: *Airports, some elements of design and future development*. N. Y., Coward-McCann, 1940.
68. Drummond, Andrew Landale: *The Church Architecture of Protestantism, an historical and constructive study*. Edinburgh, T. & T. Clark, 1934.
69. Isaacs, Edith Juliet (Rich), ed.: *Architecture for the New Theatre*. N. Y., Theatre Arts, Inc., 1935. (Symposium published for the National Theatre Conference).

ORNAMENT AND DECORATIVE ARTS
(6 titles)

70. Hamlin, A. D. F.: *A History of Ornament*. 2 vol. N. Y., Century, 1916-1923.
71. Evans, John: *Pattern; a study of ornament in Western Europe from 1180 to 1900*. 2 vol. Oxford, Clarendon Press, 1931.
72. Speltz, Alexander: *The Coloured Ornament of All Historical Styles*. 3 vol. Leipzig, A. Schumann, 1914.
73. Wollin, Nils G.: *Modern Swedish Decorative Art*. London, Architectural Press, 1931.
74. Moholy-Nagy, Ladislaus: *The New Vision, fundamentals of design, painting, sculpture, architecture*. N. Y., Norton, 1938.
75. *Kunst und Kunsthandwerk am Bau*. Stuttgart: Julius Hoffmann, 1938 (2nd ed.).

INTERIOR DESIGN (3 titles)

76. Clifford, C. R.: *Period Furnishings, an encyclopedia of historic decorations and furnishings*. N. Y., Clifford & Lawton, 1927 (4th ed.).
77. Aloi, Roberto: *L'Arredamento Moderno*. Milano, U. Hoepli, 1939 (2nd series).
78. Ford, James, and Ford, K. M.: *Design of Modern Interiors*. N. Y., Architectural Book Publishing Co., 1942.

LANDSCAPE DESIGN (4 titles)

79. Hubbard, Henry Vincent, and Kimball, Theodora: *An Intro-*

duction to the Study of Landscape Design. N. Y., Macmillan, 1935 (rev. ed.).

80. Cautley, Marjorie Sewell: *Garden Design, the principles of abstract design as applied to landscape composition*. N. Y., Dodd-Mead, 1935.
81. Gothein, Marie Luise: *A History of Garden Art*. 2 vol. N. Y., Dutton, 1928.
82. Tunnard, Christopher: *Gardens in the Modern Landscape*. London, Architectural Press, 1938.

TOWN PLANNING (8 titles)

- 83.* Adams, Thomas: *Outline of Town and City Planning*. N. Y., Sage Foundation, 1936.
84. Sert, José Luis: *Can Our Cities Survive? An A B C of urban problems, their analysis, their solutions*. Cambridge, Mass., Harvard University Press, 1942.
85. Hilbersheimer, Ludwig: *The New City, principles of planning*. Chicago, Theobald, 1944.
86. Hegemann, Werner, and Peet, Elbert: *The American Vitruvius; an architects' handbook of Civic Art*. N. Y., Architectural Book Publishing Co., 1922.
87. Saarinen, Eliel: *The City, its growth, its decay, its future*. N. Y., Reinhold, 1943.
88. Mumford, Lewis: *City Development*. N. Y., Harcourt-Brace, 1945.
89. Caemmerer, H. Paul: *A Manual on the Origin and Development of Washington*. Washington, U. S. Government Printing

Office, 1939. (Senate Document, No. 178, 75th Congress, 3rd Session).

90. Rodgers, Cleveland: *New York Plans for the Future*. N. Y., Harpers, 1943.

BIOGRAPHY (10 titles)

- 91.* Briggs, Martin Shaw: *The Architect in History*. Oxford, Clarendon Press, 1927.
- 92.* Bloomfield, Sir Reginald T.: *Six Architects*. London, Macmillan, 1935.
93. Gallagher, H. M. Pierce: *Robert Mills, Architect of the Washington Monument, 1781-1855*. N. Y., Columbia University Press, 1935.
94. Frary, Ihna T.: *Thomas Jefferson, Architect and Builder*. Richmond, Va., Garrett, 1939.
95. Upjohn, Everard M.: *Richard Upjohn, Architect and Churchman*. N. Y., Columbia University Press, 1939.
96. Hitchcock, Henry-Russell: *The*

Architecture of H. H. Richardson and His Times. N. Y., Museum of Modern Art, 1936.

- 97.* Morrison, Hugh: *Louis Sullivan, prophet of Modern Architecture*. N. Y., Museum of Modern Art, 1935.
98. Sullivan, Louis: *The Autobiography of an Idea*. N. Y., Norton, 1926.
- 99.* Hitchcock, Henry-Russell: *In the Nature of Materials*. N. Y., Duell, Sloan & Pearce, 1942.
100. Gutheim, Frederick, ed.: *Frank Lloyd Wright on Architecture; Selected Writings, 1894-1940*. N. Y., Duell, Sloan & Pearce, 1941.

ARCHITECTURAL PERIODICALS

- *The Architectural Forum.
- *Architectural Review (London).
- *Architectural Record.
- Interiors.
- *Journal, American Society of Architectural Historians.
- *Pencil Points.

Specifications Can Be Simplified

AMONG the post-war developments with regard to architectural practice one set of facts stands out in bold relief. The profession is depleted in numbers by some years of depression; its ranks have been thinned by the draft and voluntary participation in the serv-

ices; its schools have had fewer and fewer students as building languished and as other careers seemed more inviting, and finally as the War effort beckoned more insistently. Faced as we are with the greatest need for building that this or any other country has ever con-

templated, our capabilities for designing and carrying through this gigantic program are in serious question.

Certain it is that the profession will have to bring to the task every resource it can muster—every hand and every brain that can be enrolled, and every facility by which the architect's contribution may be made effective.

Study of the individual problem cannot be hastened or shortened; if anything it should have more time, more effort. The making of drawings, however, has undoubtedly been simplified, and the blessing of dimensional coordination of materials and equipment will surely lighten that part of the architect's labors and also bring substantial economies in building costs. And there is another branch of the architect's service that can be carried out more efficiently and with a saving of his time and effort, and that branch is the writing of specifications.

The purpose of a specification is simple enough: to tell what is to be done, how, and with what materials—all in accordance with the drawings. Viewed in that light, the traditional specification has almost lost its character as a list of materials and their qualities; rather

does it appear as a document originating in a law office, its real meat obscured in a tangle of legal safeguards. These safeguards would be perfectly justifiable if they were necessary to the fulfillment of the contractor's obligations, but they are not.



Horace W. Peaslee, F.A.I.A., put his mind to this problem some years ago, and streamlined the specification to a marked degree. The findings are published with commendation in *Pencil Points* and *The Constructor*. Perhaps the main reason why the method is not in universal practice is that, when it was announced, architects had few if any specifications to write. Nevertheless, the Bureau of Standards saw the light and published, in 1942, Report BMS 87 (obtainable from the Superintendent of Documents, U. S. Government Printing Office, Washington, D. C., for 10c) on "A Method for Developing Specifications for Building Construction." Developed by a cooperating Subcommittee on Specifications of the Central Housing Committee on Research, Design and Construction, the introduction states:

"The style adopted is taken from

that developed by Horace W. Peaslee, Washington architect, the distinctive features of which are (1) a mandatory provision concentrated in a single governing clause, and (2) the body of the specification in abbreviated outline form—with sentence structure eliminated.”

The Report goes a step further and incorporates Frank Stevens' decimal system of numbering and arranging items. However, this requirement is not an integral part of the system.

Two questions arise at once: (1) Does the new form weaken in any way the strength of the specification as a legal document? and (2) What is the reaction of the contractors?

As to the first question, the system was reviewed by a committee of housing attorneys. Their report said:

“It was the unanimous opinion of the committee, and I am authorized to report, that there exists no legal objection to Mr. Peaslee's suggestion, but that, on the contrary, any attempt to condense and simplify is to be encouraged from the legal point of view as tending to avoid uncertainty and argument often resulting from a

verbose, complicated set of specifications.”

