

Journal of The American Institute of
ARCHITECTS



FRANCOIS MANSART

July, 1952

Honors of the 84th Convention

Architecture and Sculpture—Fredericks

How We Treat Wood—Nakashima

American Academy in Rome

Prophet Without Honor

The Chicago School—Elmslie

The Architect's Opportunity for Leadership

35c

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JULY, 1952

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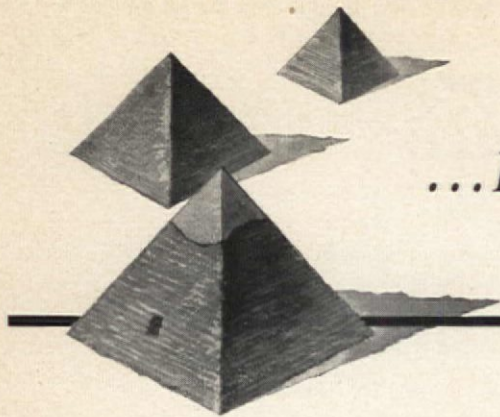
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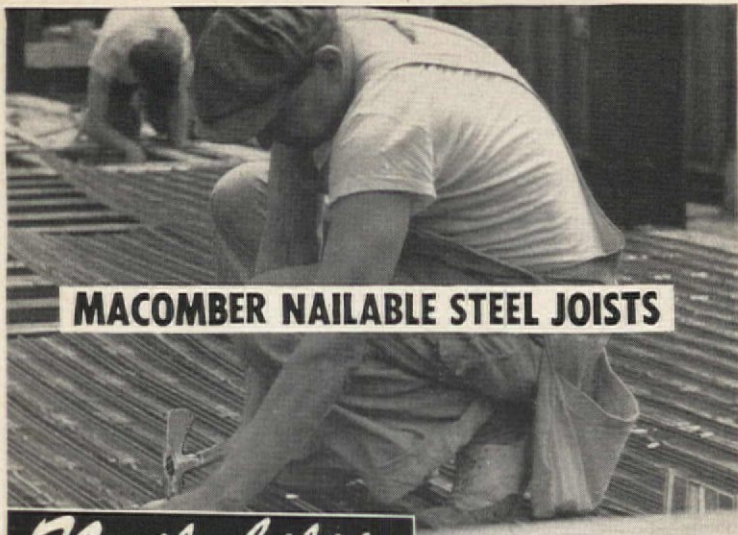
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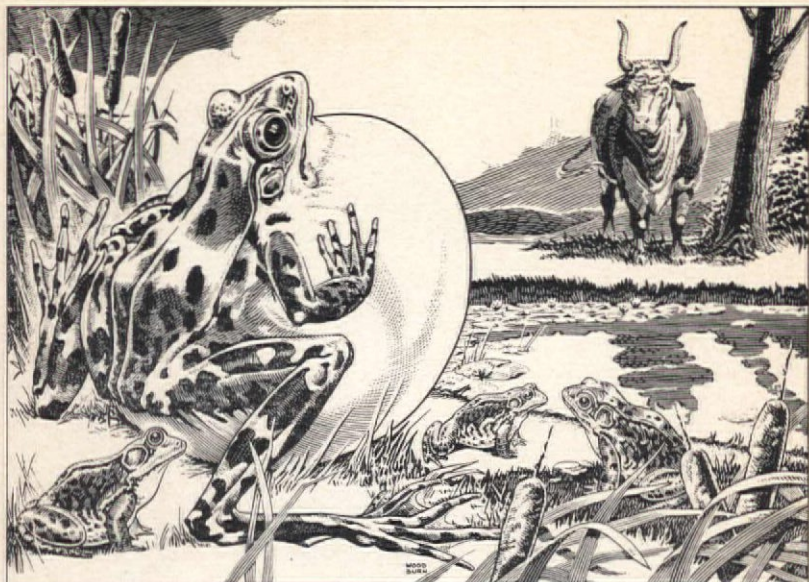
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"It's foolish to try to be bigger than you are"

REMEMBER Aesop's fable of the frog and the ox? Told 2,500 years ago, it goes:

"Three young frogs cried to their mother that a little brother had been trampled by the largest beast in the swamp. 'Oh, no,' said the mother, 'no beast is larger than I.' And she blew herself up to show how big she really was. 'But it was much bigger,' the little ones chortled. Whereupon the vain mother inflated herself until she burst." And the moral was, "It's foolish to try to be bigger than you are."

Aside from the wisdom of the fable for each of us individually, there is solemn warning for us as a nation. Some among us seem to believe that with an unlimited supply of taxpayers' dollars America can buy anything--ease and

security at home, acceptance of our ideas abroad, friendship of other peoples, even world peace.

Like the vain frog, America inflates herself more and more dangerously, trying to stretch herself to be the biggest thing in the swamp. Meanwhile the enormous beast that is the world goes its own way, scarcely affected by the vainglorious display of America's inflation. It's the same old world that was indifferent before the pomp of Egypt, Persia, Greece and Rome.

How will our present "puffing" end? Isn't it obvious that continued inflation can bring disaster? Only by a realistic policy of living within our means--not trying to be bigger than we are--can America avoid the catastrophe of Aesop's foolish frog.



