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LEONE BATTISTA ALBERTI

March, 1951

The Architectess—I

Architectural Practice in Spain

The Education Necessary to Practice—II

The Stewardson Competition, 1915 and 1950

Who Designed the Washington Monument?

The Jefferson Memorial Competition

An English Visitor Looks Us Over

35c

PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

WITH THE AIM OF AMPLIFYING
AS THROUGH A MICROPHONE
THE VOICE OF THE PROFESSION

MARCH, 1951

VOL. XV, No. 3



CONTENTS

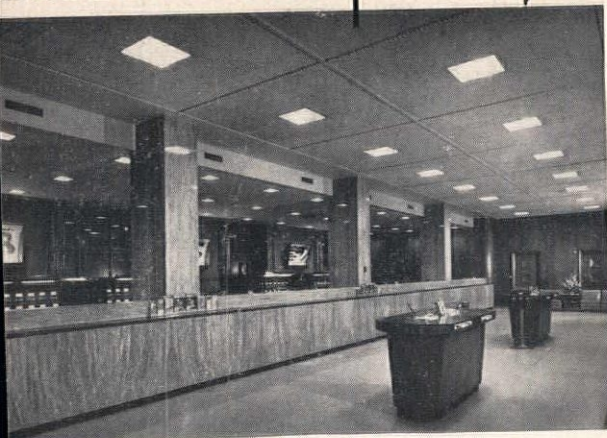
The Architectress—I <i>By Joseph Hudnut</i>	111	An English Visitor Looks Us Over <i>By Peter Newnham</i>	142
A Lesson from the Jefferson Memorial Competition <i>By George Howe</i>	116	The Convention and Its Product Exhibit	144
The Education Necessary to the Professional Practice of Architecture—II <i>By Ralph Walker, F.A.I.A.</i>	119	They Say: <i>Henri Focillon, Lewis Mumford, The Architectural Review, John Ihlder, Frank Lloyd Wright, Leopold Arnaud, F.A.I.A.</i>	144
Scholarships and Fellowships	125	Architects Read and Write: Back the State Examining Boards	147
The Stewardson Competition, 1915 and 1950	126	<i>By C. Godfrey Poggi</i>	
Architectural Practice in Spain <i>By F. R. Yerbury, HON. R.L.B.A.</i>	130	The Architect's Oath	148
Honors	133	<i>By Edmund H. Poggi</i>	
Help in X-Ray Department Design	134	The Client Knows What He Wants	149
News from the Educational Field	134	<i>By James B. Robinson</i>	
Calendar	135	Books & Bulletins	150
Who Designed the Washington Monument? <i>By Frederick Gutheim</i>	136	The Editor's Asides	152

ILLUSTRATIONS

Cover portrait: Leone Battista Alberti, architect and author, 1404-1472	
The Stewardson Competitions:	
Winning Design, 1915	127
Winning Design, 1950	128
Washington Monument, Washington, D. C.	137
Window-cleaning Device, Fairfield Building, Shreveport, La. <i>Samuel G. Wiener, F.A.I.A., architect</i>	138

The *Journal of The American Institute of Architects*, official organ of The Institute, is published monthly at The Octagon, 1741 New York Avenue, N. W., Washington 6, D. C. Editor: Henry H. Saylor. Subscription in the United States, its possessions and Canada, \$3 a year in advance; elsewhere, \$4 a year. Single copies 35c. Copyright, 1951, by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C.

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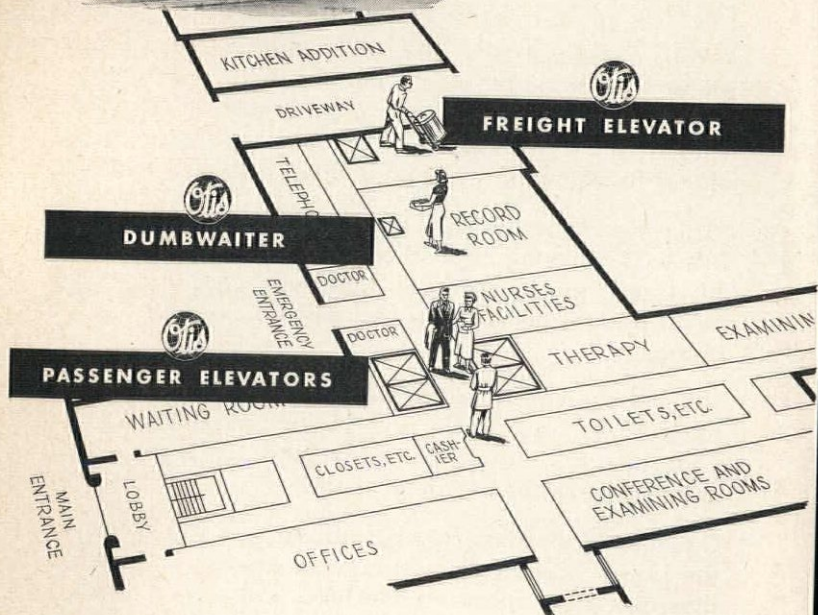
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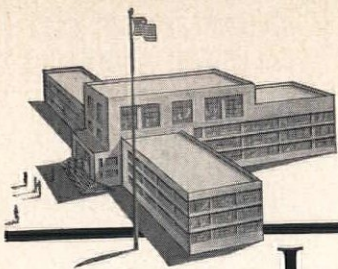
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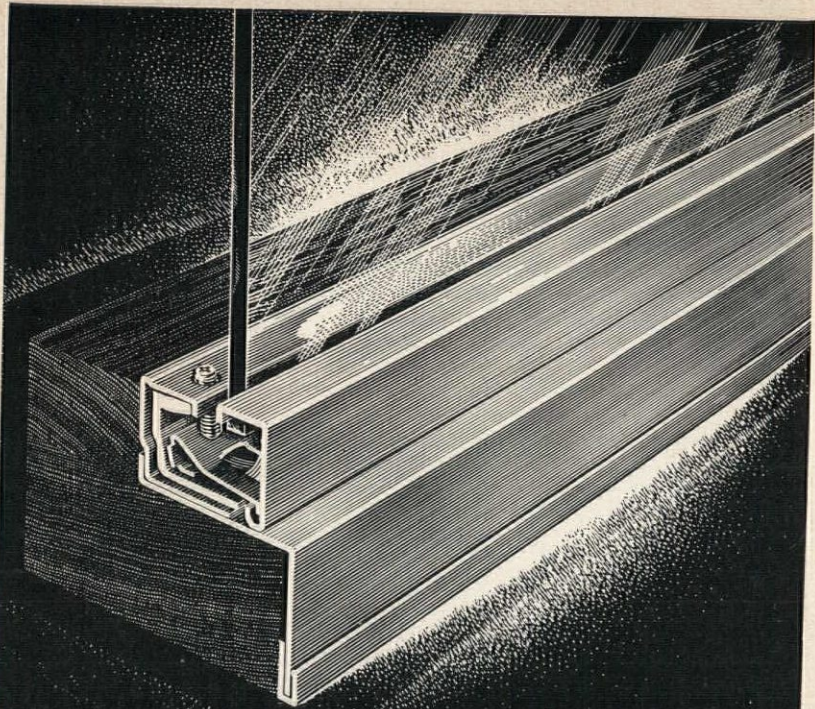
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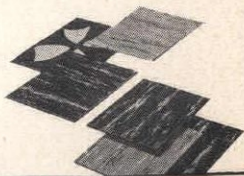
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The Architectress

IN TWO PARTS—PART I

By *Joseph Hudnut*

I AM PROMPTED by a chivalrous impulse to set down briefly an account of those patterns of idea and conduct which, in the midst of our present rage for social equality and justice, have prevented woman from possessing that wide segment of the architectural profession to which her refined invention and sensibilities clearly entitle her; and in order that the inequity of these patterns may be the more patent I intend to accompany my account with some notes on those characteristic of woman which especially qualify her for success in architecture. Since all of my experience with woman—well, nearly all—has been gained in my classroom, my observations may appear to be chiefly pertinent to women enrolled in our schools of architecture; but I am confident that my readers, most of whom will be architects, will recognize a much wider relevancy. Indeed, I venture the opinion that in this memorandum I have included all that an

architect needs to know about that uncertain, coy and useful branch of the human race.

The patterns of prejudice which have gradually dissolved before the woman-physician, the woman-politician and the woman-bus-driver have held firm against the woman-architect. A curious trait of our minds—feminine as well as masculine—makes us willing to entrust to woman the care of our bodies and the security of the commonwealth but not the safety and commodity of the shelters in which we live together. Perhaps that is because our imaginations were better prepared, in advance of their advent, for the woman as doctor, legislator and policeman: by woman's very ancient competence as baby-sitter, for example, extended into the art of nursing and thence into the art of healing, or by our very rhetorical consciousness, developed from the Declaration of Independence, of woman as a (political) human being. It ap-

pears that there are no such foundations upon which to build the concept of the woman-builder-of-skyscrapers.

It would be somewhat unprofitable to try to rationalize the rise and decline of prejudice, but it should be noted that an *idée fixe* is not always unfavorable to the object it defines. We are, for example, definitely persuaded of the superior taste of woman in that somewhat equivocal activity called "interior decorating." We have forgotten how brief a time has elapsed since all houses of any consequence were furnished, as a matter of course, by men. Men not only designed the furniture, textiles and ornaments but assembled and arranged these against the backgrounds of architecture, confident not only of their authority but of their taste. Horace Walpole set a new fashion in the interiors of Strawberry Hill; Browning ransacked Florence for the inlaid chests that set aglow the salons of the Casa Guidi; and the fifty-two volumes of his correspondence are scarcely large enough to record the solitudes of Jefferson for the drawing-rooms of Monticello. Imagine the millionaire today who would dare so much as to lift his

eyebrows at the salmon-tinted walls of his wife's Casa Española! I am myself a professor of design, not without some vanity of scholarship in the traditions of architecture, but never have I been so pooh-poohed, pished and fiddle-de-dee'd as when, my wife being out of town, I rearranged the furniture in our/her living-room.

"At Austerlitz," said Napoleon, "I may command, but at the Tuilleries I am only a plucked fowl."

How does it happen that our confidence in woman's tact in selection and intuitive sureness in interrelations—the phrase is that of Messrs. Marshall Field and Company—ends with that invisible plane which separates interior design from the fabric of the house itself? A symbol perhaps of that feminine "desire to be protected" and of man's "necessity for something to protect" which, as Freud teaches us, is the psychological basis of marriage? Woman, unawed by the rococo fancies of Louis Quinze or the plaster refinements of Adams or the colors of Williamsburg is terrified by an I-beam, by framing plans, and by the thought of counterflashing around a chimney?