Reaction of the contractors is indicated from the following comment by an official of the Turner Construction Company:

“These have been generally examined by the members of our office, particularly our Estimating Department, and we are of the opinion that the form is excellent in that (1) It places the various features of each division or trade in a logical and uniform order; (2) Its brevity is helpful, enabling the reader to find promptly and without unnecessary loss of time the detail of item for which he is searching. It would in general be a great help both to a contractor's office and to his field force if specifications following this form could be more widely used.”

The writer warns, however, that “There is a danger that in abbreviated specifications of this character unfair advantage may be taken of certain lack of covering detail, and further it does require concise determination by the architect's specification writer of just what is required.”

One would hardly expect any Government agency to turn from its hallowed procedure and employ a system so new that the archi-

sects themselves have not followed it to a conspicuous degree, yet the Veterans' Administration has been employing the system to advantage, and other agencies have begun to adapt it to their needs. A Navy man, writing a textbook on "Contracts and Specifications," has cited it as leading a movement toward simplification and clarification.

To get down to phraseology, here is Mr. Peaselee's single mandatory sentence which, added to the General Conditions or included as a preliminary paragraph in each sub-contract division, does away with all "musts," "shalls," "is required to performs," etc., etc., which, sentence after sentence and page after page, clutter up the usual detailed specification.

"The listing herein of article or material, operation or method, requires that the contractor shall provide each item listed—of qual-

ity, or subject to qualification, noted; and the contractor shall perform each operation prescribed—according to conditions stated, providing therefor all necessary labor, equipment and incidentals."

The Bureau of Standards' variation changes this general specification clause to a "Scope-of-the-Work" clause, covering drawings as well as specifications. It follows:

"SCOPE.—Mention herein or indication on the drawings of articles, materials, operations, or methods requires that the contractor provide each item mentioned or indicated, of quality, or subject to qualifications, noted; perform according to conditions stated, each operation prescribed; and provide therefor all necessary labor, equipment, and incidentals."

Here, in parallel columns, are a piece of typical old-line forms and its streamlined successor:

(a) Surfaces to which water-proofing is to be applied shall be free from holes, cracks, projections, and conditions that would prevent complete adhesion of water-proofing. *See (a).*

(b) Water-proofing shall not be applied at temperatures lower than 50 degrees F. *See (b).*

(c) The application of water-

(a) *Conditions of surface* to be water-proofed: free from holes, cracks, projections and conditions preventing adhesion.

(b) *Temperature* for application: 50° F.—minimum.

(c) *Prequalification* of firms and workmen: experience statement required.

proofing material shall be done in the most workmanlike manner and only by firms and workmen thoroughly familiar and experienced in this class of work. See (c).

(d) Surfaces to receive 3-ply membrane water-proofing shall be uniformly coated with hot coal-tar pitch. Over this coating place 3 layers of 32-inch wide coal-tar pitch saturated felt, lapping each sheet 22 inches over the preceding sheet. Lap ends not less than 6 inches. (If 36-inch wide felt is used, lap sheets 24½ inches.) Mop each of the sheets full width of lap, with hot coal-tar pitch, using not less than 25 pounds per square for each mopping. Over the entire surface apply a uniform mopped-on coating of hot coal-tar.

(x) *Materials*: coal-tar pitch and coal-tar-saturated felt.

(d) *Method of Application*: uniform coating of surface with hot pitch (40 lbs. per sq.)

3-ply Membrane: over base coating, 3 layers, 32" felt, lapped 22" or 36" felt, lapped 24½".

5-ply Membrane: over base coating, 5 layers, 32" felt, lapped 26", or 36" felt, lapped 29".

End laps, not less than 6".

Mopping: each sheet mopped, full width of lap, with hot pitch (not less than 25 lbs. per sq. for each mopping).

Subfloor membrane: to extend 6" up vertical surfaces where practicable.

The system has been protected by copyright against commercial exploitation and is offered freely to the architectural profession.

With the covering clause, it requires only an outline of construction requirements. It admits of

no possible contradictory sentence structure.

Is there any good reason for prolonging further the existence of specifications that are unnecessarily long, involved, repetitious, easily subject to omissions, and hard for the contractor to read?

Honors to Architects

MAX H. FOLEY, of Voorhees, Walker, Foley & Smith, has been elected president of the New York Building Congress, to fill the unexpired term of the late J. Andre Fouilhoux, F.A.I.A. Mr. Foley

had also preceded Fouilhoux in the chair.

JAMES R. EDMUNDS, JR., F.A. I.A., President of The Institute, has been made an Honorary Mem-

ber of the Royal Institute of British Architects.

FRANCIS KEALLY, of New York, has been appointed a member of the Library Architecture and Building Planning Committee of the American Library Association, Chicago, to serve a two-year term

from September 1, 1945. Mr. Keally was recently appointed the consulting architect to the American Hotel Association, New York.

RICHARD J. NEUTRA, of Los Angeles, has been made an honorary member of the Sociedad de Arquitectos Mexicanos.

Architecture Fires the Artisan

By William Roger Greeley, F.A.I.A.

WHEN some of us 19th-century-educated architects entered our first office and began to use our training and develop our talents in exchange for a slender or even entirely empty pay envelope, we soon became saturated with the all-pervading dependence of the architect upon the skill of the artisan. The plan of a building, to be sure, was the work of the architect alone. The general character of the envelope was also his design—his proud design—or so it was regarded, although he may and probably did lift it, with only minor adaptations, from the pages of Little Willy, or Buhlman or Belcher and MacCartney or Gooch.

Beyond these general conceptions of plan and elevations, he made his

way hand-in-hand with a whole coterie of collateral and contributory artists. He studied their work in the books, and he was admonished by the big boss to keep his eyes open and observe the qualities and fine subtleties of the best "examples," in his daily goings and comings. It was a noble and inspiring fellowship.

In his enterprising spare moments the young architect teamed up with some brother draftsman and spent a week-end in Salem or Providence, studying, measuring and photographing the choicest bits of hand-forged wrought-iron gatework; or another time, of hand-carved Georgian consoles and modillions. He might be lucky enough, one day, to get to Farm-

ington, Connecticut, and see Mrs. Cole's House with all the hand-whittled moldings so painstakingly, tediously and tastefully worked out of the raw wood by British prisoners-of-war.

He jumped at the chance to visit the Boston State House, and go up on the scaffold while repairs were under way on the renowned Adam ceiling in the old Senate Chamber—plasterwork that was the envy of succeeding generations of plasterers.

He studied pean-hammerings, visited the stonemason's yard to watch the splitting, bush-hammering, vermiculating or six-cutting of the recalcitrant granite, so as to achieve surfaces exhibiting all the effects of light and shade on fine and coarse textures.

He sharpened his appreciation of dull lead as a medium for expressing the most approved sentiments of which a conductor-head was capable.

In fact he derived his finest sense of detail from contact with the artists in stone, in iron, bronze, lead and brass, in oak and pine, in plaster and stucco. In proportion as these artisans were competent and inspired, each in his own art, the architect realized in his total

effort a building of distinction and merit.

Then came a great and long-overdue social upheaval in the small world in which these artisans had learned to cooperate so well. They had excelled as artists, but had often been exploited as men, and so they rightfully and properly organized into trades unions in order to defend themselves against injustice and persecution and exploitation—and, with the inevitable swing of the old human pendulum, they allowed their leaders to carry them too far, until their unions were as guilty of unfairness and short-sightedness as many an employer had been before.

The glorious theory was developed that the output of a good artisan should be cut down until it was no more than that of a poor artisan. A second great principle was discovered, namely, that the unskilled stone cutter should be paid as much as the skillful one!

Prophecies of the final outcome of such philosophy were forthcoming from those who could add two and two together, but these prophecies, gloomy as they were, stopped far short of a complete conception of the effect upon future architecture.

They foretold the gradual loss of

interest and initiative upon the part of the artisan, and the consequent lowering of all standards of design and of execution, but they failed to discern the ensuing abandonment by the architect of the whole basis of handwork in the fashioning of buildings.