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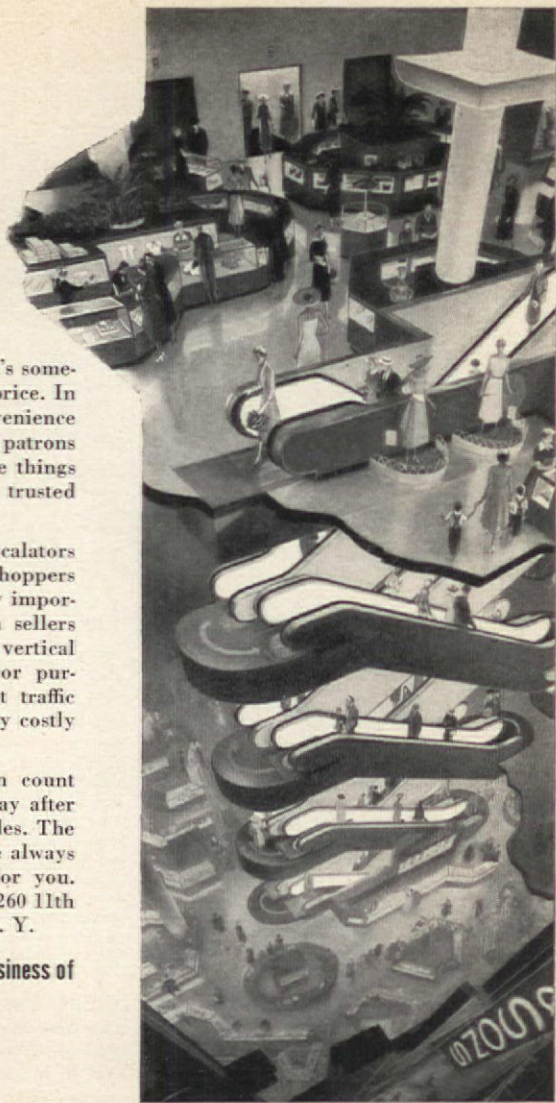
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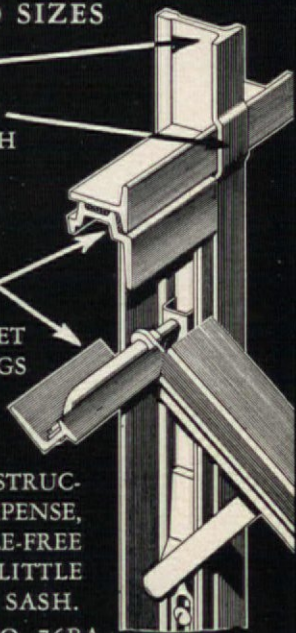
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Marshall Fredericks
THE FINE ARTS MEDAL
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it is also honoring itself. In your education you have sought learning throughout a large part of the world. You have served apprenticeship under great masters. You have seized every opportunity to gain knowledge and skill in the art you

have chosen. As a result, both sculpture and architecture have been the gainers, and most particularly in the recovery of that close relationship between these sister arts which lifts both to the

high plane that has been achieved in a few past epochs. On this plane there is clearly seen the way to a closer collaboration between architect and sculptor in the service of mankind's highest needs.

THE CRAFTSMANSHIP MEDAL FOR 1952 To GEORGE NAKASHIMA

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inheritor of great craft traditions,
conscientious pupil of cunning and
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JULY, 1952

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for your contributions to the design of the American home. Your gifts have now multiplied and spread to all parts of the nation, and are recognized throughout the world, influencing and improving the design of small as well as great houses. You enrich the lives of the

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Architecture and Sculpture

By Marshall Fredericks

THE INSTITUTE'S FINE ARTS MEDALIST FOR 1952

WE ARE ALL AWARE of the countless instances where the emotional and spiritual beauty of sculpture has fused with the functional and practical forms of architecture, and the two working together have achieved a result far more beautiful than either could have achieved alone. This to me is the ideal—the various arts with a common purpose, mutually helpful, one complementing and assisting the other, all working harmoniously toward the accomplishment

of a beautiful and functional objective.

Unfortunately, in recent years the term “architectural sculpture” has become a limitation or criticism rather than a definition, as though the fact that it has a definite place or purpose limits it to an uninspired, unimaginative, restricted product based upon the styles of the past. Actually, all fine sculpture is architectural in the sense that it embodies many of the same basic principles that architecture

JULY, 1952

does, and in the same sense all architecture is sculptural, the study of form, space and related masses. There is architectural sculpture just as there is sculptural architecture.



The relationship between architecture and sculpture is a very close one. In fact there seems to be no definite division, and in many instances it is difficult to tell where one stops and the other begins. It is difficult even to say which came first, for when men first began thinking about buildings they were also thinking in terms of sculpture and painting. There are certainly many wonderful buildings old and new whose forms exist so dynamically and exquisitely in space that each is a sculptural achievement as well as an architectural one.

Just as in an alliance with architecture, sculpture gains in purpose, importance, usefulness, scale and greater appreciation, so architecture in alliance with sculpture can gain in added beauty, richness, character, interest, warmth and in those spiritual and personal qualities which give a structure meaning to the people who use and see it. Sculpture can be used to identify a building with its purpose, to indi-

cate the spirit in which the building was conceived, to give that building something completely personal, which no other building has, and to unify the different elements in a building or group of buildings.

In the present day the many uses of sculpture are only half explored, and the fullest possibilities of its use can be achieved only by close collaboration between architect and sculptor from the very beginning of the project. The sculptor should be called in while the building is in sketch form, and the sculptural possibilities discussed, its character, placement, scale, color, material, whether it should be in relief, incised or in the round, carved or applied, a part of or separate from the structure, and all of the other elements that are essential components of a distinguished and consistent work properly related to the architectural conception.

Sculpture can be extremely vital as a focal point or accent, especially when intelligently integrated with water, planting, lighting and other important elements of site development and city planning. Similarly, as a part of interior architecture, sculptural forms, screens and reliefs can be used to give scale,

definition and interest through color, texture and material. They can breathe life and vitality into interior space.



Many when thinking of sculpture together with architecture think only of those works that are a part of the actual structure. This can be limiting. Actually any object of sculpture at all associated with architectural units becomes a part of that architecture. The architecture must be carefully considered in its design and a unity and harmonious relationship exist between them. No work should be planned without carefully relating it to the setting and surroundings, and when this is accomplished it becomes a part of that architecture just as do all created objects—fountains, pools, pylons, gateways, walls, gardens, landscaping—all of which have form and should be related to surrounding forms.

I cannot imagine sculpture separate from architecture; they are a part of one another. Except for the large heads on Easter Island I can think of practically

no examples of sculpture which exist completely apart from buildings. Even salon pieces, conceived without any definite environment in mind, are destined to relate themselves eventually to the architecture of a room, garden or museum, not always properly but definitely related.