No prejudice could be more

flagrant. Women are as brave and as competent as men to seize upon and shape the idea and form of buildings: to organize in the mind the spaces to be enclosed together with the enclosing structure of wood or brick and the relations of these to the site and ornament and to translate these into drawings and documents and from drawings and document into a spiritual and material reality. That notion of a gossamer mind in woman, able to understand intuitively all about curtains, closets and trimmings but not tough enough to follow the rough ways of the engineer could not be entertained for an hour in any school of architecture to which women are admitted. Mathematics? Elliptic integrals and hyperbolic functions are the *petit fours* in the diet of our freshman girls. Structure? With a slide rule and a month's vacation our senior-class girls will raise the Empire State Building on the bridge over the Golden Gate.

Yes, they are good at these things and very useful after graduation in architects' offices where these things are done—all the more so since they do not ask as high a wage as men; but something more is required of an architect. Can they organize and direct? Designs

for buildings have to be developed from sketches and calculations into detailed shop drawings by teamwork. They are the coordinated work of many minds. Costs must be computed and checked at a hundred different stages. Then someone must go into the field, direct the setting-out of the foundations, interpret the plans and specifications, oversee the delivery and assembly of materials. And through all of these processes the architect has constantly to practise that patient and subtle art which is concerned with human beings and their relationships. These, too, are elements of design, complex and unpredictable, and must be understood, controlled, combined and held in proper proportion to each other and to the whole.

It must be admitted that a know-how so intricate and comprehensive could only be created by experience—and what woman has ever been admitted to such experience? We ought not, I think, to judge a general who has never been given a command. Nevertheless, are there not plenty of instances in which the organizing faculty of woman has been sufficiently demonstrated? A woman who can successfully manage Vas-sar College or the Lord & Taylor

Department Store ought to have little trouble with the management of so gentle an apparatus as McKim, Mead & White.

Teachers of architecture who have seen woman-architects—shall we say, in embryo?—are less apt than their public to reproach women with a lack of administrative talent. When it comes to throwing a student party or organizing a collaborative problem in city planning or carrying through a conspiracy against the dean, I will put my money every time on the success of woman-leadership.

As an example I shall cite Miss E., who entered Harvard from South Chicago by way of Smith College and who for four years was so persistently and with such zeal for showmanship the entrepreneur and captain of every student enterprise that the other girls in her class reproached her for ungentlemanly conduct. There never have been and never will be *fêtes charettes* so exquisitely organized and managed as those which she inspired; nor could anyone doubt the capacity of woman to manage the universe who saw Miss E. at her drafting-table on the morning of a fête, sending out her committees in all directions—one to sell

tickets and to set aflame the enthusiasm of students, one to festoon with balloons and bunting the medieval splendors of Memorial Hall, others to arrange for music, for costumes, lights and accessories, for the interludes of theatricals, for the sandwiches, cakes and ice cream, for the orange punch and the surreptitious gin with which to spike it—and when, on the night of the party these were brought together in one furious buzzing confusion, to see the calm Miss E., like Marlborough at Blenheim, riding the storm and commanding all into a perfect symmetry! I shall not soon forget the last of these occasions, when the theme of the ball was a gambling den on the rue Serpente. Millions of francs printed in the basement of Robinson Hall having been lost and won at a splendiferous roulette table, Miss E. had sufficient reserves of energy long after midnight to climax the party with a little show of her own. After losing at rouge-et-noir the slender pittance of her aged aunt, Miss E. troubled the rafters of Memorial Hall with a remorse so agonizing and so perfectly in the best style of Judith Anderson that the Yard Police intervened to prevent her suicide and took from her by force a villainous-

looking revolver she had bought that morning in the five-and-ten.

It should not be surprising if this talent for management—sufficiently demonstrated, I think, by Juliet, Rosalind, Catherine the Great and Miss E.—should in time fortify the woman-architect against another of those patterns of idea which confront her. I mean, of course, the pattern of marriage.

It is obvious that the pattern of marriage has undergone many changes in our time and is certainly destined to further transformations. The millions of women who are employed in industry and trade have not renounced their natural and necessary right to husband, home and children and that right is progressively acknowledged as self-evident and inalienable for women engaged in the professions. Our new mechanizations and our new moralities permit the exercise of that right in many and various fields—even in that of education; and we know that long before these inventions woman did not knock twice at the door leading into the arts.

As it happens, architecture is both an art and a business, both a business and a technology. The patterns of architecture are thus more complex than those of other

professions and the patterns of marriage—which Heaven knows are complex enough in themselves—therefore suffer an exceptional distortion when we try to accommodate them to architecture. Less than five per cent of the women who earn professional degrees in architecture actually remain in that profession for more than five years; less than two per cent become independent practitioners; and ninety-five per cent are housewives.

Architecture is a vocation which cannot be practised successfully unless practised continuously. It will not admit of interludes for the education of children or the promotion of husbands. A woman may, of course, work as a draftsman and find time, after and before office hours, for housekeeping and maternity but to practise architecture independently is quite a different matter. Although husbands abound who will divide fifty-fifty the cooking, dish washing, dusting and marketing, no husband has yet been found who will bear his just share of the babies. Nor will any court of law permit an architect to postpone a building operation on grounds of pregnancy. An architectural practice is built up by slow progressions, each step resting upon another. These are not casual, in-

cidental or detached; and they demand at every moment intense and continuous cultivation. Architects do not have office hours.

My students have formulated, and sometimes put into practice, several amendments, or diversifications, of the accepted pattern of marriage which promise some relief to the woman-architect. For example, the program announced by Miss S., who came from Philadelphia by way of Bennington College.

When Miss S. applied for admission to Harvard I asked her, as I ask every new student, if she expected to make a living in architecture. Almost all students say *yes* but their explanations of ways and means are universally vague. Not so, Miss S.

"I shall not have to make a living," said Miss S., "for I shall

take care to have a husband rich enough to support me."

This unblushing imitation-in-reverse of one of the most venerable traditions of architecture impressed me. Everyone knows the convenience afforded an architect by a wealthy wife; and if a wealthy wife, why not a wealthy husband? I am sure that the profession of architecture would rise to new heavens of excellence if its practitioners were women relieved of all budgetary tyrannies.

I am sorry to have to add that Miss S. did not demonstrate her admirable theory. She suffered the accidental loss of her heart to a Dartmouth man, a lawyer whose resources, while not large enough to bear the luxury of an architectural practice, are yet sufficient for happiness, three yellow-headed children and a Cape Cod cottage at the edge of Buffalo.

A Lesson from the Jefferson Memorial Competition

By George Howe

WHO SERVED AS PROFESSIONAL ADVISER

SINCE THE SUBJECT OF COLLABORATION in the arts has recently come to the fore again, the Jefferson National Expansion Memorial Competition of 1947-48, to

secure a design for the Mississippi River front at St. Louis through collaboration between architects, landscape architects, painters and sculptors, may be worth recalling.

MARCH, 1951

The relevance of so special an incident can be brought out only against the more general background of conditions in art and politics today.

The arts are in material and moral difficulties, or we should not need to talk so much about them. There have been periods in the past when the collective consciousness could be apprehended clearly enough to provide direction for the arts working together to materialize it in esthetic form. Individual patronage difficulties did not alter the essential fact that the artists' task seemed obvious and necessary, even in the complex intellectual and political atmosphere of Athens and papal Rome.

Today the multiplicity of more or less mutually exclusive schools and styles has confounded patron and public. Floods of statements on paper are issued by artists trying to "sell" their particular brand of goods. In the midst of professional babel, patron and public turn to commercial kitsch with a sigh of relief. A taste for the present international cuisine of art in its higher forms is spreading slowly among the oldsters who still control the money, but with the next generation it may be different.

To have hoped to impose an in-

tegrated "modern" form on so large and complex a project as the JNE Memorial, by the unpredictable process of an architectural competition, may have seemed Utopian, but "it is not necessary to hope in order to undertake, nor to succeed in order to persevere." As I saw the situation at the time, the enthusiasm and generosity of the public-spirited citizens of St. Louis made the undertaking a calculated risk worth taking, although division of responsibility among the interested parties might result in the project's never taking material shape. At the outbreak of the Korean war, negotiations, which had been proceeding satisfactorily on all fronts up to that time, came to an end. But in 1947-48 that was not to be foreseen.

The political complexity surrounding the competition was clearly indicated in the program. The project had been started as a joint local-Federal undertaking under depression legislation. The competition was financed, not by the National Park Service, which owned the land, but by the Memorial Association through private subscription. The approaches were involved with an adjacent proposed express highway under State and Federal jurisdiction. The levee

along the river was owned by the city, which had also put up 25% of the money to acquire the land and clear the site. The municipality was further prepared to issue bonds on a joint basis with the Federal Government to cover the cost of development, although Congress had not (and has not as yet) made an appropriation for the purpose.

The clearing of the ground was completed in 1941, but by that time depression pressure had been absorbed in war and the project languished. Interest was revived through the efforts of local representatives of the NPS, downtown businessmen whose properties adjoined the site, and a small group of public-spirited citizens. The National Park Service and the businessmen were at odds at several points, the former being interested in preserving the historic aspects, the latter in furthering commercial interests. The civic-minded citizens aimed for solution through a concrete architectural plan which would serve as a catalyst. Thus the idea of the competition came into being, endowed with sufficient prize money to attract outstanding talent and to bring attendant publicity and interest at the national level. I

was called in from Philadelphia as professional adviser to divest the event of local implications and possibly as a sort of missing link between past and present.

After some deliberation the momentous decision was reached to attempt the difficult but desirable collaboration in design from its inception. The burden imposed on the artistic professions, in asking them to participate en masse in what was necessarily a gamble, was considerable, despite the lure of generous prizes. The architect as the accredited competitor had necessarily to be left the choice of his collaborators. In view of the impossibility of matching each architect or firm with an appropriate landscape architect, sculptor, and painter, the association had to be voluntary.

The results embodied in the designs submitted by the group competitors were provocative, but the process of passing judgment on them proved to be difficult and the results highly unsatisfactory. As is often the case, excellent painting and sculpture were rejected because they formed part of an architectural whole unacceptable to the jury.

Admittedly it is impossible to devise a foolproof, all-weather sys-

tem to select collaborative artists of all categories by competition. Yet I am convinced that the simultaneous selection of architects, landscape architects, sculptors and painters at the earliest design stage is essential. For this reason, I venture to suggest a method, in the hope that others will continue the discussion.

As a basic requirement, I postulate that the works of the various artists must be submitted to a single jury and that the jury should represent each category in equal proportion. In the case of a tie, the professional adviser would cast the deciding vote. Competing architects and landscape architects would submit collaboratively, since

it is scarcely possible to divorce their functions; the painters and sculptors would prepare and submit their designs separately and wholly independently, but on the basis of a single program. The names of all winners would be announced simultaneously as the team recommended to carry out the design in final form. In this way, the works of painters and sculptors could be evaluated on the basis of their inherent merits, apart from any extraneous considerations involved in an architectural problem. And the make-up of the jury would contribute importantly to that understanding of each other's problems so signally lacking in a dichotomic age.