I remember standing on a scaffolding—in 1913 it was—watching a stone-carver as he attacked a great block of clear, translucent, white marble, forming the capital of a mammoth Corinthian column. The opportunity before him caught my imagination. I was envious of him, and said so. He looked at me, chisel and maul in hand, and asked blankly what I was talking about. I told him that my hand itched to cut that marble into the form of the cap, and I envied him his skill and his unusual chance to use it. He said he found nothing to interest him in the job, except the day's pay! The new point-of-view of the artisan had developed as far as that in 1913, but even then it never occurred to me that this attitude would result in the scrapping of the whole language of architecture, the closing of the books, the death of all interest in existing works of beauty, and the reorganization of architecture on the machine-made

level, robbed of the humanizing touch of the artists' caressing hand.

The forthcoming prefab house will be to the Cape Cod cottage as the Ford car is to the old stage-coach. One of my earliest recollections is of the construction by an old neighbor of an ox-cart. This great achievement took place in my grandfather's barn. Old man Dewey, I have since learned, was building the vehicle to discharge a debt to Grandpa. As a spectacle to be watched and wondered at, there is nothing in the modern world to be likened to the gradual creation, from obdurate and yet pleasantly pungent oak, of a complete and marvelously beautiful ox-cart. The few parts that were not oak were fashioned from black iron by the blacksmith down the road, with a little twist here and a flourish there to express the sheer satisfaction of overcoming the stubborn willfulness of the iron!

Nothing of this free-will offering of affection for the task can be permitted in a Ford or a Chevvy. Already the house is yielding to the same mechanization. Mr. Oshkosh of Wisconsin has a mill that makes doors without the touch of a human hand! Behind such a door in our model dwelling of the future, our up-to-the-minute lovers

should celebrate their secret excitement with a mechanical kiss operated by a switch, from the radar cabinet under the stairs.

When some of us began the practice of architecture we designed the refrigerator to fit the family, and had it built to order of the best poplar wood. Nowadays it is just another A & B Co. refrigerator, and might belong to anybody; in fact, probably will, after the home is broken up next year. While it is undeniably more serviceable as a refrigerator than the poplar masterpiece, it is dehumanized and robbed of the touch of a skillful hand.

I can recall the interest and excitement in the office over the design of a range for E. H. Harri-man. This was a challenge. It took us intimately not only into the culinary habits of a great family, but into the foundry, where the comprehending ironmonger contributed his experience and judgment to the perfecting of the design. Out of this episode came a range that had no counterpart in the whole world, a range moreover in which the architect's pride was shared with that of the foundry foremen—co-creators of this master-cooking-triumph.

And let us look back to the time when a flagpole was the result of the scientific and solicitous fondling of a magnificent pine by an expert in the adze and the draw-shave—an artisan whose eye was offended by any departure from the required suavity of line. When the pole was set up it expressed the skill and care of its maker. Its butt was thick, its entasis subtle and its surface carefully and smoothly worked. It had body and grace and refinement.

Today a flagpole is three pipes set into each other telescopically. Every flagpole in America, and by and by in the world, will be this way. It is thin and ill-proportioned, and the endless repetition everywhere of the same pattern make it deadly monotonous. It affects no human touch and it touches no human affection. It is perfect with a perfection holding no interest, no charm, no appeal. It is better suited to fly the swastika than the Stars and Stripes.

So architecture has felt the imperious mandate of mechanism. It is abandoning its rich intimacy with the devoted hands of skillful men in favor of the impersonal proliferation of the machine. Gone or going are the egg-and-dart and the acanthus, the cornice, the column

and the chandelier. Instead all is flat and smooth, bringing to mind the words of the melancholy Jacques: "sans eyes, sans hair, sans teeth, sans everything."

No more shall a man's house be his castle, wrought in the charmed circle of neighborhood skills, each stone dressed by the village chisler, each corner and cranny speaking, as plain as a voice, of the talent of some local painter or glazier or joiner.

Henceforth his house will be more nearly perfect and less personal than of old. It will be Unit No. 17,912 of the Pre Fabs Prize Dwelling, Model B-9. If the family stay in it together long enough, and are disposed to let themselves have a child, and the child through some strange lack of planning is born not at a hospital but at home in the B-9, and if the child becomes famous, the climax of the whole story will be a picture in the televisé sets showing model B-9 with the caption, "Birthplace of Napoleon H. Smith." His greatness may be partly attributed to the B-9 influences of home.

These reflections upon the character of the de-humanized house lead inevitably to further reflections, this time upon the character of the inmates. A family that once would

have been brought up in a Vermont farmhouse, with a cramped and mysterious attic, repository of fascinating old heirlooms and oddities, a spare room, and a cellar with dark, unexplored recesses—this family will now be domiciled in something that looks like a night lunch cart, and is scientific in its appointments; with no waste space—no attic, no cellar, no spare room, no chance for the child at all. The child, therefore, will not be born, or if unhappily it does arrive it will be sent to an institution capable of doing for it much more than a home could do.

And then the leisure time problem will become the major perplexity. No one will know how to do anything with his hands. There will be little need of carpenters, plasterers and plumbers. Ironworkers and glass-blowers will be but memories, if even that. Everybody, when he gets through his regular day's work tending a machine, will be helpless to employ himself during his leisure time, so he will fly around and picnic on mountain tops and arctic lakes. When he gets tired of flying he will surrender himself to commercial entertainment—the movies and the telepics, the reports of horse races and professional games. This

will be the family idea of heaven. But it will pall on Pa and Ma after awhile, and probably will be deadly boresome to the young from the very first. This future heaven will, of course, become hell to endure.

There will come a time when a reaction will set in. Here and there an unquenchable soul will revolt against killing time in general and insist on doing something in particular. He will exult in the discovery of kindred spirits like himself. They will organize and propagandize, and behold a new craze will arise! People will want to reproduce some of the humanizing arts of their grandsires. Their fingers will itch to create things. They will run against an insuperable difficulty. They will be addressing themselves to the practice of "lost arts," and it will challenge their utmost resourcefulness to revive these arts, even in a limited and clumsy fashion.

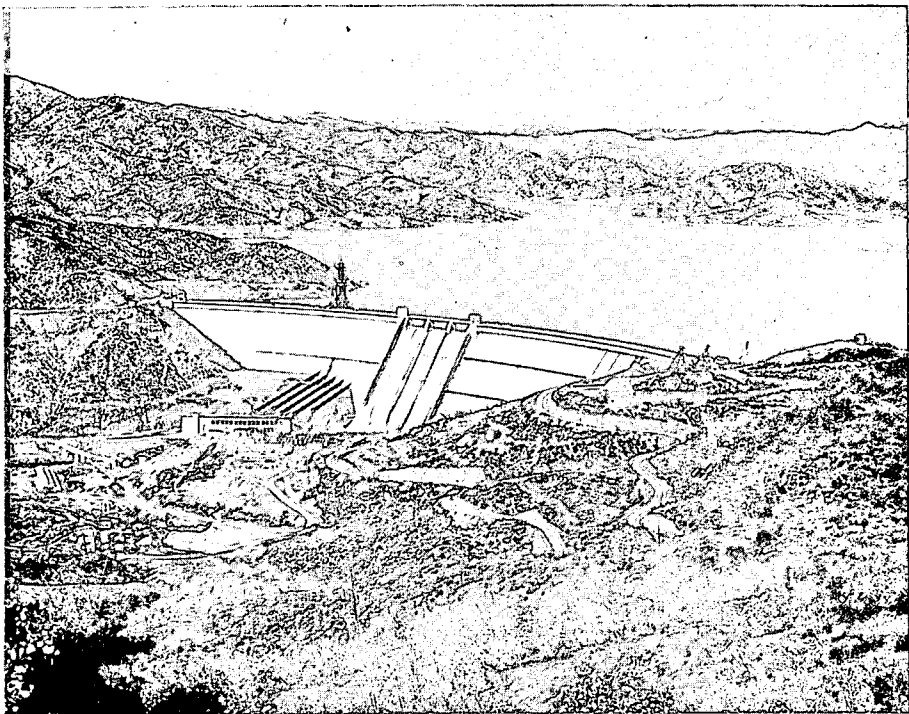
Gradually they will meet with some success, and the near-Cape-Cod architecture will be developed. The cottage will have a sloping roof and eaves! Windows will be adorned with shutters! A lantern, hand-wrought, too, will once more hang at the front door. The door will open with a latch instead of a photocel eye. These lanterns and latches will come from a local amateur with a smithy. It will all be just for fun, to relieve the tedium of the prefabs, but if it is really fun, that will be a complete and adequate excuse for it. Machine-made cubicals for mere existence, and theatrical Cape-Coddors for sheer playfulness! Machine-made everything for the expansion of industry, and hand-made everything to help make leisure bearable.