The relationship between architecture and sculpture is to me a basic and organic thing. We must realize and appreciate this fact with its magnificent possibilities. We should, as architects and sculptors, get closer together in our thinking and endeavor to understand and appreciate the capacities and capabilities of one another and take full advantage of them.

Somehow architecture, the bonding agent, must embrace the other arts, and all must fuse into a beautiful, functional and harmonious whole. This can be accomplished only by the consistent and complete and intelligent collaboration of all, working harmoniously toward the accomplishment of a beautiful objective—an environment of beauty as a part of everyday living.



JULY, 1952

How We Treat Wood

By *George Nakashima*

INSTITUTE CRAFTSMANSHIP MEDALIST, 1952

WOOD is a very versatile material and, in relation to human needs, the one perhaps most sympathetic to mood and temperament. If properly used, it is also much more long-lived than most people realize. It fills a need in human consciousness, by drawing one into the fine relationship with nature and time: the need that enables one to spend hours on his back, passing his eyes from one end to the other of a fine wood ceiling handled honestly and simply (an illusion that is completely lost with plywood, which is a deceptive and dishonest material, esthetically).

Wood surfaces not handled with restraint can be extremely vulgar. Paint and preservatives are a moot question. For example, in the temple of Horiuji, near Nara in Japan, which has stood since about the seventh century, the wood is almost as sound as the day the temple was built, although the winter grains formed high ridges, and the soft grains deep furrows. Obviously, there were no paints and no preservatives.

It is almost purely a question of the proper woods to use in the

proper places—proper overhangs, proper slopes on roofs—proper orientation.

We have some truly bad habits in the use of wood—to say nothing of modern barbarisms. One example is the practice of running millwork through the drum sander—even sash, whole doors, and so forth. This brings on a series of evils, such as: A dull, uniform flatness; a collapsed cellular structure, which causes the grain to rise after moisture has re-enlarged the crushed cells; an unpleasant surface on softwood. A good softwood surface should never be sanded, but planed—and a wood hand plane is better than a steel one. The practice of sanding softwood is a barbarism of the first order. There is no grain rise on a planed surface. (Hardwoods are, of course, another problem.)

Another habit we have formed is the sharp distinction between finish work and rough work, or framing. Why we have developed this practice, with the fine machinery and equipment we have, is hard to understand. What could be worse than a boxed wood beam, for in-

stance, and so expensive? The ridiculousness of the stud wall, the balloon frame, in view of our excellent equipment, which can do almost anything, is quite self-evident.

Probably the key to the whole situation is that we are too much concerned with form (world-shaking ideas) and not enough with method.

In the home-building field, a new type of man will have to be born: a man fully qualified in mill routine and esthetically mature. The ivory-tower, "precious" approach is not particularly native, nor is that of the *homme fatal* who is concerned to the point of mysticism with an esoteric esthetic. We need the man who can set tools to a hundredth of an inch, who knows the keenness of the blade by the sound, who knows the thousand tactile values of each operation, and who is still an artist. This man must be in-

tensely practical, as were the early settlers in this country, and yet full of faith and hope and aspiration, as were the cathedral builders. There should be gusts of clear air, unmixed with the mist of an air-brush; the sounds of actual activity, the whirl of motors; the mounds of white, clean shavings—the creativeness of work and tools.

There is actually no "modern" and no "traditional," but rather honesty and dishonesty of concept. When we speak of "modern," it is again a style, and often as sentimental and "traditional" as Cape Cod. Whatever styles and forms we have should evolve from the methods and materials used. This requires great discipline. A building in wood that follows the lines of poured concrete is no more "modern" than Spanish Colonial.

There is much work to be done, and many people are needed to do it.

Calendar

January 22-July 31: Exhibit of Country Houses on Manhattan Island, 1750-1860, New York Historical Society, 170 Central Park West, New York, N. Y.

July 24-26: "Housing the Aging," 5th Annual University of Michigan Conference on Aging, Ann Arbor, Mich.

August 9-23: York Summer School of Architectural Study, England.

September 3-13: Centennial of Engineering, headquarters at Conrad Hilton Hotel (formerly the Stevens), Chicago, Ill. Special ceremonies will be held on September 10, Centennial Day.

September 8-20: York Courses on

Protection and Repair of Ancient Buildings, England.

September 18-20: Meeting of Regional Council for the South Atlantic District, A.I.A., Atlanta Biltmore Hotel, Atlanta, Ga. After the organizational meeting there will be a conference on school buildings.

October 9-11: Central States Conference, A.I.A., Hotel Muehlebach, Kansas City, Mo.

October 19-25: VIII Congreso Panamericano de Arquitectos, Mexico City.

October 24-25: Gulf States Regional Council, Jefferson Davis Hotel (some meetings at Whitley Hotel), Montgomery, Ala.

October 29-31: Convention of Texas Society of Architects, A.I.A., Hotel Cortez, El Paso, Tex.

March 23-April 4, 1953: York Course on Protection and Repair of Ancient Buildings. Details from Secretary, York Civic Trust, St. Anthony's Hall, Peaseholme Green, York, England.

May 25-30, 1953: Eighth International Hospital Congress, London.

Howard Myers Memorial Award for Architectural Writing

Herewith is another article given Honorable Mention for the Howard Myers Memorial Award. The original committee of selection was made up of the then editors of the three commercial architectural magazines, Douglas Haskell, Harold Hauf and Charles Magruder (managing editor), who put their own magazines' possible entries *hors concours*. These men selected ten entries from the fifty submissions turned in by thirty-eight publications. The final selection was made by a committee of Nancy V. McClelland, Harold R. Sleeper, F.A.I.A., and Richard F. Bach. "Prophet Without Honor" was published in *House Beautiful*, May, 1950, and is here reprinted by permission.