The Education Necessary to the Professional Practice of Architecture

IN TWO PARTS—PART II

By *Ralph Walker*, F.A.I.A.

NOW IT HAS BEEN SAID many times that we must not eliminate the possibility of developing *that rare talented designer*, he whose only interest is in the higher regions of design and who never should be interested in the basic fundamentals of carrying on an actual practice.

This seems largely to have been an American idea, for strangely enough the entrance examinations of the European schools make no such assumptions. The architect in these schools is thought to be a well-rounded individual who not only knows the surface of things but also how to put them together.

JOURNAL OF THE A. I. A.

This American type of designer generally, in my experience, lacking in any philosophy, ends by being a clever assembler of someone else's thoughts. Surely we must appreciate the need of developing a deeper analysis than that of mere surface, or mere structure, both of which unfortunately are the only bases of much late design.

The thought under consideration is, of course, as to whether the education for the practice of architecture should be entered directly from high school or not, and whether even the well-above-average student, and the one which our profession should be seeking, with but this background, is sufficiently mature and well-rounded enough to begin the study of complicated matter.

Shall we take off a moment and enumerate what the architect must—at least according to the architects of Pennsylvania—be able to do for his first client. They define the qualifications of an architect as follows:

1. Structural: ability to generally design simple structures and coordinate designs by structural engineers.

2. Mechanical Equipment: ability to generally design heating, plumbing, electrical work for simple structures and coordinate

the work of specialists in more complicated ones.

3. Materials: a working knowledge of the characteristics, use, esthetics, life and availability of normally used building materials.

4. Site Engineering: ability to adjust buildings to wide site conditions; coordinate design of specialists.

5. Administration: a working knowledge of codes, etc.; legal implications of contracts, liens; office and job cost accounting.

6. Specifications: the ability to state clearly the contract limitations implied in specifications (general and material) and related to working-drawings.

7. Professional relations and ethics.

8. History (perhaps better a knowledge of esthetic and cultural appreciations—R. W.)

And finally two factors making up what we normally call design—

9. Composition, theory and orderly arrangement of a program.

10. The ability to analyze, synthesize, an architectural problem, and then solve and express it in graphic form, including site planning and building design with their esthetic implications.

I add, that always what the client looks for, as a major contribution which the architect makes, is a thorough comprehensive survey, a convincing synthesis and a competent design, whether the problem be a house or a city.

We may start off by saying that surely in these days we will agree that a carefully selected group only should be admitted to the practice of the profession; that the selection be based upon a well-grounded general education to which should be added a truly basic experience as applied to architecture itself.

I have had many students say to me that, while there did not seem to be much time for extra-curricular work, this was perhaps due to the fact that their time was not well coordinated; and I have also had the experience of having draftsmen tell me several years after graduation that they had failed—in registration examinations and in design—because they had been doing nothing but detail drawings in the offices where they were employed, and so they had forgotten how to design. Actually, several teachers have also expressed that this was possible, as if the ability to design—i.e., a mental process once truly learned—could ever be forgotten. Surely it must be part of detailing as well.

The education at the professional level, whether three or four years or five years, to my mind is a question how time within each year is allotted to the necessary subjects for practice and how a well

selected group responds. You will agree that they are related. I am placing the following ideas in a rough order but not against a time schedule; they are goals to be won. Some of them developed as curricula might well be continuous, others of short duration; some might always be interwoven with others. Some will be achieved after graduation but the approach to all must have substantial beginnings in the schools. They underlie the creation and development of disciplined abilities.

1. The ability to think—a training in observation and memory. Probably one of the most interesting things which has happened in our time is the understanding which has grown up concerning the ability to read fast and the ability to remember; the growth in developing disciplined approach in visual education. Together with this type of beginning, there might easily go memory tests of actual observation, requiring written, free-hand drawing, and model exposition—each in time looking toward precision and the sharpening of reactions within the mind.

I believe that architectural imagination is not aimless and formless, but needs to be developed towards richness, and not negation;

toward actual understanding and not toward casual acceptance of mere words. Imagination is developed through *disciplined* experience. This was well expressed by Robert de Sorbon in 1252 when he gave this advice in an opening address to the foundation of the Sorbonne in Paris:

"Devote, young gentlemen, a certain hour each day to the study of a special chosen study.

"Concentrate on what you read, never read superficially, skimmingly.

"Extract from the reading one salient thought and etch it deeply on your mind.

"Also write a digest of it; thoughts not set down and so chained in words fly like chaff before the wind.

"Discuss, too, this thought and your digest with your fellows in all conversations; nothing is thoroughly known until it is tested by argument." ("The City and the Cathedral," by Robert Gordon Anderson—page 98.)

It all adds up to that well-known formula: the genius is the master of taking pains. For there can be no "quick-as-a-flash" inspiration without a wide experience acting as a fertilizing agent.

2. The ability to state clearly a

proposition or a design. The two allied design professional groups, architecture and engineering, need to develop proficiencies in straightforward, clear expositions of ideas. A series of drawings leading up to and forming the basis of a formal contract to build are not made in any haphazard manner, nor are they easy to do, and further, they must be, to preserve the client's interest and to obtain the building, as complete and thorough as possible, showing every unusual detail. Beyond that, specifications, notations, agreements, minutes, letters, also need an extremely clear manner of expression. Further, there should be the ability to maintain a simple cost-and-record system for the benefit and protection of the client. These three things are fundamental and absolutely necessary to the practice of architecture—i.e., *precise drawings, precise language, precise accounts*. There should be no slipshod sliding over their development in any school: these should be constant and sternly held disciplines. The position of the architect working as a trustee for the benefit of his client is inherent in these three factors.

3. The ever sharpened ability to formulate programs of client needs: necessary methods of ques-

tion - and - answer development; what to look for beyond the client's immediate statements; surveys into similar problems; development of scientific analysis; field surveys as to site conditions.

4. The ability to synthesize, using developments from 1, 2, and 3—developing statements in graphic and written solutions: a willingness to meet and incorporate critical response on the part of the client. There is nothing more stupid for an architect to believe in than what is expressed in the words: "Treat the client rough."

5. The ability to construct, developing the meaning of and the coordination of structures with human occupancy: the richness to be achieved within and beyond mere engineering, and the relation of mathematical harmony to structure.

6. The ability to use nature—an understanding of climate and proper orientation. A whole new architecture will develop from the proper teaching of present-day knowledge of climate control—and probably an architecture without the use of the *brise-soleil*.

7. The ability to use materials, within their nature and life characteristics, and their decorative qualities, relative costs, and what is

extremely important, their thoughtful and detailed assemblage. Finally, a true acknowledgement that the machine is not the master, but a slave with many skills; that its limitation in any way creates negation; that the machine is a creature of man's will.

8. The ability to study and use all types of building technique, with the further understanding and appreciation of the geographical distribution of resources and skills, historical and modern. There are still wide places in the world, especially in time of war, when what a single pair of hands can accomplish is, and will be, of the utmost importance.

9. The ability to relate economics to all the inherent possibilities in human effort.

10. The ability to use physics and other technical knowledge: for example, creation of acoustic form, color and light as physiological and psychological forces, and to understand their reactions upon esthetics. Each of the present modern nuisances, still largely unsolved, can develop a beneficial morphology.

11. The ability to grasp the political and social significance of community life: the relation of community services: their physical

and psychological meanings to the individual; the community factors which develop home life rather than cell life.

12. The ability to evaluate all experience, including the philosophy of historical sequence. Toynbee, Spengler, Pareto might act as the bases of approach. Required reading in poetry (say Whitman, Frost); in science (Whitehead).

13. The ability to understand esthetics in relation to ideals: complete cultural and design manifestations in time and philosophy, as well as in mathematics. The ability to create proportions which elevate man even in their humblest manifestations.

14. Design problems always should be based on actual sites—*which can be seen* by the student, and the problem studied always from actual climate and living potentials. It would not hurt if the local building supply companies were asked as to local conditions in relation to materials at hand. And, if possible, the schools should set up a lay group from the community which could act on one or two problems as clients. The professor as the constant client has obvious limitations which may verge on prejudice.

I think you will agree with me

that the ideas outlined are philosophically fundamental; that they are considered from the standpoint of a continuing way of life rather than for the achievement of an individual ego; yet I firmly believe that the attainment of such abilities would lead to a richer individual life as well, because it would be coordinated, where it rightfully belongs—within the forces of society.

I would like to repeat something I said several years ago when I was inveighing against what I call "below-the-wrist thinking": "Curiosity, judgment and tolerance are the progenitors of imagination, because they should lead toward wide experience; and well-rounded experience forms the background to future considered thinking and so directly into imagination."

I do not think the schools need concern themselves with the development of pleasing personalities; the huckster formulae which make for friends are superficial, and professional practice requires, first: a wide experience, sincere competence, a desire for responsibility, the lack of arrogance, and the simple willingness to seek a solution to a client's problems. These will do more to insure a lasting success than a ready smile and a slap on the back. The schools had

much better concern themselves with offering opportunities to their students for self enrichment. Teachers might well seek to make themselves outstanding examples. Finally, I would offer this generality: the schools should frown on mere cleverness and encourage a step-by-step growth in competent knowledge. For the quality most to be sought is that thereafter the student will have a sufficient background so that anything new does not appear altogether strange: a sufficient background enabling the architect to be analytical of a beginning so as to forecast its ending.

The real problem facing the architectural profession is how best to release the potentialities of the civilization developing here in this country. We cannot look to Europe, as it means looking to a

civilization which for the last 75 years has been bent upon destroying itself, and the prophets it has sent to the United States are wholly negative in philosophy—stripping down culture to unattractive minima or in twisting neurosis into nihilism. We must, ourselves, and in our own way, find the architectural answer to our needs, and in the very beginning cease imitating despair and negation to find a positive way toward an architectural form. Imitation of a universal form is fatal and indicates laziness, for if truly creative men are developed by our schools, there will be little unanimity. We, as Americans, must beware of the *Schleiermachers*, i.e., veil makers, in the words of a famous German, who would willingly help us make a great destiny give birth merely to a mouse.