Possibly robots will be available to live in the prefabs for us, while we flee to the woods and start over again with the pleasures of savagery.

Books & Bulletins

ARCHITECTURE—A Profession and a Career. 64 pp. 6"x9¼". Washington, D. C.: The American Institute of Architects. 50c (25c to students.)
In collaboration with The As-

sociation of Collegiate Schools of Architecture, The National Architectural Accrediting Board, The National Council of Architectural Registration Boards and The A.I.A., this booklet is published



THE SHASTA DAM

Impounding waters of the Sacramento River, California
Mt. Shasta in the distance

BUREAU OF RECLAMATION, DEPARTMENT OF THE INTERIOR

THE ADAM THOROWGOOD HOUSE

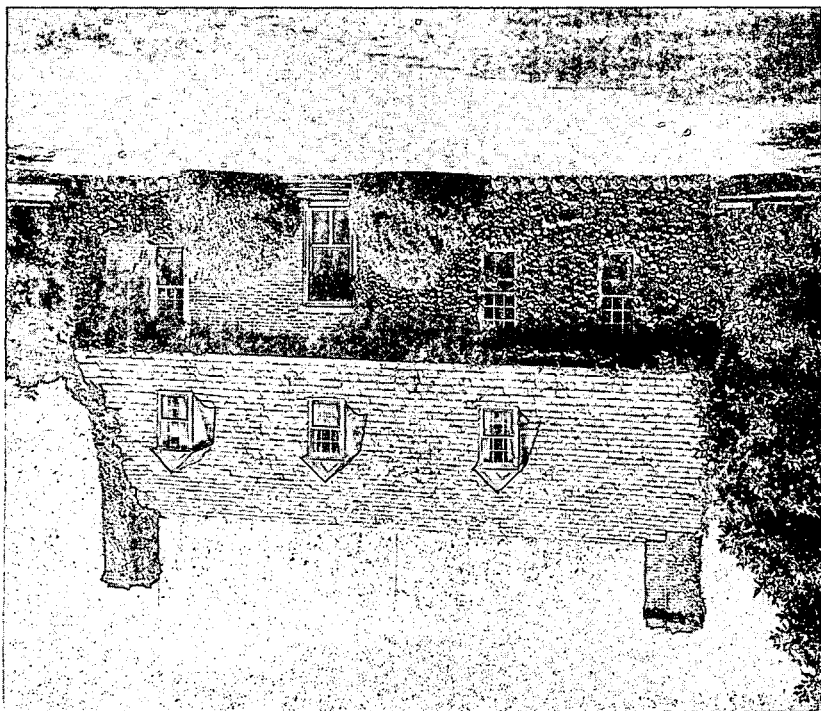
BUILT 1636-40

PRINCESS ANNE COUNTY, VIRGINIA

*Pictorial Archives of Early American Architecture,
Library of Congress*

Frances Benjamin Johnston photograph

Do you know this building?



"in the interest of a fuller understanding of architecture" and of its significance.

Eight major headings divide the booklet. The Drama of Architecture, The Architect and His Relation to Contemporary Life, The Professional Training of the Architect, The Association of Collegiate Schools of Architecture, The National Architectural Accrediting Board, Licensing and the National Council of Architectural Registration Boards, The American Institute of Architects, and Architecture as a Career.

Walter T. Rolfe, chairman of The Institute's Committee on Education, is to be congratulated upon his zeal and persuasiveness in bringing to authorship in the booklet the following representative figures among the practitioners and educators: Turpin C. Bannister, William Lescaze, William W.

Wurster, H. Daland Chandler, F.A.I.A.; Branson V. L. Gamber, F.A.I.A.; Walter R. MacCornack, F.A.I.A.; William Emerson, F.A.I.A.; Douglas W. Orr, F.A.I.A.; Ernest Pickering, Wells I. Bennett, C. Julian Oberwarth, F.A.I.A.; Emil Lorch, F.A.I.A.; Paul Weigel, Roy C. Jones, F.A.I.A.; Charles Butler, F.A.I.A.; Charles Maginnis, F.A.I.A.; Abram Garfield, F.A.I.A.; Goldwin Goldsmith, F.A.I.A.; Leopold Arnaud, D. K. Este Fisher, and Kenneth K. Stowell.

The foreword states that the booklet "is intended for everyone—whether student or teacher, practitioner or client, layman or amateur." Surely not in our era has such a comprehensive gathering of thoughts on architecture been assembled.

Copies have been mailed to all Institute members.

Highlights of the Technical Press

The Architectural Forum, Sept.: Recent Work by Harris Armstrong, archt. of St. Louis; 10 pp. t. & ill. Detroit Expressway System; W. Earl Andrews, engr.; 5 pp. t. & ill. Switzerland (her architecture today); 18 pp. t. & ill. Supplementary booklet: Study of the House Market, conducted by Crossley, Inc.

Oct.: Publisher's Reception Room; Jedd Stowe Reisner, designer; 4 pp. t. & ill. Atom City

(Oak Ridge, Tenn.); Skidmore, Owings & Merrill, archts.; 15 pp. t. & ill.

Journal, Royal Architectural Institute of Canada, Sept.: Interim Report on Elementary Schools, by the Committee on Planning, Construction and Equipment of Schools in Ontario; 16 pp. t. & dwgs.

Architectural Record, Sept.: Birthplace of the Atomic Bomb (Oak Ridge, Tenn.); 4 pp. t. & ill

Planning for Audio-Visual Education, by Adrian L. Terlouw; 7 pp. t. & ill. Churches—Bldg. Types Study in collaboration with *Church Management and Church Property Administration*; 26 pp. t. & ill.

Pencil Points, Sept.: Can Amer-

ica Afford New Houses?, by Alfred W. McMillan, Jr.; 6 pp. t. & graphs. Sweden's Housing Solution; 10 pp. t. & ill. House in Northern California, by John B. Yeon; 10 pp. t. & ill. The acoustics of Music Shells, by Henry L. Kamphoefner; 5 pp. t. & ill.



Architects Read and Write

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



PAUL PHILIPPE CRET, INSPIRED TEACHER

By WARREN POWERS LAIRD, F.A.I.A.

EMERITUS PROFESSOR OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA

PAUL PHILIPPE CRET, architect, passed away while yet only entering his later prime. The many honors which had come to him were but a reflection of his contribution to our national culture. Mr. Delano's fine tribute in the October JOURNAL gives the reasons why he stood among the greatest of our architects, and those who personally worked with him would even accord him the post of leadership.

Yet I venture to say that such acclaim yields but half the honor due him, for he also stood supreme as a teacher of architectural design. Creative talent in this Mother of the Arts does not always carry with it an equal power in the instruction of youth, but Paul Cret possessed this gift to a superlative degree, as many generations of his students will attest.

As administrative head of the School of Architecture and responsible for the character of its teaching staff, it became my privilege to select Paul Cret to fill its most important post, that of Professor of Design. His record at the Ecole des Beaux-Arts had been notable for the winning of honors, and the reports from Pennsylvania men who were his contemporaries at the Ecole completed the case for his selection. Then twenty-seven years of age, his youth was in his favor, and when I greeted him at his ship on arrival in New York, I at once felt the personality that has made for him so many lasting friendships.