Prophet Without Honor

By Jean Murray Bangs

NO ONE can deny that we now have something which may be rightly called "the new American house." All over the country, from Maine to California, we see houses with a new look. But, unlike the previous short-lived and abortive styles, which have been

styled abroad to be foisted on the American public by a well planned campaign, these houses spring out of our own life and thought. They are indigenous to the country. Their look is beginning to be *our* look—the American look.

Not only are these houses, that

are emerging all over the country, new in form, in intention, and in the life for which they provide, but their furniture and equipment is just as different from that to which we have been accustomed as are the houses themselves. Together they amount to a cultural declaration of independence, coming about 175 years after the political one. It is amazing that for so long, after political and later economic freedom was achieved, our country still remained socially the colony of Europe.

And strange as it may seem, the prevalence of European architectural styles in America played an important part in maintaining this condition. It assured a market for other European arts and made for the supremacy of European design in everything used in and about the house.

The new American house has not only freed architecture from the burden of having to use borrowed forms, but it has also liberated the minor arts as well. Furniture, fabrics, ornamental objects, and tableware are no longer forced to follow European models to be appropriate to their use and setting.

In fact, just the opposite is true. The European designer no longer has the edge. The American art-

ist now has an equal chance to work out his ideas, in the assurance that there will be a market for his work. This is a form of opportunity quite as important as that offered by the presence of free land in the last century, and one which is being eagerly grasped by young people today.

These new houses have many roots. Many influences have converged to make them what they are. For, although the impact they make upon the senses is that of something entirely new, actually they are the result of a long period of development. Many of their formative influences are still unrecognized. For instance, Greene & Greene houses (imitations of which swept the country a generation ago under the name of "California Bungalow") seem at first sight to have little in common with the new houses. But actually just the reverse is true. In many important ways Greene & Greene houses anticipated the new, or paved the way for what was to come. Many of the features of the new houses—climate control, storage walls, flush-panel ceiling lights, modern fenestration, built-in and sectional furniture, and well designed kitchen cupboard space—were to be found in Greene &

Greene houses nearly half a century ago.

The large glass areas in the new houses were anticipated by Greene & Greene, who used glass walls in the early 1900's. The dining-room in the Blacker house in 1907 has windows on three sides of the room, and is divided by a sectional glass wall which can be folded back out of the way. The Crocker house in 1909, designed by Henry M. Greene, has a long gallery on the south, one wall of which is entirely of glass. In the Cordelia Culbertson house in 1911, the glass wall of the garden room can be made to disappear above the ceiling by the simple expedient of a hollow parapet wall and counter balances. All that it lacks to put it in the forefront of building innovation is electrical operation.

Provision for outdoor living was also pioneered by Greene & Greene. They popularized the patio house, taking the idea from the Spanish houses they found in California and developing the plan until the type became suitable for American needs. But, with or without patios, even the smallest Greene & Greene house had some provision for outdoor life, some veranda or terrace which softened the outlines

of the house, provided a place for vines and made it easy and inviting to step out-of-doors. Nearly always an unroofed terrace was supplemented by a roofed space. This was part of the architects' concern for convenience, as anyone who has had to cope with the problems of caring for outdoor furniture knows only too well.

Conscious adaptation to climate and site clearly shows in the work of Greene & Greene. The heat and glare of southern California sunshine caused them to use white roofs which lower interior temperature several degrees. They used wide eaves designed to cut out the sun in summer while letting it shine in for winter; dark exterior walls which allow the houses to blend into the planting with a cool and inviting look.

Greene & Greene also were masters at the adaptation of the house to its site—a present-day requirement of good American Modern. Rooms were carefully oriented for sun, wind, seclusion as well as view. The distinction between the front and the back of the house disappeared. Living-rooms were nearly always put at the back of the house, but great care was taken to keep the front hospitable-looking and attractive.

Take the matter of size, for instance. Although Greene & Greene were noted for the design of large and luxurious houses, quite unwittingly their work paved the way for the good small houses of today. For Greene & Greene design embodied one of the basic principles of democratic architecture. It made no class distinction between the large and the small house. The whole weight of its influence went to break down the difference between "palace" architecture for the rich and the cottage style. The same methods, materials and ideas were behind all their houses. All were intended for the same kind of people. All were fundamentally pleasant to live in, hospitable-looking and self-assured.



The end result of this kind of social thinking is seen in the new homes. No longer is the size of a house a symbol of its owner's position in the community. So, as families got smaller, the family group became more restricted. Servants are scarcer, harder to get and more difficult to maintain. As women began to spend more and more time out of the house, it has become psychologically, as well as physically, easier to live in small

houses. Until today it is no longer possible to judge the richness of a person's life and experience by the size of his house. A small house no longer means a meager life.

There was another democratic element in Greene & Greene work. No matter what the size of the house, it showed the same regard for the person who had to do the work. Convenience in the large house was not overlooked just because it was expected that a servant would do the work. They made all houses, no matter what their size or cost or for whom they were intended, beautiful to look at and easy to operate as well. What a democratic idea! But fifty years ago it was a revolutionary principle in house design. The result was that by the time people were psychologically ready to accept the small house, it was already designed.

In the early days of the century it was not possible to buy suitable furniture for a house of untraditional design. Greene & Greene houses, almost alone of the untraditional work of the time, had furniture and gardens of suitable design. Since it was impossible to get help from decorators, landscape architects and furniture designers, the architects were forced to get around the limitations of

their situation by designing everything themselves. For instance, in the David B. Gamble house in Pasadena, practically every visible object—the decorative glass, the carved wood frieze, exposed hardware, lighting fixtures, carpets, furniture, even the piano case—was designed by Greene & Greene. The garden, even to the pottery plant containers, was their work as well.

When one sees what giants it took to be pioneers, one is surprised, not that it took so long to get rid of European domination, but that it has been done in such a short time. For the early leadership demanded vision and ability, incredible stamina to buck the prevailing ideas, as well as creative energy to tackle the problems of creating American houses for the American way of life.