Scholarships and Fellowships

UNIVERSITY OF ILLINOIS announces the continuation of the Kate Neal Kinley Memorial Fellowship, yielding \$1,000 for advanced study of the fine arts in America or abroad. It is open to graduates of U. of Ill. and similar institutions of equal educational standing. Applicants should not

be more than 24 years old on June 1, 1951, and their formal applications are due not later than May 15, 1951. Applications for forms and further details should be addressed to Dean Rexford Newcomb, Room 110, Architecture Building, University of Illinois, Urbana, Ill.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY offers for the first time a Bemis Foundation Fellowship, assisting up to \$2,500 a student engaging in a program of graduate research in housing. Applicants should have the bachelor's degree or anticipate it not later than July 1, 1951. The fellowships are to be awarded for one year with the possibility of renewal. As applications are required to be filed by March 1, this news will be of use only for next year. Further information may be had from Burnham Kelly, Director, Albert Farwell Bemis Foundation, M.I.T., Cambridge 39, Mass.

NEW YORK CHAPTER, A.I.A., announces the 1951 LeBrun Traveling Scholarship. To be

eligible for the competition one must be an architect or draftsman of an age between 23-30, a citizen of the U. S. A., nominated by a member of The A.I.A. The stipend is \$2,800 for a minimum of six months' travel in Europe. Closing date for the submission of drawings in this year's problem of a motel is April 30. Further details from LeBrun Scholarship Committee, New York Chapter, A.I.A., 115 East 40th St., New York, N. Y.

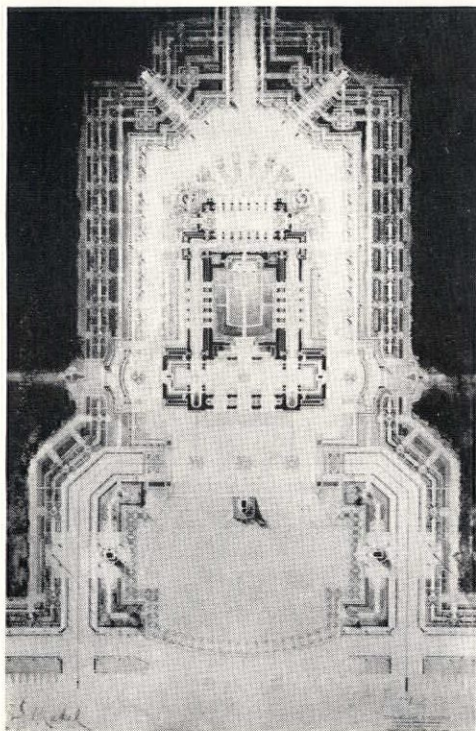
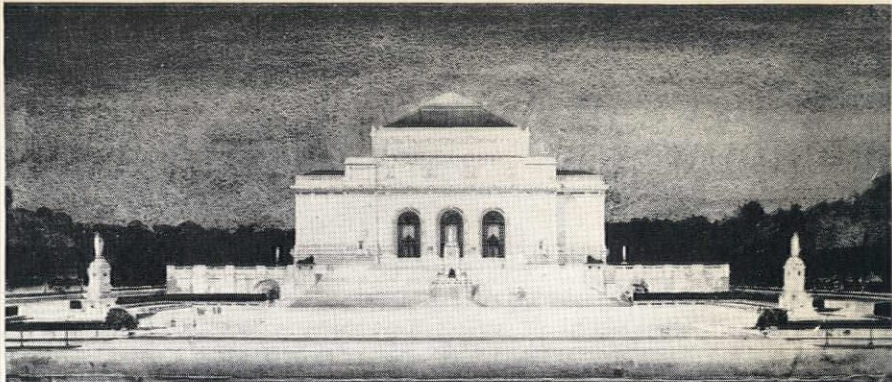
RICE INSTITUTE announces its annual competition for the Traveling Fellowship in Architecture, open to graduates of the school. It provides \$1,500 for foreign travel and study. The competition begins April 16.

The Stewardson Competition, 1915 and 1950

AN INTERESTING EXPERIMENT was undertaken by the University of Pennsylvania School of Fine Arts in writing the program for this year's selection of the John Stewardson Memorial Scholar in Architecture. Each winner of this scholarship is selected through a competition in two stages, held under the direction of a local supervisor in Philadelphia, or a deputy supervisor in other localities.

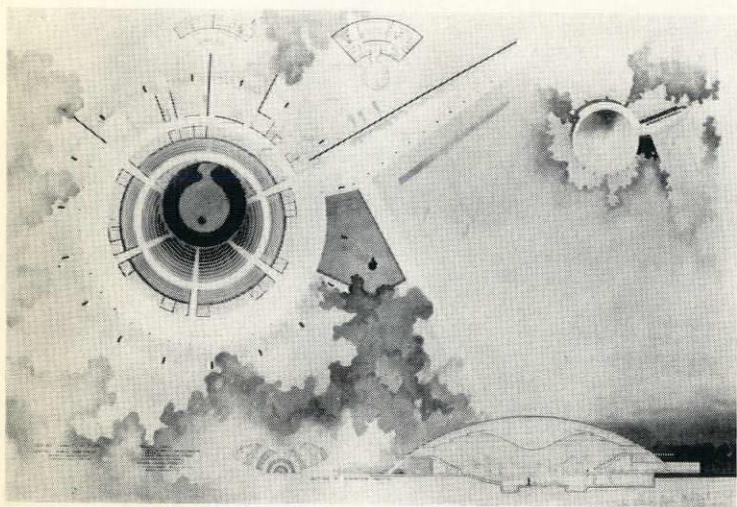
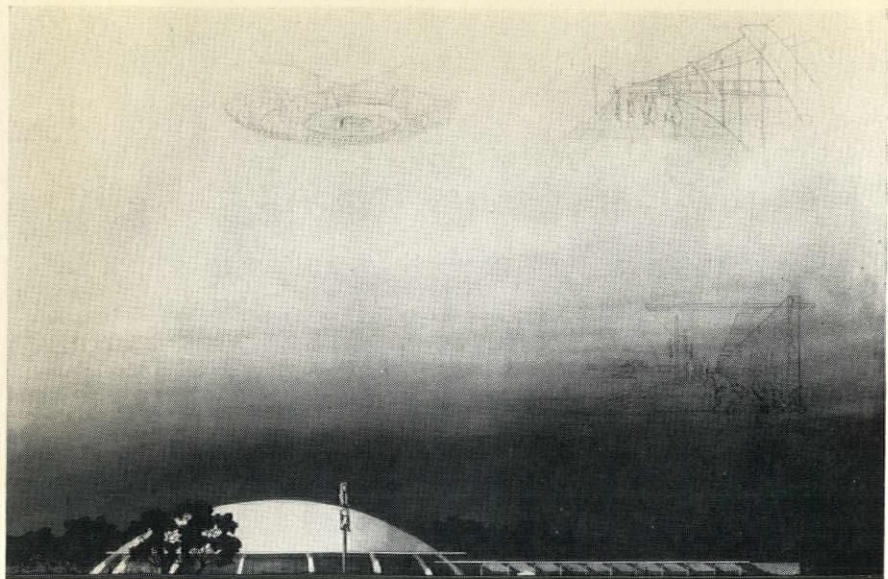
The Managing Committee

turned back this year to a program that was used in 1915. It happened to set the problem of a memorial auditorium to a great musician, and this year it was a memorial auditorium to Johann Sebastian Bach. In order to conceal the desire of the committee to find out just how the solution of students of today would compare with that of students 35 years ago, the new program was slightly modified and, in its entirety, was as follows:



A MEMORIAL TO
A GREAT MUSICIAN
THE JOHN STEWARDSON
MEMORIAL SCHOLARSHIP IN
ARCHITECTURE, 1915
WINNING DESIGN BY
EUGENE BERKELEY BAKER

Journal
The AIA



STEWARTSON WINNING DESIGN, 1950, BY JOHN LONG

"In conjunction with the 200th anniversary of the death of Johann Sebastian Bach, which occurred in Leipzig on July 11, 1750, a campaign of national scope has been inaugurated to provide funds for the construction of a memorial to this great musician. It is proposed that this memorial should be a building, constructed of the finest material throughout and appropriate in character to the dignity of Bach, which will serve as a lasting memorial to him and be an ornament to the parkway of the city in which it is located. Here his music may be heard under the most appropriate conditions and musical events of importance be held, including the weekly concerts of a great orchestra. The hall of this building would have every facility for the accommodation of such concerts and would be used as the center of an annual festival where the music of Bach would be played and sung by a large choral organization.

"The structure will be of a grand scale symbolic of the monumental qualities of his music and will have necessary elements for a study center, rooms for receptions and rehearsals, dressing rooms, lobbies, foyers, etc.

"The land surrounding the building is to be laid out attractively with suitable approaches, steps, terraces, gardens, fountains, and similar embellishments. A colossal statue of Bach is to be appropriately located on the site, which is 400' wide on the parkway

and 750' in depth. On either side and behind this site extend wooded sections of the park. The site itself is practically level.

"Requirements:

"(a) A vestibule so arranged as to form an entrance foyer to the auditorium and at the same time give access to several minor galleries where a collection of musical instruments may be exhibited.

"(b) A large auditorium to seat approximately 2,500 to be used for public concerts, lectures, conventions, etc. It may be treated with one or more balconies or galleries.

"(c) Rehearsal room for chorus group and orchestra; robing and dressing rooms for soloists and choristers.

"(d) Two large exhibition galleries for memorabilia approximately 1,500 square feet each.

"(e) A library to contain the complete works of Bach with reading room, 8 study alcoves, and librarians office.

"(f) A large banquet hall with reception room, kitchen, and service.

"(g) Custodian's apartment consisting of living-room, dining-room, kitchen, two bedrooms, and services.

"(h) Parking space, suitable stairs, elevators, toilets, cloak rooms, and other services for this building must be provided.

"Required:

"Plan of the main floor—principal section and elevation shall be

drawn at the scale of 1/16" to the foot.

"Plan of any secondary floors at the scale of 1/32" to the foot.

"Drawings to be fully rendered and have a 2" unrendered border."

Incidentally, the following quotation from the report of the jury of 1915—Everett V. Meeks, Chairman, William Emerson, Robert D. Kohn, F.A.I.A., and Paul Schultz—indicates that the jury was not overly pleased with the submissions:

"In general the Jury felt that not one of the solutions presented properly interpreted the program. All showed glaring faults in plan, and all but the two first showed impossible sections for a music room or auditorium. The effort

on the part of the competitors seemed to be to produce a tall building, at the expense of real proportion."

The 1950 jury, which, incidentally, knew nothing of the duplication of theme, was made up of W. Pope Barney, F.A.I.A., Chairman, Louis Justement, F.A.I.A., and Edgar I. Williams, F.A.I.A. The illustrations of the winning design of 1915 and of 1950 are reproduced herewith. The Managing Committee feels that the comparison proves nothing beyond the fact that academic design in the architectural schools has followed the general trend of architectural transition that is apparent in practice.

How would you like to have all your fees collected by your Institute?

Architectural Practice in Spain

By F. R. Yerbury, HON. R.I.B.A.

Excerpts from Mr. Yerbury's article, "Spain Revisited," in *The Architectural Association Journal* for March 1950, reprinted through the courtesy of the *Journal's* Editors.