But with all this, we little knew the measure of our good fortune, for he soon demonstrated a rare talent for teaching. The youngsters who were turned over to him after

preliminary training looked forward to him with eagerness, accepted his criticism, however devastating, as law and gospel, and steadily advanced in ability and enthusiasm. It was a delight to see them ripen under his influence and catch fire with the inspiration he imparted, especially in interscholastic, Beaux-Arts Society and other competitions. Probably no group of University students put in longer hours than did the architects for, apart from the full range of their technical studies, they were obliged to complete more than half of the work required for the A.B. degree. But in spite of its long hours, I heard no complaint that the course was too heavy, and indeed felt sorry for those students who had to plod their weary way outside the electric atmosphere that surrounded the architects.

This will afford some measure of what Paul Cret meant to the School of Architecture. It had been opened in October of 1890, thirteen years before his arrival, upon the urging of the Philadelphia Chapter of The Institute, and the writer had been called from Paris to take charge, in the middle of its first year. The necessity of teaching nearly all the technical subjects quickly convinced him that

the future staff must consist of men of special fitness in each major subject of the course, and this became the policy of the school, gradually realized as means permitted and finally culminating in the appointment of Paul Cret.

Under this able faculty, the school grew in grace and stature, attracting students from every state in the Union and several foreign countries. I need not dwell upon the respect in which it came to be held by its sister institutions.

But I wish to testify that the strongest single factor in its effectiveness as a teaching organism was the patient, devoted and masterly work of Paul Cret as its Professor of Architectural Design; a service given for thirty years and never slighted because of his growing private practice. There seemed to grow in him a strong affection for the school, for he has said to me that his decision "to come to the University was the most intelligent and sensible thing I ever did;" and his will provides an ultimate bequest to the trustees of a very substantial sum to be used in their discretion for its benefit.

With his passing, the world has suffered a great loss, for, both as creative artist and inspiring teacher, we shall not see his like again.

A NOTE ON GRAND OPERA AND MUSIC

BY HENRY S. CHURCHILL, New York

WOULD any architect attempt to design a building without a program, without knowing

the purposes to which it would be put, the necessary spaces for various functions, the routing of people

or materials, the relation of the site to transportation, the building codes governing construction, the materials to be used, or the amount of money to be spent?

Yet some architects seem to have a feeling that just because they are architects they can do city planning even when no such thing as a program exists. In fact, the primary function of a city planner, of the planning commissions and their staffs, is to *write such a program*. To do that requires an assimilation and coordination of the knowledge of the architect, the lawyer, the sociologist, the tax-expert, the politician. When the program is written, the architect can make the physical plan, but to assume, as too many architects do, that the plan can make the city is to put second things first.

In spite of the special training of the architect in "planning," it still is only one kind of planning.

It is invidious to speak of Architecture and Planning as being like Grand Opera and Music. Rather it is right to say that City Planning and Architecture are like Music and Grand Opera—the one includes the other. The architect is indispensable to the process of city planning, and with particular study and devotion he can become a city planner, but he is not a city planner merely because he is an architect. And he is not a coordinator if he has no knowledge of what has to be coordinated.

Let us then have a little more humbleness of approach and a lot more appreciation of the complexities of the problems of urban planning. Let us admit we are but a part of the very varied planning profession, serving in our place as well as placing others in our service. We can only lead when we have learned where we are trying to go.

"THE LUCKY SCORE"

By AARON N. KIFF, of York & Sawyer, New York

IT SEEMS NOTEWORTHY that we have as yet read little, either for or against the A.H.A. accrediting plan, from the large eastern chapters. The "Indiana Message" and the chapters that have passed resolutions, are to be commended for bringing this controversy out into the open; but, judging by the namby-pamby Institute pronouncement as printed in the September issue of the JOURNAL, the A.I.A.

is ready to abdicate and become an adjunct of the A.H.A.

The Executive Committee states, "It is fundamental that the architectural profession participate in this program which is primarily intended to advance the public welfare." It goes on to say that the mechanics of preparing an adequate list of accredited architects will be impossible of being set in motion to do any good—public welfare or

not—during the approaching boom.

The Committee then further states that there will be such demand for architects, that men inexperienced must be used to "utilize all available architectural talent."

The Executive Committee then, having been pushed into doing something of a positive nature, makes four recommendations which, boiled down, are these:

1. That the A.H.A. qualify a limited number of architects who will be hospital consultants.

2. That the A.H.A. inform all who ask, that the first requisite of engaging an architect be that he be an architect familiar with local conditions—whether or not he knows a hospital from a bank.

3. That the A.H.A. advise their inquirers that, when the local architect doesn't know a hospital from a bank, the building committee employ a consultant from the limited few on the list under number one (1) above. This list to be formulated, as I understand it, by a committee to be selected from the associate architect members of the A.H.A.

This begins to sound official, and should be so noted by the Institute as a whole. If these four pronouncements are good, and if the entire question under discussion is a proper and beneficial development for the profession as a whole, what is the A.I.A. doing, telling the A.H.A. how to advise its members, or any building committees, how to retain an architect to de-

sign a hospital? Has the A.I.A. lost its voice? Have we got to work through the A.H.A. to properly advise building committees as to architects' abilities and qualifications? Don't we know that, *unless* we participate as a body, the A.H.A. plan isn't worth its printing?

To draw an analogy or two: There is an A.M.A. (American Medical Association); there is an A.B.A. (American Banking Association). Hospitals need, among other things, architects to design and supervise their building construction; doctors to work on the staffs; and bankers and others to finance and serve on their boards of trustees. I presume all of these three are allowed to become associate members of the A.H.A., if they have a reason for interest in hospitals. Will the A.M.A. soon be allowing the A.H.A. to formulate lists of physicians and surgeons whom *they* (the A.H.A.) believe to be professionally suited to becoming members of the staffs of member hospitals? Will the A.H.A. then be soon preparing lists of bankers and business men whom they (the A.H.A.) believe suitable to serve on their boards? No; if such lists are ever prepared, they will be prepared by the A.M.A. and the A.B.A.—not by the A.H.A. Why? Because these societies lead the professions, and if there is to be judging, it will be done by the peers of the judged. The A.M.A. knows more about

doctors than the A.H.A.; the A.B.A. knows more about bankers than the A.H.A. And the A.I.A. knows, or should know, more about architects than the A.H.A. This, notwithstanding Mr. Spearl's spirited defense of the A.H.A. in the August issue of the JOURNAL.

Mr. Spearl's letter, indeed, to some will seem to be at once a defense and an indictment of the whole scheme. It hardly need be pointed out, as Mr. Spearl does, that "anyone who has visited the many poor hospitals which have been perpetrated by our profession, must realize the need of doing something about it." Quite right! And Mr. Spearl, or the accrediting committee, can be taken to "many poor hospitals" which have been "perpetrated" by architects who have had such an outstanding reputation in the field that your committee won't dare exclude them from your list.

Mr. Spearl points out that, including himself, only a "score of architects are interested enough in hospitals to belong to the A.H.A." This is a spiteful statement, and one not worthy of a man who is to serve, I take it, as a member of this committee. I submit that I, and many of the members of the New York Chapter of the Institute, are fully as interested in hospitals as Mr. Spearl, or any of the "lucky score"—whether or not we have seen fit to join the A.H.A.

The letter in stating that the "approved list" will grow larger,

rather than more exclusive, should have been delayed for the Institute's Executive Committee report, published the following month, which has recommended *narrowing* the list to be "limited to those having a high degree of knowledge of hospital planning—to serve as consultants." This should be carefully scrutinized by all those gentlemen who, up to date, have served as "hospital consultants." What of the Dr. S. S. Goldwaters? These men too, are members of the A.H.A.

Mr. Spearl then states that the "requirements for inclusion in the A.H.A. list are to (be) a minimum." If the requirements are to be a minimum, we don't need the list at all. A list of accredited architects having a minimum capability of planning any type of building, could be that the architect knows that a building requires a front door and a roof.

It is not for the sake of being a Philadelphia lawyer that these statements of Mr. Spearl are picked on; but, like him, I feel strongly on the subject, and quite apart from the question of whether or not there will be an "accredited list." I do not believe the step taken by the A.H.A. and its "score" of associate architect members to be a constructive one, or in the best interest of our profession as a whole. I believe that the step, if taken, should be taken by the organization representing the architects—the A.I.A., and that it should not be taken at

all until the chapters making up the organization as a whole give their authority for so doing. Only in this way will the committee set-up be representative of the profession. Let's be judged by our peers!