For after Greene & Greene had evolved their philosophy of design, their work had just begun. They had to train all of their architectural help. They had to teach their contractors how to build; they had to develop all their own millmen, carpenters, wood cutters, stone masons and workmen of all kind. Then, on top of this, they had to acquire the skills of the minor trades. It is for this reason that the Gamble house occupies such a

unique place. It remains not only a monument to the architects themselves, but a tribute to two generations of owners as well. For the situation under which it was built demanded the same progressive qualities in both.



The lasting quality of Greene & Greene work results from the attitude behind the work on the part of both architects and client, both of whom had the realism and good sense to try to build for their own time. The people who built these houses represented a very solid section of the American middle class. They did not wish to look to be something other than what they were. They wanted their houses to suit their manner of living, to promote the health and happiness of all the family, to form a background for their own life; to be as free from snobbish pretense as they were themselves.

The situation under which these houses were built allowed the fundamental attitudes of the people to come through into their architecture. This happened largely because it was the owner and the architect, working together, who made the fundamental decisions, not the bank, the Government or

other lending institution, which is often the real owner today. Other outside elements were limited. Coercion by an art jury or real-estate firm did not exist, and the so-called housing expert and the planner did not enter into the situation at all.

The new American houses are a reflection of the variety and richness of our life—of our freedom from regimentation. They tell of our ability to assimilate new, healthy influences in a process of orderly change. Greene & Greene work represents only a small part of the influences behind our best contemporary home designing. But Greene & Greene understood beauty in terms of simplicity, fitness and repose. Their designs were always quiet and their influence makes for the same quality in the new work.

Although the look of the new architecture is our look, it doesn't mean that it should be accepted without exercising discrimination. In the new houses, and particularly the new furniture, the good hasn't yet been sorted from the bad by the continual choices made by generations of people with good taste. As a consequence, choice of the new designs (particularly the selection of new furniture) becomes a challenge to the woman of taste who should welcome the situation because of the opportunity it gives her to prove herself.

Unless something happens to stop the development of the new work, to freeze the designs, it will continue to change and mature until it is as free from exhibitionism and has the same free natural look as the inspirational work of Greene & Greene.

News From the Educational Field

UNIVERSITY OF OREGON has completed preliminary plans for a new annex, connecting the old Architecture and Allied Arts Building to the recently remodeled heating plant. A large gallery is designed for the first floor of the proposed annex, to serve as an exhibition room. On the second floor there will be a library, administra-

tive offices, and a smaller exhibition room. The architects are Annand & Boone, with Dean Sidney Little consulting.



WESTERN RESERVE UNIVERSITY is in the process of establishing a division of visual arts, incorporating the present university

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programs in architecture and art. The new division will be set up within the general structure of the

faculty of arts and sciences, replacing the current School of Architecture as such.

The Architect's Opportunity for Leadership

By Arthur C. Holden, F.A.I.A.

An address to the Staten Island Chapter, A.I.A. at a meeting
on March 23, 1950

NOT LONG AGO I was asked by my friend Lorimer Rich how I enjoyed my new duties as regional director "bishop" and whether I was getting around to make my calls in the various chapter "parishes" of my "diocese." I have no ambition to come before you in the role of bishop. The role I am prepared to play is far more humble. I essay to play the role of the butler.

Back in the eighteenth century, when the spirit of liberty was beginning to shake the complacency of the aristocracy, Claude-Henri, Comte de St. Simon, instructed his butler to knock loudly at his door every morning and to call to him, "Rouse yourself, M. le Comte, for you have great things to do." Goaded by this butler, the Comte resolved to lead—while his strength lasted—the most original and active life possible. He crossed the ocean and took part in the War for American Independence; he went

to prison during the Revolution; men called him the prophet of a new religion; he made service his by-word; in his writings he developed a social point of view.

One hundred and seventy-four years ago, our own forefathers united in a political step which gave this nation its unique governmental system. They were impelled to do this because a far-away centralized government had refused to allow men the initiative necessary to satisfy their needs. The British Parliament had forbidden the formation of banks, prevented the development of a currency, imposed restrictions upon trade and manufactures; and then to cap all, taxed the colonists for protection without their consent.

To the enlightened political leadership of our Constitutional fathers we owe the establishment of a governmental framework which has proved a stimulus to the assumption of responsibility by the

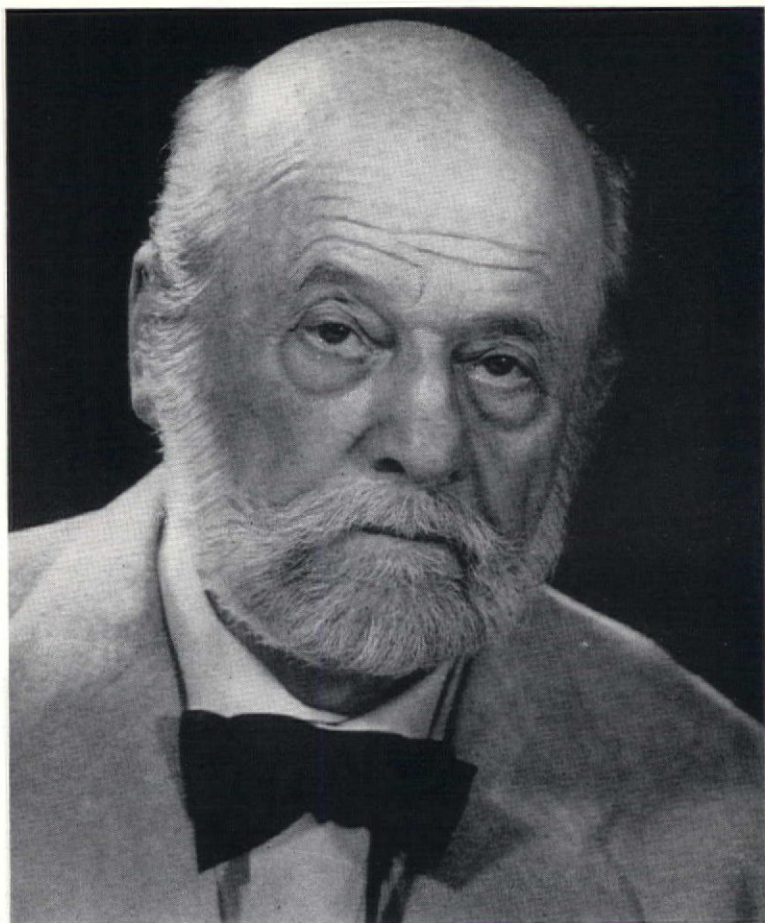
individual. There is no better soil for the germination of leadership than a community dominated by a sense of individual responsibility. The people of the United States, imbued with this sense of individual responsibility, have not only made themselves the most materially prosperous nation on earth but have made outstanding contributions to the scientific, intellectual and spiritual progress of world civilization.