THERE ARE two schools of architecture in Spain, one in Barcelona and one in Madrid. To be an architect, you must go through one of these schools; it is impossible to enter the architectural profession otherwise. The competition to get

into these schools is very strong. They admit only some twenty students a year, whereas some hundreds apply. Applicants who do not get in must wait and apply again, and some have been trying to get in for six or seven years. I

MARCH, 1951

suppose that at the most there are not more than one hundred and fifty students in either school. Madrid at any rate is a model school, and possibly the method of selecting students is also a model. I should hate to think that we had to pick only twenty students a year at the A.A. It might be a good thing; I do not know.

By this limitation of intake, the numbers in the profession are kept down. I think that in the whole of the architectural profession in Spain there are only about two thousand practitioners, for a population of twenty-eight million. We have in this country a population of fifty million, and heaven knows how many architects; at any rate there are more than fifteen thousand. The numbers are kept down in Spain, and it is impossible for anybody who is not an architect to practise; in other words, no drawing can be passed by a local authority or accepted by a builder unless it is signed by an architect, by somebody who has been through one of these two schools.

All architects are members of their Institute, which seems to be a very powerful body, although it is not a Government concern at all. Very few big jobs are done by the Government itself. The Govern-

ment has its own department of architectural control—its Ministry of Works, as we might call it—but the Government jobs are very badly paid. Comparatively few people are employed by the Government, and most of the jobs are handed out to private architects or to competition; I think it can be said that no work is done by the Ministries as such. The pay of the officials in the Ministries is very low, and they take on the job as an honour in the main, and are allowed to practise, and do practise, to earn a living.

All the architects in Spain, as I say, belong to their Institute, and their Institute is a very friendly affair. It takes charge of all contracts. The architect who is making a contract with a client will do it through his Institute. The Institute has to have submitted to it all drawings which are made for a job—the preliminary designs, at any rate—and it can veto them if it likes. It is said that this rarely takes place, and that the younger architects welcome the situation, because they get a great deal of advice and help which they could not obtain otherwise.

Another thing which the Institute does is to collect all the fees. Spanish architects tell me that they

like this, because it often saves them a good deal of embarrassment, because often the client is a friend, but when you have finished with him he is no longer a friend. The collection of fees by the architect brings in a sordid touch, at any rate. The Institute takes care of the collection of fees, handing out the money to the architect as he needs it.

The Institute also deals with income tax, which in Spain is not so painful a matter as it is here. The tax is very low indeed, the average workman paying no tax at all. One man said to me: "In Spain the taxes are terrible, and if you are rich you pay a tremendous amount; you may pay as much as ten or even fifteen per cent of your income." I do not know why the tax is so low, or where the Government gets its money from. They think we are mad here, when they hear what some successful architects in this country pay by way of tax. In Spain, the income tax arrangements provide that the professions are taxed as professions, and the liberal professions, such as architecture, painting, sculpture and literature are taxed at a rather lower rate than business and commercial men. The Government says to the architect: "You are a

profession; among you, must pay so much in tax," and the Government fixes the figure, and then the Institute has a special committee which allots the tax among its members according to the amount collected for those members during the year. I do not know how that would work in this country, but it seems to work in Spain, and the architects seem to be happy about it. It is a most unusual arrangement.

From the money which the Institute collects in fees for architects it deducts something like six or eight per cent for insurances. There is a sort of mutual benefit arrangement which provides insurance for illness, death and so on. If an architect dies his funeral expenses are covered by the Institute, his children are educated free and his widow gets a pension. If the architect himself is ill, he gets sickness benefit.

I think that the situation in Spain is well worth studying to see how it works, because it is quite different from anything which we have here. The assistants who work in architects' offices are paid by the hour, about fifteen pesetas an hour, and the architects' fees work out at about six per cent;

there is three per cent for the preparation of drawings, and another three per cent for the carrying out and supervision of the job. An architect, as in this country, will have a chief assistant who is in fact a clerk of works, and who is

paid for on the job by the client. Perhaps the most remarkable feature of the whole set-up is that the drawings of all architects must be submitted to a committee of their fellow architects for approval or otherwise.



Honors

FRANK LLOYD WRIGHT was presented with the Medal of Honor of the Philadelphia Chapter, A.I.A., at a luncheon following the opening in Philadelphia of an exhibition of his work which is to be shown at the Strozzi Palace, Florence, and in other cities in Europe.

JOHN P. RODGERS, a partner in the firm of Skidmore, Owings & Merrill, has been appointed to the San Francisco Art Commission, to fill the unexpired five-year term of ERNEST BORN, who resigned.

GARDNER A. DAILEY, F.A.I.A., WILLIAM W. WURSTER and the late TIMOTHY PFLUEGER were given Awards of Honor by the San Francisco Art Commission on January 19, with the citation,

"For long and distinguished service to the community."

ROBERT MOSES, Head of New York City Planning Commission and Commissioner of City Parks, has been honored with the presentation of the 1950 Medal of Honor of the Société des Architectes Diplômés par le Gouvernement Français, "for the advancement of art and architecture."

HORACE W. PEASLEE, F.A.I.A., was honored by the American Society of Landscape Architects, on the occasion of its 51st Annual Meeting in California last July, with election to Corresponding Membership in the Society, with the following citation: "In recognition of his unswerving devotion to the concept of a strong, well-bal-

anced planning commission for the Federal City, comprising broad representation of all the design professions, the American Society of Landscape Architects has elected to Corresponding Membership Horace W. Peaslee: architect, a vigorous and staunch supporter of

planning for the National Capital, often in the face of powerful opposition, but always with the firm conviction that an example of good planning in the nation's seat of government will exert a beneficial influence on planning throughout the country."

Help in X-Ray Department Design

THE AMERICAN COLLEGE OF RADIOLOGY, a national medical organization composed of physicians specializing in the use of X-ray, radium and radioactive isotopes in the diagnosis and treatment of disease and injury, has offered the advice and counsel of its Committee on X-Ray Department Planning to any architect faced with the problem of designing a hospital X-ray department. The committee, under the chairmanship of Dr. Wendell G. Scott, 4952 Maryland Ave., St. Louis 8, Mo., is prepared to offer, without charge, consulta-

tion in regard to problems involving layout, minimum floor-space requirements, planning of dark-rooms, and any other problem the practising architect may face.

[The above announcement is an altruistic effort on the part of a professional group in medicine to better the results in hospitals and other institutions where the intricate design of X-ray equipment is involved. This group of doctors, unlike many specialists, is seeking to share its specialized knowledge rather than exploit it—Ed.]

News from the Educational Field

THE NATIONAL ASSOCIATION OF SWEDISH ARCHITECTS (Svenska Arkitekters Riksförbund) is providing a special summer course on Swedish Decorative Art and Archi-

ecture, in Stockholm from August 13 to 25, 1951. Further details may be had from the Swedish National Travel Office, 630 Fifth Ave., New York 20, N. Y. Appli-

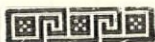
MARCH, 1951

cations are due before May 15 in Stockholm.

UNIVERSITY OF NORTH CAROLINA announces openings for Research Assistantships in City and Regional Planning, with stipends covering tuition plus \$75 a month. These are open to holders of a bachelor's degree in the fields of design science or social science with the purpose of working toward a master's degree in City and Regional Planning. Inquiries should

be addressed to the Department of City and Regional Planning, University of North Carolina, Chapel Hill, N. C.

UNIVERSITY OF ILLINOIS' Department of Architecture announces the appointment of Valory-Georges-Robert LeRicolais, an eminent French structural engineer, as Visiting Professor of Building Structures for the Spring Semester.



Calendar

March 15: Architectural League of New York's Gold Medal for Sculpture, Opening of Exhibition and Dinner, 7:30 p.m.

March 25-April 8: Tucson Festival of Arts, Tucson, Ariz.

April 11-15: Annual Meeting, American Planning and Civic Association, McAllister Hotel, Miami, Fla.

May 8-11: 83rd Convention of The A.I.A. and Building Products Exhibit, Edgewater Beach Hotel, Chicago.

May 11: Meeting of the Acoustical Society of America, Washington, D. C. A symposium on architectural acoustics sponsored jointly by the Society and The A.I.A.

May 20-24: Annual Convention of the National Association of Building Owners and Managers, Rice Hotel, Houston, Tex.

July 1-September 1: Fontainebleau Schools of Fine Arts and Music. Requests for full information should be addressed to Fontainebleau Association, 122 East 58th St., New York, N. Y.

July 21-August 4: Oxford Summer School on Architectural History and Measured Drawing, in connection with the Festival of Britain, 1951. Further details from J. Brosgall, Shire Hall, Reading, England.

August 13-25: Special Summer Course on Swedish Decorative Arts and Architecture, Swedish Institute, Kungsgatan 34, Stockholm 3.

September 11-20: Building Research Congress, centering at the Institution of Civil Engineers, London.

September 23-30: The second

Congress of the Union Internationale des Architectes, to be held at Rabat, Morocco.

November 14-28; Building Ex-

hibition, Olympia, London. For further details address the Managing Director, 4 Vernon Place, London, W. C. 1.

Who Designed the Washington Monument?

By *Frederick Gutheim*

An address read before the annual meeting of the Society of Architectural Historians, Washington, D. C., January 28, 1951.

IN THE FEW MINUTES at my disposal this evening I would like to raise a question less of scholarship than of philosophy. My question is not framed in the spirit of discovery, and it is not impudent. The Washington Monument, an acknowledged architectural masterpiece, is one of those structures created by process rather than by the talents of an individual designer. It thus takes its place beside the great cathedrals, the palaces, the parliament houses and other building types which reflect the imprint, over many years, of so many forces that in the end we are less aware of individual genius than of that cumulative genius we call culture. I would like to suggest that as our nation matures, and especially as our institutions grow in the same buildings and interact with them, we are finding this characteristic in more and more of our buildings which are of continu-

ing architectural interest. The question such buildings present to the historian of architecture, then, is the dynamic question of process.

Standard reference works in architectural history exhibit no question that the Washington Monument was designed by Robert Mills. Here is the conventional account: "The idea of Mills, of an obelisk shaft five hundred feet high, rising from a colonnaded building one hundred feet high, was carried out with the omission of the ornamented base." (Bryan, "History of the National Capital," II, 245.) A few more citations may show the difficulties encountered by this interpretation. Whitaker writes ("Rameses to Rockefeller," 241) that Mills "laid out the simple lines of the Washington Monument, the most superb piece of pure masonry to be found in all America, and exceeded in its majesty and purity of line



THE WASHINGTON MONUMENT
WASHINGTON, D. C.