The American Institute of Architects, of which I have the honor to be a member, cannot tell me that they have not acted without authority in agreeing on a committee to be selected out of what Mr.

Spearl says are a score of men who are members of the A.H.A., to determine how to qualify architects for planning of hospitals. It is the immediate duty of the A.I.A. to undo what it has done, and request all of the chapters throughout the country to consider this question, and that the whole matter be brought up for decision at the next National Convention. We—the A.I.A.—should decide this question, not the A.H.A.

HOME "SPACE"

BY G. E. KIDDER SMITH, Washington, D. C.

THERE ARE two points in the article by A. Scherrer in the October JOURNAL which are patently and unequivocally clear:

"Architecture is the subject I know least about.

Maybe I should have kept my mouth shut."

ARCHITECTS AND SPECIALISTS

BY CHARLES C. PLATT, New York

THE DIVIDING of architects into groups of specially qualified practitioners will eventually mean suicide to the profession, as it is neither large enough nor strong enough to withstand that kind of attack. It may be possible to divide the profession into groups working in certain cost categories, but anything beyond that spells disaster. The very fundamentals of our architectural practice is the ability to reduce the art of design and the science of planning to a common denominator in any type of building.

But under this pending setup, unless you have done three hospitals, as I am now reliably informed by the Hospital Association, no matter how high you rank as a designer, planner and practitioner in other fields, you are automatically barred even from consideration. Thus, some of the best designing, planning and executive brains of the profession are no longer welcome in this particular branch of the hospital field unless perchance they stoop to ride in on another's plans in a dubious association for temporary gain.

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After all, an architect to be successful must possess so many other professional and technical qualifications that the fact that he has done a job in a particular category before, while of value, is probably the least of his required qualifications. To truly rate an architect, one should ask: (1) How good is he on esthetic design? (2) How good is he on practical knowledge of construction and finish, exterior and interior? (3) How good is he on planning space requirements with relation to content and inter-communication? (4) How good is he in the preparation of complete, accurate and easily understood drawings and specifications? (5) What do contractors have to say with respect to the ease of conducting building work on plans from his office? (6) How good and careful is he on office procedure that produces the plans in orderly progression from program to preliminary studies, and so on to working drawings and specifications, keeping each within the approved scope of the other? (7) How good is he in his administrative advice regarding qualifications of bidders for the construction work, awarding contracts, supervising and administering the performance of the contract? (8) How good is he on his time promises and his ability to get his work done on schedule? (9) Is he well up on building laws and the necessity for their study and assimilation? (10) Is he flexible, open-minded, and agreeable to work

with? (11) Has he executive ability? Lapses in any of these may cause a failure of performance, and these qualifications are what should be investigated, giving due weight to each before naming a practitioner for any type of work.

It is commonly known that an architect's efforts in a new field, where he knows he is on his mettle, are frequently his best, and in any case equal the best in the field. Thousands of examples can be quoted, and practitioners are doing it every day. Where, pray, did the so-called hospital architect get his first start? Of course on a hospital project; and why, therefore, cannot all reputable architects get the same start and with the Institute's help and blessing instead of the Institute's interference?

How many failures have there actually been in the field, and what other causes might have been the controlling factors other than the fact that the architect had not done a hospital? Are not hospital boards and committees more often to blame, and is not the architect of outstanding executive ability more necessary than just a hospital designer, to keep the program sound and the project off the rocks? Are not these cases more numerous by verbal repetition of a single case in common gossip rather than any tangible accumulation of such failures numerically? The general practitioner has at his disposal all the latest achievements and examples in the hospital field, as well

as the various consulting engineers and other specialists in particular phases of the project, whom even the hospital architect commonly calls into conference in preparing the plans. He can, therefore, quickly master the subject and a very safe wager could be made that the practitioner who ranks high in the qualifications above enumerated will far out-distance in performance a good many of the hospital specialists and so-called experts who are likely to be automatically named and listed, who are not equal in the other more important qualifications.

The Institute should reverse its stand and not open the door to any such divisive tactics that will destroy its usefulness to the rank and file of the profession, without any real complaint either from the hospital field or the public at large traceable to the profession's door. Furthermore, the Institute members on the Hospital Qualifications Committee should be notified to alter the present method of preferred selection on pain of violation of the Code of Ethics, Canon 8, which reads: "An architect will not falsely injure, directly or in-

directly, the prospects . . . of another architect."

What is the alternative? The Hospital Qualifications Committee should recognize in the traditional way the ability of any skilled practitioner to reduce an architectural problem to a common denominator of good design, good planning and good service, and rate him from the entire list of qualifications above enumerated and thereby strike a sound average, only giving due and partial weight to how many hospitals, if any, he has designed as against all the other elements that go to insure a successful service. This is only common sense, and to make a fetish of hospital design is only opening the door to a host of other so-called specialties, to the everlasting damage to the profession as a damper on the prospects of every practitioner at all interested in new fields of practice.

They should call to the panel every architect "interested" in hospital work, which means he has either done hospital work or has studied it in advance, and in either event he deserves a proper admission to the panel on his established rating as a practitioner and "an architect."

SPECIALIZATION—A SELF-SEALING CAPSULE

BY GREVILLE RICKARD, New York

IT HAS occurred to me possibly the following thoughts, some of them borrowed, may carry a slant toward the question of spe-

cialization that has not been particularly touched upon, in the recent discussion in the JOURNAL.

Many an architect, aware of the

tendency of John Q. Public to label, catalogue and pigeonhole him, there to be kept forevermore, has been asked at one time or another the inevitable question: "What sort of work do you specialize in?" After giving a direct reply, one may well add some such comment as the following: "As a matter of fact, an architect seldom chooses to specialize. It is rather circumstance that specializes him. Few specialists have so chosen the restricted paths they follow. They are obliged to cope with a human twist of thinking which from time immemorable has placed definite limitations on the range of diversity of which man is capable."

One of the earliest statements on record in which specialization is promoted was made when Greeks once said of a certain king: "He plays the flute far too well to be a king." That is human thinking in a nutshell. It says: "He does *this* well, therefore, naturally, he does not do *that* well." It is thinking from Missouri with a vengeance.

A story is told of an architect who, informed that a new bank building was going to be erected, went to visit the bank's president, hopeful of being considered as its architect. The president fixed upon him his cold, blues eyes and said: "But, Mr. Architect, have you ever done a bank building before?" "No, I have not," replied the architect, "but may I ask you, sir, whether you were ever a bank president before?" Yes, indeed, how many presidents, kings, generals, admir-

als, managers, senators, mayors, champions, and young mothers were any of those things before?

Accepting as fact the proposition that human nature seeks to specialize you, the question is: Shall we resist, shall we yield, or shall we promote the trend?"

A fascinating, thought-provoking book bearing heavily in parts on this question, and well worth reading in formulating an opinion, is that called "The Revolt of the Masses," by the Spanish philosopher 'Ortega Y Gasset. He has much to say about specialization and its effect on the soul.

The author makes much of the expression "mass-minded thinking." The term is not mine. That kind of thinking is pictured as being the opposite of scientific, or creative thinking. The mass-mind, according to the author, does not think creatively. It does not innovate. It takes over what has been thought out by the more rare, creative mind and makes it its own, as though it had shared in creating it (which brings to mind as an example the popular band leader jazzing the classics). Mass-mind thinking, he says, is not confined to the man in overalls; it may take hold of the scientist, so-called, or the doctor who, so long as he is making a comfortable living in some particular specialty, has become content to remain sealed in his specialty-capsule, and no longer need bother his head about the rest of the science with which he is identified. But, thinks the author, he then ceases to

be the true scientist, who is never satisfied unless inquiring into the whole of the science which he represents. For the true scientist, who has the creative, inquiring mind, is never content to pack himself away in this capsule, there to be comfortably and successfully content. If so, he has ceased to be the true scientist, and has become, instead, mass-minded and non-creative. The author is fully aware of the specializing trend of the day, and though he does not express disapproval of one's becoming a specialist, he thinks that the total acceptance of it and what it tends to do to you should be resisted like a deadening plague. (My phraseology, therefore a liberal interpretation).