Progress has its dangers. There come times when it is hard to tell whether it is wise to let our impetus carry us in an established direction. We do not always need the same type of leadership. We have had our great political leaders, our great commercial and industrial leaders; we have had great leaders in science. Special types of leadership are the results of an awareness of special needs, to which leadership can give expression. There must be a responsiveness between the leader and the individuals and the form of organization through which all may work together. It takes a specially understanding type of leadership to break with routine and chart a new course.

In the last century American organizing ability, coupled with the sense of personal responsibility, achieved phenomenal advances through the specialization of tasks. In this century specialization has continued and has appeared very nearly to have reached its ultimate development. Over-specialization without a consciousness of relationships leads to division and conflict. Over-emphasis on specialization reveals to us the need for understanding coordination. This does not mean that specialization is any less important. The necessity for coordination, however, represents a change of focus. This century will probably be known for our awakening to the significance of what we have come to call "relativity." Physics and chemistry are now popularly recognized as related sciences. Matter and energy have become for us manifestations of one supreme principle.

In all fields of science man first learns to classify and analyze and then to coordinate. We architects must recognize what leaders in science have recognized: the relatedness of all things which affect human beings. If scientists have awakened to the significance of relativity, it is time for architects to be aroused to the great things



AUGUSTE
PERRET
of France

THE INSTITUTE'S
GOLD MEDALIST
FOR 1952

Journal
The AIA

TO MARSHALL
FREDERICKS

THE INSTITUTE'S
FINE ARTS
MEDAL FOR 1952



TO GEORGE
NAKASHIMA

THE INSTITUTE'S
CRAFTSMANSHIP
MEDAL FOR 1952



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which they can do if they broaden their understanding of life.

We architects are the designers of shelter. But it is not mere houses that we design, it is homes which are inspiration to good family relations. It is not mere work shelters that we are asked to design, it is the creation of physical conditions which will facilitate good working relations. More is needed than individual homes suitable for good family relations. Communities are needed which will promote better relations between families. On the business side also we need environments and equipment which will promote better business and working relations. To design for men, architects must not only understand men but the relations between men and the agreements and procedures which govern their civilized actions.

Psychology has taught us about the diverse elements which enter into man's nature. The world is made up of all kinds of men and women, and in them these diverse elements are variously mixed. Modern scientific psychology has called attention to the inter-relation of the intellectual and the emotional qualities. Where these are in conflict there is neurosis and confusion. Where the intellectual qualities

predominate we have the realist, the lawyer, the general, the man of action; where the emotional qualities predominate we are more likely to have the creative or artistic genius; where the intellectual and emotional qualities are both strong, but harmoniously blended, we have capacity for superior and understanding leadership, capable of originality and constructive progress.



The schooling and experience of the modern architect tends to develop both the intellectual and the emotional qualities. The architect must have an engineering mind and the sensibilities of the artist. The architect is trained to look behind aspect and understand function. Society no longer regards the architect as an eclectic imitator who spreads a veneer over the outside and inside of buildings. The business of the architect is to analyze and understand. The architect must be aroused to a social consciousness. By understanding, I mean not alone understanding of the principles of design and construction but understanding of life, and of the needs and functioning of society. The architect can only build for a society he understands.

Understanding carries a double implication. It means, on the one hand, the ability to analyze the shortcomings and the prevalent disorders which are so characteristic of existing communities. On the other hand, it means the ability to point out the possibilities of orderly development. The architect must be able to demonstrate that disorder is the almost inevitable consequence of lack of forethought and the inability of the average community to adapt itself to changing function.

If we architects can put our combined intellectual and emotional qualities to good use; if we can master the understanding of contractual concepts which govern human relations, as well as we have mastered the understanding of the mechanics of physical forces, we can promote a harmony between physical and social forces. This harmony is as important as is an understanding of the harmonious relativity of matter and energy, and of harmony between the intellectual and the emotional side of man.

The greatest task which lies ahead of twentieth-century man is to remold his environment. We architects have the opportunity to soften the brutalizing consequences

of over-rapid industrial change and to restore the mechanical and the gigantic to human scale and to harmony with nature.

This means an epoch-making change of focus. Specialization we shall continue, but it will be specialization with an understanding of coordination. As architects, we have got to find a way to progress beyond being the designers of individual buildings and to fit ourselves to be the coordinators of group design. This will be our contribution to society and to a better way of life. We architects have the opportunity of a century to be the leaders and the originators of new methods and new techniques which will make group design possible. Through group design we may begin step by step to overcome the chaos which prevails in most neighborhoods today. Gradually we may see disorder and congestion give place to harmonious environment for living and working.

I come before you as your Regional Director not to speak *ex cathedra* in the spirit of your "bishop." I come in the spirit of your servant, knocking at the door and saying, "Gentlemen, arouse yourselves for you have great things to do!"

JULY, 1952

The American Academy in Rome

WHAT IS ITS EDUCATIONAL VALUE TODAY?

One hears an occasional remark from the younger generation in the profession, to the effect that a year spent in Rome is time wasted. What is the opinion of men who have been in the Academy and can look back over successful years of practice? We asked an architect, a painter, a sculptor and a landscape architect. Here are their answers:

An architect

EDGAR I. WILLIAMS, F.A.I.A.