WINDOW-CLEANING DEVICE, FAIRFIELD BUILDING, SHREVEPORT, LA.,
SAMUEL G. WIENER, F.A.I.A., ARCHITECT

by nothing built anywhere. It was after all, a natural design for a man who began by building locks, canals, and bridges. . . . He faced a temptation hardly another designer of his day could have resisted, he left the surface of the monument clean and flawless. Up it goes, five hundred and fifty feet in the air, a soaring majesty of craftsman simplicity, rising from the earth like a noble bole of genius." LaFollette comments ("Art in America," 108) that for the monument Mills "adopted the form of the shaft, and with true Draconian restraint, as Mr. Tallmadge remarks, refused to add so much as a scratch of ornamentation."

These are some representative, if wishful, comments from the recent day when the austere monumentality of the obelisk was admired by those who found virtue in the functional forms of grain elevators and industrial shapes, but could find little else to admire in our public architecture. Others have admired its austerity as expressive of the dignity of the man whose public service it commemorates. To them it recalled the quality Artemus Ward noted: "The prevailin' weakness of most public men is to Slop over. G.

Washington never slopt over." More recently the Freudians have seen in its erect simplicity a significant symbol of the Father of Our Country.

An examination of the drawings made by Mills, however, does not confirm that he is responsible for the admired austerity of the monument, or even that he would have found it particularly desirable. The architect, indeed, asserted that the monument we see today, shorn of much he would have added to it, would look like "a stalk of asparagus."

Mills' competition drawing of 1836 shows a flat-capped obelisk 500 feet high, rising from a large circular colonnaded building richly ornamented and containing an American pantheon. The shaft itself was decorated at the base and ornamented at the top with the design of a large star.

The idea of an obelisk, which must be regarded as Mills' chief contribution to the design, may have originated with the Congressional description of the monument to Washington which the House of Representatives proposed December 23, 1799, a few days after the first President's death. That resolution stipulated "a mausoleum of American granite and marble, in

pyramidal form, 100 feet square at the base and of a proportionate height." (Quoted in Caemmerer, "Manual on the Origin and Development of Washington," 199.) More probably the idea of the obelisk derives from Solomon Willard's Bunker Hill Monument of 1825—and Mills even claimed that the drawing which he submitted in collaboration with Horatio Greenough for the Bunker Hill competition was also an obelisk. Greenough failed to support this claim, however, saying that the column used as a monument belonged to "the numerous and respectable family of make-shifts." In his essay on "Aesthetics at Washington," he later condemned Mills' treatment of the obelisk.

A chronological analysis would argue that the Washington Monument was part of the short-lived interest in Egyptian architecture which resulted in John Haviland's Tombs (1836), his Newark Court House (1837), Russell Warren's New Bedford railroad station (1837?) and Strickland's Nashville Presbyterian church. The character of this revival may be briefly noted. Hamlin suggests its architecture was "a rather uneducated person's idea of Egypt." The

more waspish lecturer to the Brookline Thursday Club, in explaining the appearance of Egyptian buildings in the full tide of the Greek Revival, thinks it was "possibly due to a notion that Egyptians and Greeks were all about the same anyhow." This realistic scholar (Walter H. Kilham, "Boston After Bullfinch," 24-25) also notes that "The Egyptian style, gloomy and depressing in appearance, was believed to be particularly appropriate to cemetery entrances and jails." If we regard the monument as part of the Egyptian revival, it is well to remember that this movement was stimulated not by archeology but by travellers' accounts.

Allowing Mills as the originator of the idea of a 500-foot masonry obelisk, to what do we owe its ultimate form? Construction by the Washington National Monument Society with private funds had commenced in 1848, but was halted abruptly in 1854 with the theft of the commemorative stone presented by the Vatican, a scandalous event which dissipated both popular and political support. Then commenced the years when "sentimental patriots might wander among the stone carvings which lay piled on the ground and medi-

tate on the ingratitude which had suffered the subscriptions to lapse" (Leech, "Reveille in Washington," 7), a period lasting until 1880 when the postwar reconstruction of the Federal City swept the monument along to completion.

Given into the charge of the U. S. Army, the official records of the monument state that on its aluminum capstone is inscribed, "Chief Engineer and Architect, Col. Thomas Lincoln Casey, Corps of Engineers." Can we claim for this unrecognized designer the credit for the monument in its present form? Is the monument an engineering masterpiece? Hardly. Casey's design was dictated by a still more obscure figure, the then American Minister at Rome, George Perkins Marsh, who, upon official request, reported the true proportions of the obelisk.

The conventional authority, Sir Bannister Fletcher, writes with unaccustomed precision that obelisks "are huge monoliths, square on plan and tapering to a pyramidal summit, with a metal capping, and have a height of nine or ten times the diameter at the base" * I have not located

Marsh's letter, but he would have been still more precise. If he did not go to Egypt he would have located Egyptian obelisks in Rome, where there must be not less than a dozen, measured them up, and reported his findings exactly. When Col. Casey acknowledged, "The proportions of the parts of this obelisk are in exact accordance with the classic proportions of parts of this style of architecture, as determined after careful research," he was not paying tribute to Marsh so much as to the authority of scientific research. The Egyptian structure, commenced in the spirit of romance, was completed in the spirit of cold rationalism and science.

Who designed the Washington Monument? The spirit of the age.

The architectural impact of the monument comes from the purity of its abstract form. It is mathematics in action. The monument has brutality as well, a ruthlessness that we see wherever in the arts formulas are applied. It has been spared the vulgarity of such replicas as the Nashville Parthenon, but it has another character which

* In the Washington Monument the proportion of the base to the height is exactly 1:10. It tapers 20' 6" over the

500' of direct rise, or roughly 1' in 25'. The pyramidal cap is 50' high, rising from a 34' 6" base.

is distinct and unmistakable, the character of science, mechanization, averages, lacking in relevance, in humanism, in adaptation, in art. Perhaps these, too, are a part of our national character, as much as the spirit of pure research. If it did not strike a responsive chord, the Washington Monument would not long have this quality. McKim

and Burnham wanted to muddy it with "an appropriate setting." (Improvement of the Park System, 57 Cong., 1 Sess., Report No. 166.) Olmsted wanted to soften it with planting. Photographers are forever trying to cover its uncompromising nakedness. But they have not succeeded; and I do not believe they ever will.

An English Visitor Looks Us Over

EXCERPTS FROM AN UNINHIBITED LETTER WRITTEN TO HIS PRINCIPAL BY PETER NEWNHAM, EX-STUDENT, WHO CAME OVER TO SEE AND WORK IN OUR ARCHITECTURAL OFFICES. THERE WILL BE OTHER INSTALLMENTS TO FOLLOW, REPRINTED FROM *A.A. JOURNAL* BY COURTESY OF THE EDITORS.

I WILL NOT BURDEN YOU with one more description of "what Taliesin West is really like." Mr. Wright was lying down, but I was able to spend the afternoon and evening with his students. I was enthralled with the buildings, which are decaying very pleasingly, gold paint and all. Their sheer brilliance is of value in upsetting one's preconceptions of good and bad, but they are more remote than the Parthenon from what one would want to do in England today. I climbed the hillside to get the perspective view, and was delighted to hear the quietness pierced by the sound of an oboe. I thought immediately of snake charmers, and

looked down to see a lizard vanish between my feet. To sit on the terrace and drink tea, and watch the sun go down over the desert was an experience I can never forget.

Meanwhile, I talked to the students. The ones I met were pleasant and eager to talk, but would easily have been outshone by a group of Shanklands, Ventris's, Swains and Scorers. They had spent their afternoon variously, raking the gravel forecourt, building the new theatre, or drafting. They all worshipped their master, though admitting that he sometimes said some strange things about painting and music.

I felt that life in the desert would be near perfect, but that only the man with terrific will-power would get down to doing anything. Their number included one Chinese poet; the only feature of the curriculum seemed to be Mr. Wright's Sunday morning lecture. Far more highly organised was the cookhouse roster; but that also could be escaped if desired.

The boys I met in the desert did not seem to see much of their master; apparently the most valuable experience is to stay long enough till you become one of the senior assistants. Then, although you may earn nothing, you may learn a great deal. As I said, Mock of the T.V.A. had been at Taliesin: he had liked it immensely, but regarded it as only one ingredient in his total education. I don't see that Taliesin has any particular significance for the A.A. The absence of a curriculum can be of value sometimes, but it is an expensive luxury, valuable only in certain types of post-graduate work, by which time you know enough to make free thinking worth while.

After I left Taliesin, I was able to spend a long week end in Los Angeles, where I met some Americans you had asked me to show round the A.A. the year before.

This was very fortunate as my friends spent a Saturday rushing me around some of the interesting stuff. The best shops are not downtown, but on the great boulevards that run to Hollywood. There is quite a cluster round the new Prudential building. This building is very nearly top-notch. It has the large dignity of some of the Rio buildings, but lacks the discipline that would have prevented the central element punching through the long office block so brutally. There is also some nonsense with sun-shades, and canopies that turn up into vertical fins. The encaustic tile spandrels under the office block windows could not be better.

Everything is tailored to the automobile—the Drive-in Theatre, the Drive-in Restaurant, the Drive-in BANK—where you deal through the car window with a cashier who sits behind bullet-proof glass. There is even one where the booth is quite separate from the bank—at the kerb—and it is no bigger than a pillar-box, for the cashier sits underground and you deal with his reflection in a mirror, the money ascending by lift. It sounds absurd but is extremely practical, for you may search for half an hour before you find anywhere to park your

car. This problem has lead to the co-ordinated shopping centres, where you use the huge car-park, and are then able to do the week's

shopping without shifting the car. I saw one such centre that was rapidly killing off all competitors for miles around.

The Convention and Its Product Exhibit

THE first Product Exhibit directly sponsored by The American Institute of Architects, and to be hold concurrently with its Annual Convention, will take place in Chicago at the Edgewater Beach Hotel, May 8th to 11th. "New Values" is the theme of this Exhibit. It will be a display of new building products and methods recently placed in production or shortly to be offered commercially, which offer to the architect important new opportunities for achieving improved construction at moderate cost.

Due to limitations of space, only 48 displays could be accepted. Applications for participation greatly exceeded available facilities. For that reason the scope of acceptable categories of materials was of

necessity limited. It was unfortunate that all new developments in our industry could not be allocated space. The emphasis has been placed on the product or method rather than on the sponsoring manufacturer. Those accepted within a selected list of categories were screened for quality, economy, exhibit value, and newness. The accepted exhibitors have shown a keen interest in this show and are devoting more than normal attention to the presentation of their products.

Delegates and others should plan to devote a fair portion of their time to this educational and informative display, which will be one of the several added features of Institute Convention activities available at the Chicago meeting.