Now the architect, it seems to me, is of a piece with the doctor

so described. Is he going to be the true architect, or is he going to allow whatever creative, inquiring, acquisitive potentialities that may lie within him, to become atrophied through lack of use? Is he going to become blind to any ray of vision that does not lie within the confines of his own specialty?

Future problems, such as collectively will face the architect, will be tremendous. They will constitute a challenge. The challenge, to be met, will require the largest possible scope of that of which the well-rounded-out architect is capable. Will he be able to meet it if he has taken the comfortable road of least resistance—which is contentedly to slide and glide into, and hide in the self-sealing capsule of specialization?

THE METRIC SYSTEM FOR US

BY MAJOR F. R. LEIMKUEHLER, St. Louis

WHEN I READ an article in the October number regarding the metric system, I was moved to write some comments. Then I read remarks by Mr. Charles Butler in the December number which voiced my sentiments in a mild way. It voiced approval of the metric system, but did not propose any positive step forward.

In the October JOURNAL, 1944, Mr. John J. Klaber makes the trite observation that our system is "so

deeply rooted in our habits that conversion would be long and costly." That's the same argument that has been used for years. Is this adequate excuse for postponing the uprooting of a cumbersome system? Why carry on with an archaic, complicated and illogical system simply because grandfahter did?

After struggling for more than three years with British pounds, shillings, pence, stones, hundred-weight and Imperial gallons, which

are 20% larger than U. S. gallons, I appreciate the numerous advantages of our decimal monetary system. In our system one could figure in one's head 3% of \$16.35. Try to figure 3% of £16/3s/5d, where 12 pence equal one shilling and 20 shillings equal one pound. I doubt that England will change this cumbersome monetary system very soon, because the people cherish tradition. This is the same reason given for not changing our measuring system—deeply rooted habits. Is this a progressive attitude? I'm certainly glad we have a decimal monetary system. I'm not bothered if England wants to cling to hers. Canada, a progressive British Dominion, does not use the English monetary system.

The only argument in favor of a base of 12 instead of 10 is that 12 is divisible by 2, 3, 4, 6. Ten is divisible by 2 and 5. Is that adequate reason to discard the many other advantages of the decimal system? Engineers have divided the inch and foot into 10 parts, but this is a pretty poor compromise. This does not affect the illogical measurements of rods, acres, miles, chains, fathoms. British drawings simulate metric scales in that they are drawn sometimes at scales of

1/250, 1/500, 1/2500. This is as poor a compromise as the engineers' 1/10 inch and 1/10 foot.

Having had some experience with the metric system on the Continent, I appreciate the advantages over our illogical system, which has nothing to recommend it other than that it is "deeply rooted." We boast that we are a progressive nation, but cling to an unnecessarily complicated system of measurements. The adoption of the metric system would be an international advantage as well as national. It would mean scrapping a lot of scales and measures. So what? This would create a legitimate market and employment for quite a few people. The change-over need not be made overnight. That might be impractical, as it would be chaotic in some lines of endeavor. When adopted as a national standard, it would become effective, say, one year after adoption. In the meantime, people would become adjusted to the changes.

I'm in favor of streamlining our system of measurements, and am ready to join any society for the promotion of this objective. If there is no such active society existing, why wouldn't it be fitting

and proper for The A.I.A., very much alive to the needs of today,

to initiate such a drive? I think the engineers would fall in with us.

The Editor's Asides

IT HAS long been a pet theory of mine that the architects, unlike other professional men, feel perfectly free to criticize the other fellow's work. One never hears a physician express a derogatory opinion on the work of another physician—unless the latter be an acknowledged quack. Lawyers rarely are heard to criticize the handling of a case by another lawyer. And yet an architect, speaking to a fellow architect or to a layman, more often than not will say what he thinks is bad about some other architect's design.

For a long time I harbored the uneasy feeling that such architects—and their name is legion—were not playing squarely with professional ethics. I blushed to think that a doctor would smile at the architect's verbal brickbat throwing and think to himself, "What a low scale of professional ethics these fellows have!"

It was only recently that I realized that the architect's brickbat was thrown, not at his confrere's professional ability but rather at his taste. It was the *appearance*

of a building rather than its *functioning* that almost always drew his fire. Probably an architect acts upon as high an ethical plane as any of the other professions in assuming that a fellow practitioner was guided by the existing conditions, limitations and practical requirements of the problem. His application of technical knowledge and designing skill to his problem is tacitly recognized and seldom deprecated. But what the building looks like when he got through with it is something else again.

This readiness to challenge anything that has to do with esthetics is certainly not met in the architect alone. Mr. Childe Reese, writing in *Magazine of Art* for April, 1945, under the title "Experts Disagree," gives us a marvelous collection of specific instances in which the painters and art critics throw at one another every likely missile within reach:

Ingres, on Delacroix's admission to the Academy: "Now the wolf is in the sheepfold."

Delacroix on seeing Ingres' re-

trospective exhibition: "The complete expression of an incomplete intelligence."

Whistler, on seeing Cézanne's portrait of Mlle. Cézanne: "If a six-year-old child had drawn that on his slate, his mother, if she were a good mother would have whipped him."

Burne-Jones, speaking of a Whistler nocturne: "It would be impossible to call it a serious work of art."

Whistler: "Really, somebody ought to burn Jones' pictures."

Gèrôme, of a Monet painting: "A blank canvas, bought from the dealer and put in a frame—nothing more! Absolutely nothing!"

Cézanne: "Monet is a magnificent eye, but only an eye."

Cézanne, of Gauguin: "He is not a painter; he has only turned out fantastic figures."

Manet to Monet: "You're a

good friend of Renoir; you ought to advise him to give up painting. You can see for yourself he hasn't the ghost of a show."

El Greco, of Michelangelo: "A good sort of man, but did not know how to paint."

Blake, of Reynolds: "Hired by Satan to depress art."

Manet, of a Meissonier battle-piece: "Everything in it is of steel except the armour."

Rossetti: "The new French school is simple putrescence and decomposition. There is a man named Manet whose pictures are for the most part mere scrawls and who seems to be one of the lights of the school. Courbet, the head of it, is not much better."

Delacroix, of Ingres: "A Chinaman lost in Athens."

Oscar Wilde: "Artists, like Greek gods, are only revealed to one another."



Who's Who in This Issue

WILLIAM ROGER GREELY, F.A. I.A. of Boston. Born in Lexington, Mass., 1881. Massachusetts Institute of Technology: S.B., 1902; S.M., 1903. Boston University: hon. A.E.D., 1945. Traveled in England,

Belgium and France, 1903. Ten years in office of R. Clipston Sturgis. Partner since about 1916 with W. H. Kilham and J. C. Hopkins. At present with W. H. Kilham and Walter Scott Brodie under firm name of

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Kilham, Hopkins & Greeley. Work has been largely public buildings—town and city halls, libraries, college and private school buildings, public schools, gymnasiums and memorial buildings.

Along with architecture have been deeply interested in regional and town planning. Architect of the first Government housing in America, a development by the Commonwealth of Massachusetts about thirty years ago. Author of the Comprehensive Plan for Gardner, Mass., 1918, and (with the firm) of the United States Shipping Board Community "Atlantic Heights".

In efforts to plant in the minds of young people an understanding of architecture and town planning, helped to incorporate, and have acted for a dozen years as the president of the New England Town Planning Association. This organization has succeeded in introducing town planning into the civics work of many public high schools.

Wrote a textbook for high schools and colleges, "The Essence of Architecture", and another for college use, "An Architect Muses."

Have had a very fortunate experience in competition, losing all but a few. A glance at the old drawings submitted indicates only too plainly that it is just as well that the designs never became buildings, a point of view that is only shaken by the sight of the buildings that actually were erected from the *winning* designs.