IN 1934 I had been a trustee of the American Academy in Rome sixteen years. I was still as curious about the usefulness of the Academy as I had been when a student there many years before.

It had seemed to me, as a sophomore at M.I.T. when I switched from mechanical engineering to architecture, that the finest expression of a people could be made by its architecture. The search, therefore, of the intelligent young architect, one who meant to try to share in the excitement of his country's creative development, should first be toward determining for himself what his country, his times and his people meant to him.

I look back with an almost paternal satisfaction at my own deadly seriousness. The theme was, I think, right, and still is. I did not know how hard and, para-

doxically, how full of happiness, the search would be, nor how elusive the quarry. So, going back eighteen years, I wrote a searching letter out of curiosity to the heads of something over a hundred schools of the various arts. My letter asked specifically their opinions as to the usefulness of the American Academy in Rome in the development of American art. Their many answers have unfortunately been lost, but I recall the evasiveness of some and interesting observations in others.

Among them was one from the head of one of our schools of music, a man whom, to my regret, I never met. I was told he was an old Italian gentleman. He wrote me from Italy where my letter had followed him. The gist of his answer was that the search for art is handed down from master to disciple. In music, he said, it has been handed down from Bach to Haydn to Beethoven to Wagner,

and so on. Each unconsciously changes what has gone before. Good art, said he, can never spring from nowhere by throwing aside all experience of the past. This was a simple refreshing answer.

If the American Academy in Rome had a credo it would be based on that idea plus the idea that all the arts are interdependent, especially the arts of architecture, landscape architecture, painting and sculpture.

Those who founded the Academy followed the precedent of France and chose Rome for reasons eloquently but not necessarily convincingly stated by one of the Academy's orators over twenty-five years ago. Why Rome? Because Rome is eternal, there is nothing new under the sun that has not been tried in Rome, etc. etc. The assumption one must make in accepting this belief is that there is a lot of gold in them thar Roman hills for the boys and girls to pick up and take home.

There was another assumption, which was flourishing at the time of the founding of the Academy, that Roman gold was imitation gold and that the real stuff was to be found in Chicago. Later the quest moved to other places, even the Arizona desert.

These two assumptions have become outmoded in their exact sense, but the broader aspects of the positions they indicate are as controversial as ever.

Stated in other words, one is that American architecture arose from the classic tradition and the Academy offered an opportunity to seek knowledge of the roots of that tradition which are buried in the soil of human emotion and nourished by man's fantasy. The other is that a significant American architecture can spring only from the free pioneer spirit unhampered by tradition, and should be based upon the useful and structural qualities of the materials from which buildings are built.

We can assume that the shapes of buildings would, of course, change with the times and the changing habits of people, whichever approach were followed through.

Our main question is as to whether or not a sojourn in Rome really contributes to the upbuilding of American art and architecture. I cannot but believe that the ideas which form the basis of all creative work spring from men's own minds regardless of environment, but that knowledge and experience are essential.

My opinion is that nowhere can a young man or woman find a comparable environment in which to test his own conception of art to that which is offered by Italy, steeped as it is in the accomplishments of great artists. Nowhere within the orbit of what might loosely be called Western Culture would a creative artist be subjected to greater check in seeking to understand his own mind and the significance of his or her professional responsibility.

This is what the Academy offers—a free breathing space in a young American artist's life, without hardship or responsibility, permitting him to explore the treasures of the ages while associating with

his fellow countrymen and women in the most charming surroundings. It is unimportant whether or not an architect, to cite one example, upon his return home conceives a fine building as a tower of steel and glass with none of the earmarks of classic ornament, provided he has, from his experience, derived some conviction from his stay in Rome, and has come to recognize, and learned to strive for, a superbness which is the dominant quality in all great works of art.

Whether or not the American Academy in Rome has helped American artists to meet the challenge of their country and their times must be left for time to decide.

A painter

FRANCIS SCOTT BRADFORD

Is Europe no longer essential to the education of the American painter? Has the European scholarship outlived its usefulness? No. It will never do so, and will grow rather than diminish in importance. Granted a livable world, there will be a demand for scholarships in the next few years hitherto unequalled.

The young painter finds no

towering structure dedicated to the arts rising to mother him with the grandeur of the educational edifice erected with such devotion to the sciences and liberal arts. His art schools are few and faltering. His education is where he can find it in the field of direct experience. His chief means are by association achieved through privations and scholarships.

Perhaps he is not unfortunate in his privation, since through it he is dedicated to his pursuit, nor

in his general neglect, since he must learn early to stand alone; but the scholarship is essential to the well-being of the body of painting. The meagerness of these scholarships is matched by their scarcity. The young painter can hardly hope for such a fortuitous combination of circumstances as will secure him one. If he can he will find his way to Europe by some other means, and some do so. But the backbone of this educational necessity remains the scholarship. Of these none is more desirable than that of the American Academy in Rome.

The Academy enjoys its pre-eminence not only because of its geographical situation, and its handsome buildings with ample studios, but also because of its sturdy administration and fraternal aspect. Its character emerges clearly in its hospitality to all the arts and its dedication to a wider concept of art than that of unrelated esthetic beauty. If it is not already so, it is by way of becoming the European anchor of American cultural existence.

This area, this Europe, contains the wells of idea and accomplishment that are western man. These are the sources from which new fields must be watered. For art has

not, as perhaps man has not, a natural being. It springs forth from itself and feeds upon itself. Nothing in nature inspires painting. Painting inspires painting. Art, being progressive, builds on itself and, though its expression is through the individual, his ideas derive from the body of collected experience. There is no revelation.

The great works that man has done do not yield their secrets for the asking. Genius is inexplicable. It is magic. It reaches out to you from the canvas and grips you where you live. It is of the essence of life, its means of creation inimitable. Conjecture alone is possible. But it is enough to find re-affirmation of the dignity of man among his wondrous works. It is enough to associate with and be stimulated by such accomplishment. It is only in association that a culture can be acquired. The process of art is largely that of the development of the critical sense.