They Say:

Henri Focillon

(In *"The Life of Forms in Art,"*
Yale University Press, 1942)

THE PROFOUND ORIGINALITY OF

architecture as such resides perhaps in the internal mass. In lending definite form to that absolutely empty space, architecture truly

MARCH, 1951

creates its own universe. Exterior volumes and their profiles unquestionably interpose a new and entirely human element upon the horizon of natural forms, to which their conformity or harmony, when most carefully calculated, always adds something unexpected. But if one gives the matter thought, it will be observed that the greatest marvel of all is the way in which architecture has conceived and created an inversion of space. Human movement and action are exterior to everything; man is always on the outside, and in order to penetrate beyond surfaces, he must break them open. The unique privilege of architecture among all the arts, be it concerned with dwellings, churches or ships, is not that of surrounding and, as it were, guaranteeing a convenient void, but of constructing an interior world that measures space and light according to the laws of a geometrical, mechanical, and optical theory which is necessarily implicit in the natural order, but to which nature itself contributes nothing.

Lewis Mumford

(In "The Sky Line," The New Yorker, Feb. 11, 1950)

If "functional fitness" is something more than purely mechanical

adaptation, the Parke-Bernet Galleries (New York, See JOURNAL, Jan. '50) is as good an example of that something as one could find, and considered solely as urban decoration on a large scale, it is equalled hereabouts, as far as I can recall, only by Rockefeller Center. A building so reticent, so chaste, is a welcome contribution to the street picture in an age that is tempted by the brashness of external advertising and the success of the corner drugstore to wrap everything in neon. This is the architecture of understatement, audible as only a whisper is audible in a room where everyone else is talking at the top of his voice.

The Architectural Review

(Editorial comment in the London magazine's special number on "Man-Made America" December, 1950)

TECHNOCRACY, as we see it, is the pistol the U. S. holds to the stomach of western civilization. Though revealing something genuinely heroic in her political handling of the post-war chaos, she is prepared to act big only so long as her fellow-travellers are ready to talk her language. But her language is baby-talk—of dollars and technics—and this is deadly

dangerous to democracy. The significance of the American urban landscape is that it exhibits just the same symptoms—the symptoms of infantilism and arrested development. If Britain shows signs of becoming middle-aged the U. S. is showing signs of spurning adulthood altogether. In cultural terms that means that the rest of the world might have nothing to get from the States beyond what it has already borrowed in dollars and crooners. That the U. S. has nothing more than Marshall Aid to give starts some very strange thoughts, yet our survey of the American scene suggests that this may be a serious danger.

John Ihlder

(In an address before Washington Clearing House on Urban Redevelopment, Slum Clearance and Housing, Nov. 30, 1950)

IN ATHLETICS we Americans have been champions in short-distance events, in sprints; we have not been equally good in long-distance events. We have been quick to improvise in an emergency, we have not been so steadfast in the long haul; too many of us get tired or discouraged and wish to sign off. Like our predecessors on this continent, the Indians, we become impatient to go home and celebrate.

That is a reason why the Indians, in the long run, were defeated, though they won many battles.

Frank Lloyd Wright

(Speaking before the Architectural Association School, London, July 14, 1950)

The imitator is always a coward. I have heard it said that imitation is the sincerest form of flattery, but I assure you that by its very nature it is an insult. It is not flattery; it is only a confession on the part of the imitator that he did not understand; he admired, and he lost the significance of the thing that he admired. That is where most of us are today.

Leopold Arnaut, F.A.I.A.

(In a symposium, "Architecture Today," published in Liturgical Arts for November 1950)

THE NEED FOR ECONOMY is not a characteristic of our day. Every period has had to consider economy (except perhaps for the projects of great autocratic rulers). The problems of economy have always stimulated the imaginative designer and have been a challenge rather than a hindrance. Economy has also been responsible for many stylistic characteristics. During the Middle Ages, roads were bad and transportation consequently difficult

and expensive; labor, however, was relatively cheap; local material was therefore used and treated by carving. Today, on the other hand, transportation is a simple problem, but labor costs are very high, and so we may use exotic materials of great richness, brought

from the four corners of the earth, but we give them simple finishes which can be obtained by machine, thus using labor as little as possible. The resultant stylistic differences are evident, brought about by a desire for a maximum of effect with a minimum of expenditure.



Architects Read and Write

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



BACK THE STATE EXAMINING BOARDS

BY C. GODFREY POGGI, Elizabeth, N. J.

THERE SEEMS TO BE a concerted effort throughout the country to circumvent the laws governing the practice of architecture, with the result that many State Boards are at their wits ends to cope with the numerous attacks, evasions and subterfuges.

In the field of industrial designing, the engineers are, to a large extent, the offenders, and their success in their effort, where they have managed to horn in, as it were, has led them to believe that through political pressure they may entirely supplant the architect in all fields of architectural practice.

In the dwelling-house field, the lumber yards and plan factory, architects are actual aggressors, likewise some department stores. Many of the plans sold or given away by those sources of architectural inquiry bear the seal of

architects who never prepared the plans nor even supervised their preparation. Such practice on the part of architects is not only a violation of the laws of the several states, but is a betrayal of the trust imposed upon them by the licensing authorities, as well as an insult to all other architects in the profession.

In the fields of ecclesiastical and collegiate endeavor, many architects pose as specialists. Some of these are aided in the matter of securing commissions by business organizations, which in turn pose as authorities on the subject, and widely advertise that said organizations are performing a protective service to the public. Many ministers unwittingly aid and abet this scheme. The result is that some architects are given commissions far afield, regardless of the difficul-

ties they naturally encounter in the matter of properly supervising their construction work.

Then again, many such architects fail to become registered in the State wherein the church or school is to be erected, until after they have become well assured of the job, or even not until their plans and specifications are completed. This writer knows of at least one case where the building was under construction contract before application was made, and then not until the State Board summoned him and fined him.

Then again, other methods employed by some of the self-styled specialists in obtaining long-range commissions does not by any means redound to the credit of the profession. This writer recalls one instance where the soliciting architect very adroitly and incidentally gave as one of his references a

distant college building. The School Board investigated his nearby references but took the distant reference for granted. A Chapter of the State Society investigated and found that he was not even known to the authorities of said college.

These are only a few instances of many cases of malfeasance within our ranks known to this writer, but sufficient to establish the crying need for a higher plane of honor within the profession and, along with this, the necessity of absolute support of all State Examining Boards on the part of all architects.

All State Boards are the guardians of the frontier of the profession. Their job is not an enviable one, and unless reinforced with the effective professional backing of all architects they cannot function as they should.

THE ARCHITECT'S OATH

By EDMUND H. POGGI, New York, N. Y.

WITH A DEEP SENSE OF PLEASURE, and admiration for its clarity, I have read the article by Mr. George Bain Cummings, F.A.I.A., in the November issue of the JOURNAL. We speak much of the "ethics" of our profession, but I have never seen our required principles of behavior defined so perfectly as in the article referred to.

Heretofore, I have questioned members of our profession, as well

as students and recent graduates, concerning the matter of architects' ethics and have found them to be both confounded and confused. To some, they have appeared as indefinable, but recognizable, precepts of a gentleman of culture, background and good breeding; to others, as something chimerical, visionary, impractical—as romantic and antiquated as the custom of offering the open hand of friendship to confirm the absence of a concealed dagger. To still others

they appear of value as an approach to commercial competition, to be modified by that which is expedient—a sort of mask to be worn until the time to unmask for one's own aggrandizement.

Mr. Cummings' article discloses the man's evident possession of the qualities of pride, humility and self-discipline. It presents an urge to the profession to adhere to the worthy principles of years long past, and not to be drawn into today's evil vortex of commercialism.

I should be deeply gratified to

see Mr. Cummings' article, combined with the elements of Kipling's "If," produced and adopted as a definite Code of Ethics for the Architectural Profession by The A.I.A.

I would then respectfully suggest that any person, upon accepting office in the organization of The A.I.A., be oath-bound by such Code, and that any incumbent be compelled to resign if guilty of misbehavior, arrogance, or any act tending to reflect discredit upon the profession.

THE CLIENT KNOWS WHAT HE WANTS

BY JAMES B. ROBINSON, Staunton, Va.

THE FOLLOWING is in grateful appreciation of Mr. John J. Klaber's remarks, "There Are Traditional Clients."

Three years ago I wrote one of the principal architectural magazines in answer to a questionnaire which they sent out. They wanted to know how the architects felt about their magazine. In answer to my letter they advised that their editor was recuperating from an operation and would reply when able. In all fairness, I understand how the matter might have been overlooked, but no reply was forthcoming.

The following are excerpts from that letter:

"I am a young architect, despite having worked for over fifteen years in the profession, and have just recently entered upon my own practice. No one appreciates the

advantages of modern functional design and modern building methods more than I, because of the great deal of experience I have had in the field of structural engineering.

"But I am not sympathetic with the idea of 'goldfish-bowl' residences for everyone, and believe decidedly that the preferences of the layman must be carefully considered. Architectural magazines to the contrary, a great majority of people prefer indoor living and privacy, and the traditional niceties of days when craftsmanship was an honored achievement. A man's house is still *his* castle, and whether he chooses Heaven or heavy slate for his roof, glass or solid masonry for his walls, wide and distant vistas or the intimacy of treasured belongings for his atmosphere, none of us is qualified to denounce his

choice without hearing and weighing all the evidence.

"I concede the necessity for purely functional architecture in industry, the magnetic appeal of functional architecture in merchandising, and the practical simplicity of functional architecture in dwellings, but I also defend the right of any man to prefer the gracious, hospitable character of a home designed in keeping with the best in our tradition.

"Like thousands of other architects, my practice is in a region where the demand for good traditional design greatly exceeds the demand for so-called modern design. (This is still true, three

years later.) Neither the . . . nor any of today's professional journals gives the slightest attention to traditional architecture. In this they fail to meet the need of a great many of the profession. It would appear that the editors, in their unanimous and wholehearted rush to the banner of functionalism, either deny the existence of any good in traditionalism or fear that honest, face-to-face comparison between the two might expose otherwise hidden shortcomings in what is, all too obviously, their pet. In my opinion each school has its advantages and each can stand on its own merits. Care to put it to a vote of your readers?"

Books & Bulletins

PRODUCTION OF NEW HOUSING.

By Leo Grebler. 196 pp. 6" x 9". New York: 1950: Social Science Research Council. \$1.75.

Our housing problem from the point of view of educators, statisticians and a man of extensive housing experience, Coleman Woodbury.

HEAVENLY MANSIONS.

By John Summerson. 296 pp. 5½" x 8¾". New York: 1950: Charles Scribner's Sons. \$5.

The Curator of Sir John Soane's Museum is an essayist whose audience is much wider than England. Anyone surfeited with facts of today's architectural practice will find a treat in these essays.

CONTEMPORARY DANISH ARCHITECTURE.