In regional planning have struggled long and patiently with others

in this community of Boston to create a plan and a unified program and control for the metropolitan area.

WALTER ADOLF GROPIUS; born in Berlin, May 18, 1883. Education: Humanistisches Gymnasium, Berlin, 1903; Technisches Hochschule, Munich, 1903-04; in architectural office of Profs. Solf and Wichards, Berlin, 1904; Technische Hochschule, Berlin, 1905-07. Honorary degree, Dr. Engring., Technische Hochschule, Hanover, 1929; M.A., Harvard, 1942. Assistant to Prof. Peter Behrens, Berlin, 1908-10. Practice in own office, Berlin, 1910-14. United two architectural schools under name of Bauhaus, Weimar, 1918 and served as director. Moved Bauhaus to Dessau, 1925. Private practice, Berlin, 1928-34. Partner with Maxwell Fry, London, 1935-37. Came to U.S.A. in 1937. Professor of architecture and chairman, School of Architecture, Harvard, since 1938. Vice-president International Congress of Modern Architecture; member A.I.A.; honorary member, R.I. B.A. Author: "The New Architecture and the Bauhaus" (translated from German, 1935), and other books published in Germany. Editor: *Bauhaus*, 1919-28; with others, 1938.

EDWIN BATEMAN MORRIS, of Washington, D. C., was a member of the class of 1904 in architecture at the University of Pennsylvania, the first group to be graduated with

training by Paul Cret. Morris helped with drawings for the Jamestown exposition and related buildings. A large public building program took him in 1908 into the Supervising Architect's Office where he remained until 1942.

While an undergraduate at Pennsylvania, a visit by John M. Carrère seemed to call for an effort at entertainment, and Morris wrote a play. After that there were other plays. There was also a serial by him in the *Ladies Home Journal*. Then some novels, one transposed into a movie and then into a talkie. He used his pencil alternately to draw and to write.

He has always considered the approach by Modern, or Contemporary, as being too abrupt, without enough transition; although being enthusiastic over its freshness. Most of the buildings he designed in the Supervising Architect's Office, under official control, tended nevertheless to warm exterior wall materials and bright color ornament. He drew considerable criticism, some of it justified, for the unconventionality of his ornament. He thinks that not all of these buildings were successful, but they had some newness. He branched into supervisory activity before he found whether he would actually emerge from all the ties to tradition.

He is now engaged in several activities, notably as architectural advisor to the tile industry. He is still a writer; and, after a period of

discussion, asked to be allowed to write his impressions of the existing architectural scene. Tom Locrift says that, in doing that he is like the boy at the circus who sticks his head through a hole to be thrown at: and Morris is inclined to agree.

JOHN WELLBORN ROOT, F.A.I.A.; Cornell 1909; Ecole des Beaux-Arts, 1914. Was made a member of the firm of Holabird & Roche in 1919. After the deaths of William Holabird and Martin Roche, the firm name was changed to Holabird & Root.

Holabird & Root designed the Palmer House, the Stevens Hotel, the Board of Trade, the Palmolive Building, 333 North Michigan Avenue, Chicago Daily News Building, all of Chicago; Ramsey County Court House and St. Paul City Hall, St. Paul; Forest Products Laboratory, Madison, Wis.; A. O. Smith Building, Milwaukee, Wis.; Rand Tower, Minneapolis; North Dakota State Capitol, Bismarck; Hotel Statler and Federal Loan Agency Building, Washington, D. C.; Northwestern Technological Institute, Evanston, Ill.; Army Air Base, Jamaica, B.W.I.; Scioto Ordnance Plant, Marion, Ohio, for which the firm received the Army-Navy "E" award. The firm won the competitions for Soldier Field, Chicago; the Chrysler Building at A Century of Progress, Chicago; and the Art Institute, Chicago. The firm was awarded the Gold Medal of the Architectural League of New York in 1930.



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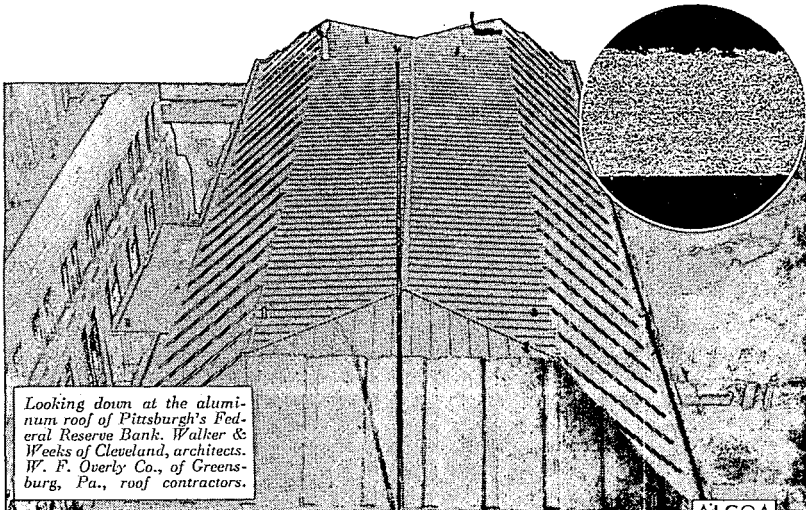
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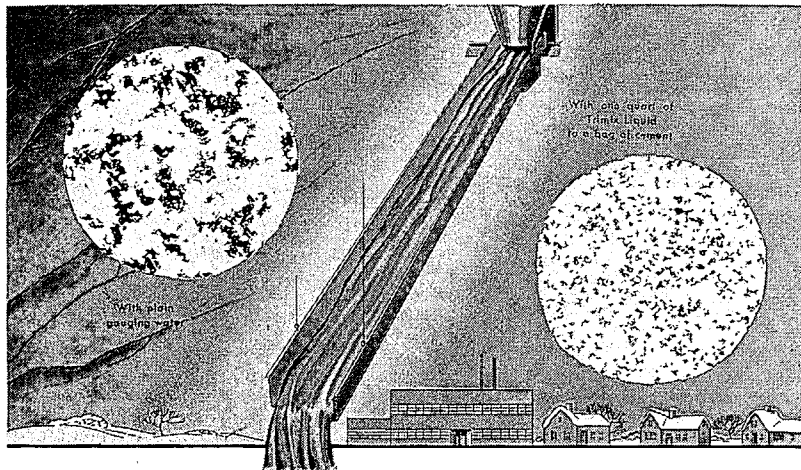


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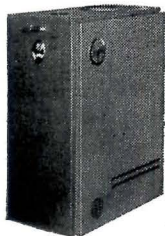
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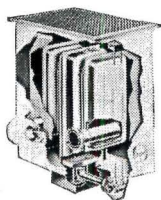
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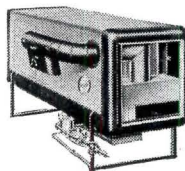
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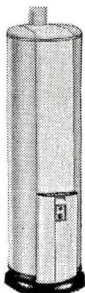
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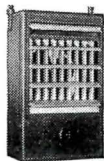
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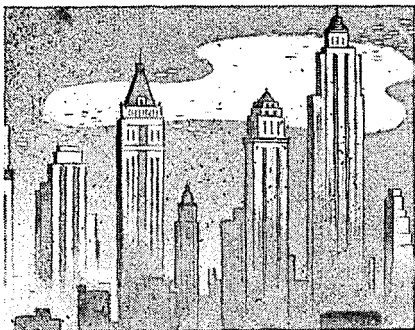


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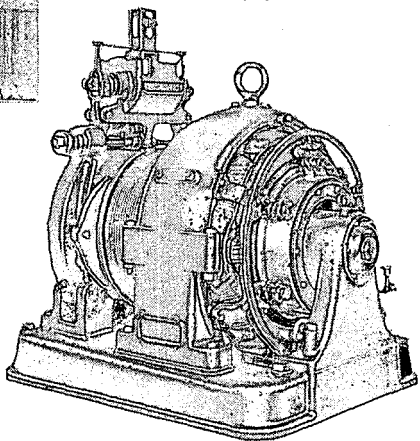
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