By Esbjorn Hiort. 108 pp. 6¾" x 7¾". Copenhagen: 1949: Jul. Gjellerups Forlag. (Available through Scandinavian Book Service, New York.) \$2.95.

Under the present difficulties of travel, here is a hasty glance at what Denmark is doing today. In Danish with accompanying English text.

PROJECTION DRAWING FOR ARCHITECTS.

By William W. Turner. 114 pp. 6" x 9". New York: 1950: The Ronald Press Co. \$3.

Someone always is trying to simplify the labor of making per-

spectives, with more or less success. Professor Turner of the University of Notre Dame is responsible for this latest effort, which is primarily a textbook.

EUROPEAN ARCHITECTURE IN THE TWENTIETH CENTURY, Vol. I. By Arnold Whittick. 272 pp. 7 $\frac{1}{4}$ " x 9 $\frac{3}{4}$ ". London: 1950: Crosby Lockwood & Son, Ltd. 30/.

The first of three volumes of a historical survey, this volume carrying the narrative to 1924. The author reviews not only the search for style but the technical developments in building construction.

YOUR SCHOOLS. By William Caudill. 44 pp. 11" x 8 $\frac{1}{2}$ ". College Station (Tex.): 1950: Texas Engineering Experiment Station. \$1 (outside of Texas). A member of The A.I.A. who is Research Architect for the Texas Engineering Experiment Station and also Professor of Design in the Department of Architecture, A. & M. College of Texas, has prepared a modest book that is addressed mainly to school boards and city managers.

U. S. INDUSTRIAL DESIGN 1949-1950. By Society of Industrial Designers. 186 pp. 9" x 12". New York: 1949: Studio Publications, Inc. \$10.

There is no lack in the contemporary magazines of illustrations of the industrial designer's

work. Nevertheless, here the designers themselves have brought together a widely representative exhibit of their work in household equipment, equipment for personal use and recreation, commercial and professional equipment, transportation and other fields.

THE PHYSICAL PLANNING OF ISRAEL. By K. H. Baruth. 116 pp. 5 $\frac{1}{4}$ " x 8 $\frac{3}{4}$ ". London: 1949: Schindler & Golomb. 15s.

The author, an architect and town planner, discusses the legal and technical bases for the establishment of a new homeland.

AMERICAN OCCUPATIONS, No. 4: Architect. By Joseph M. Shelley. 32 pp. 4 $\frac{1}{8}$ " x 6 $\frac{1}{4}$ ". Boston: 1950: Research Publishing Company, Inc. \$1.

A small booklet in the series sketching the characteristics and information sources connected with the professions. The author is teaching at the University of Denver. An excellent primer for one contemplating education as an architect.

MURAL PAINTERS' PORTFOLIO. Designed and produced by William H. Field. 45 pp. 8 $\frac{1}{2}$ " x 11". \$3.50 (\$3 to students of architecture, art and interior decoration).

An ingenious aid to the architect, or to anyone having the responsibility of selecting a mural painter today—the loose sheets giving typical illustrations of the work of the individual members of

the National Society of Mural Painters with notations as to other works and their locations. Available from Mr. Field, Green's Farms, Conn.

LANDSCAPE FOR LIVING. By Garrett Eckbo. 262 pp. 8" x 10½". New York: 1950: F. W. Dodge Corp. \$10.

The best collection of examples of modern landscape designs by one of the pioneers in applying to landscape architecture the theories

of modern design. A heavy California accent is evident in the examples illustrated, but the author's experience is far more extensive and the principles he develops are of universal application. The text tends to prolixity and the designs themselves suffer from a busyness and nervous angularity. In its field a uniquely valuable book, both as an introduction to important new developments and as a work of reference to major examples.

The Editor's Asides

GREATER ACTIVITY of the profession in community affairs has been preached from the housetops—particularly that of The Octagon—for some years. The idea seems to be taking hold. In October last, Spokane held a conference, sponsored by the State College of Washington, in which 200 interested architects and others gathered to discuss "Better Living Through Community Planning."

In January, Philadelphia held its annual Forecasting Conference, of over 500, sponsored by the Chamber of Commerce, in which the Philadelphia Chapter arranged a panel discussion on construction, one of the most conspicuous results of which was the realization that the entire construction industry

can be presented as a great public service.

Also in January, 75 architects from Michigan, Ohio, Kentucky, Illinois and Indiana gathered in South Bend for the Great Lakes District Seminar of The A.I.A. While primarily an effort to increase technical competence in the profession, the impact on the public of such a gathering, through local and state news, is a by-product of great value.

BURIED in the back pages of a newspaper the other day I found a brief UP report from Sutton's Island, Maine. The late William Mitchell Kendall, F.A.I.A., one of the partners in McKim, Mead & White, had bequeathed his summer

home on the island to Harvard University, with an endowment to maintain it. Mr. Kendall's purpose was to afford Harvard faculty members "a place of rest, recreation and study." Those who remember Mr. Kendall will appreciate this gesture to help others to live as he did, like a gentleman of the old school.

As if there were not enough worries in this bumbling world, the color experts seem to have decided that it is not enough to specify colors by the orderly system of a Munsell or an Ostwald; "mass-market" colors have to have mass-market names. For reasons which to us are not clear, the saleslady in a department store finds it easier to sell a fabric if its color bears some such name as Bittersweet, or Dusty Copen Blue or Toast Tan. These names are not the product of a harried ad writer facing a dead-line; they are official colors in a recently published "Descriptive Color Names Dictionary." The theory is that the public wants *descriptive* names. Yet Emerald Green bears no resemblance to the jewel; and one has to be nimble to comprehend Myrtle Green and Periwinkle Blue. What mental picture is registered in

your mind by Mauve Wine, or Turf Tan? If you are not sure of Dawn Pink, how about Dawn Blue?

JAMES GAMBARO, ex-president of the Brooklyn Chapter, A.I.A., is concerned with our members' lack of knowledge as to how our professional societies are related to The Institute and to each other. More important to know is the function that each is designed to exercise and in what area. The New York State framework is particularly complex. There is a State Association, representing The Institute in New York State. It has as subsidiaries ten chapters of The Institute and four independent societies. Moreover, the city of New York contains five A.I.A. chapters and two local societies, the seven groups being banded together for local action as The Architects' Council of New York City. It is apparent that the questions of who does what, and from whom does he get his authority, are not so easily grasped. With his characteristic eagerness to serve, Gambaro has worked out an organizational chart and a clarifying factual statement which is to appear in the *Empire State Architect*. Members in other states

who find contagion in Jimmie Gambaro's altruism will have an excellent pattern to follow.



THE BUILDING RESEARCH ADVISORY BOARD—BRAB to you—tells us that the warm-air heating and air-conditioning researchers are looking into the use of substitute material for warm-air ducts in the basementless house, with a sharp eye on tile as a possible solution when metals are scarce.



FHA COMES UP with some rather disheartening figures on the typical 1949 one-family dwelling. And the FHA ought to know, for one out of every three new houses in the United States is now financed with an FHA-insured mortgage. The disheartening figure is the floor area of this typical 5-room house—840 square feet. It was only a few years ago that we thought 1000 square feet was hopelessly inadequate for the American standard of living. In those days—remember the G.E. Competition of 1935?—this house of 1000 square feet could be had for \$4000 or \$5000. Now FHA finds that its typical house of 840 square feet has a valuation of

\$8502, including the lot (worth \$1018), the landscaping and a garage.

All of which emphasizes the fact that it is up to the architectural profession to find ways of getting more house for less money.

THE BOOK PUBLISHERS, casting an apprehensive eye at television, are asking themselves some \$64 questions:

“Are the leaders of a community the serious readers or not?”

“Why does the existing educational system appear to retard rather than promote book reading?”

“Is it desirable, or possible, to change a non-reader into a habitual reader of books?”

“Does an ‘escapist’ book of fiction offer anything better, or anything as good, as a radio soap opera?”

“Does reading skill make book readers, or does book reading make reading skill?”

To these questions framed by the American Book Publishers Council we would add another, addressed specifically to architects: Why is it that, unlike the members of other learned professions, the practising architect, unless goaded from without, will neither read nor write?

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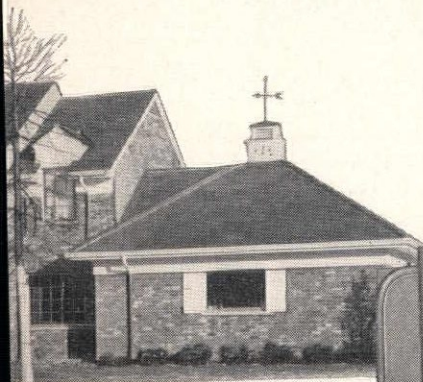
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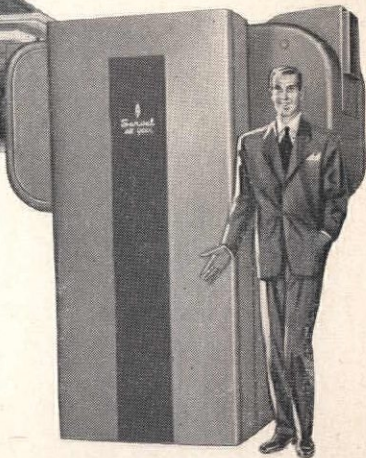
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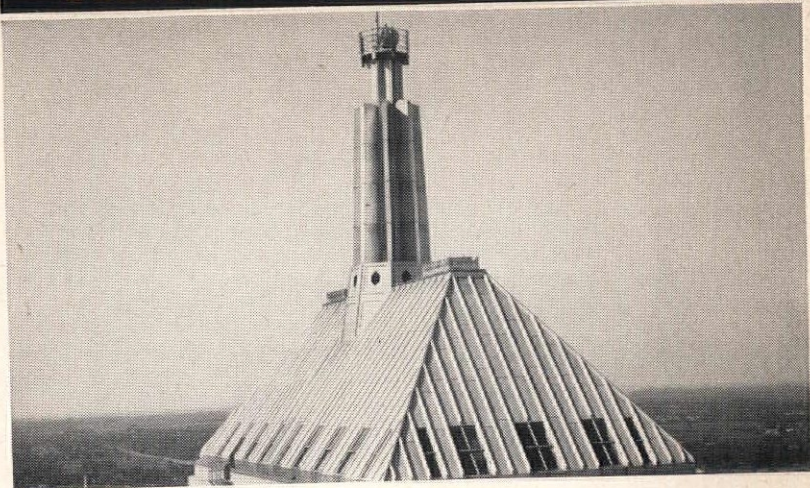
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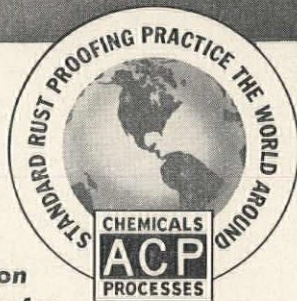
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