A people tending toward insularity is a people unable to cope on equal terms with the world at large. Because Europe is our own past, because we cannot ignore that past and be more than half ourselves, therefore any thought that our cultural lines can be thrown

overboard is untenable. The scholarship remains for the painter a

necessity to his complete development.

A sculptor

LEO FRIEDLANDER

IT becomes increasingly evident that the visual arts will gradually extricate themselves from the shadow of prolonged confusion and the throes the extremists call "experimentation." Many of the ideas that have been passed out so profusely for the purpose of confusing people, should either have been mellowed or remained concealed in the laboratory recesses of the minds that fermented them.

We are passing through a period of world-wide upheaval that is influencing architecture and the allied arts to no small degree. And while it is desirable for every age, as it comes into being, to express itself with reasonable clarity, it hardly justifies the glorification of much in the new movement by palaver that is sick, insincere or barren of human appeal.

The new architecture, quite generally since its origin, has traveled down a one-way street despite its more valid attributes. This is largely due to a coldness caused by the absence of sculpture and mural

decoration—arts that should have grown as an integral part of the inception of the new architecture. They are absent to a degree where the public conscience has been aroused to the great need to humanize our buildings again; through appropriate collaboration to bring sculpture and painting more intimately into our daily lives without necessarily having to visit museums to enjoy these arts.

As a sculptor and onetime Priede-Rome man, I strongly believe the American Academy in Rome today takes on a new significance through extending to able young sculptors great opportunities for sound progressive study and travel, and above all, a challenge for enlightened collaboration with the fellowship members in the allied arts in residence, to help in the solution of our present great need to incorporate decoration in our modern buildings. I know of no place better suited, either by environment or surroundings, to tackle this provocative problem. There, the collaborators can ponder about it together and through the interchange of creative ideas, un-

disturbed by external forces or pressures, arrive at an answer for our time; for out of dreams and aspirations great solutions are born.

To go forward, we must sometimes retrace our steps and observe with creative, not archeological, eyes, how the old masters solved the problems of their age so admirably. Where can such efforts be served better than by spending a year in the atmosphere of the great art treasures and traditions of beautiful Italy? Note with what superb efficiency and artistry the

Renaissance masters worked together. Their extraordinary understanding of each other's specialized field was rivaled only during the period of the great French Gothic development.

In my opinion, there are major opportunities that the American Academy offers talented men for advanced study in sculpture, and where they can prepare themselves for returning home to contribute their skill towards incorporating into our buildings of tomorrow, suitable and qualitative sculptural components.

A landscape architect and educator
NORMAN T. NEWTON

IF landscape architecture and the other arts of design are to serve their social function in a world of humans, it would appear that a designer needs first of all to achieve to the highest possible degree his own potential as a well-balanced human. And, when a man is operating healthily at this highest human potential, we find as one of his most notable characteristics the capacity to relate himself and his actions to the surrounding world of what has been, what is, and what is to be—the capacity,

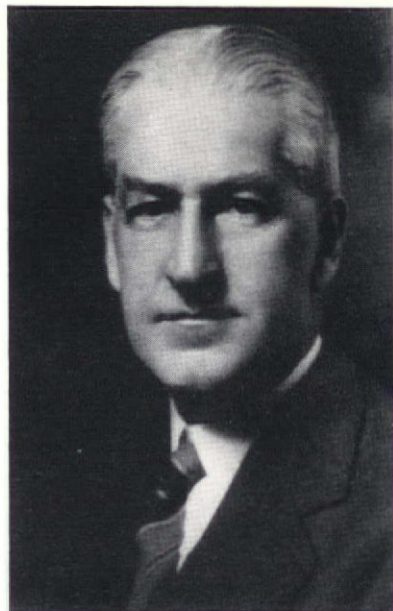
in short, to orient himself and his works clearly in space-time.

In this very sense the Rome Prize offers to the young landscape architect a golden opportunity to broaden and deepen his experience not only of the past but of the here and now. For where better than in modern Italy can one find so much progress being made by the arts of the twentieth century in the midst of so great and varied a richness of past achievement?

Two important developments have helped to render valid this latent promise.

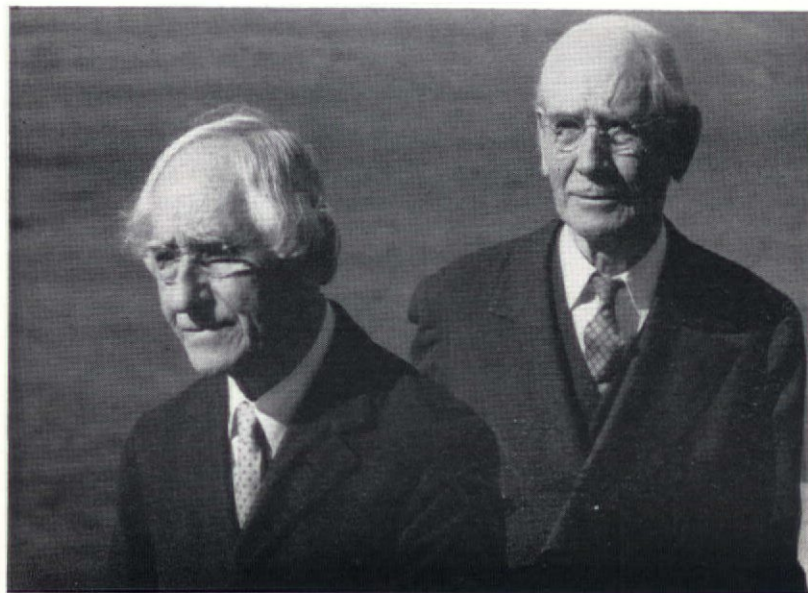
First: the American Academy in Rome abandoned some years ago

TO WILLIAM STANLEY PARKER, F.A.I.A.
THE EDWARD C. KEMPER AWARD
FOR 1952



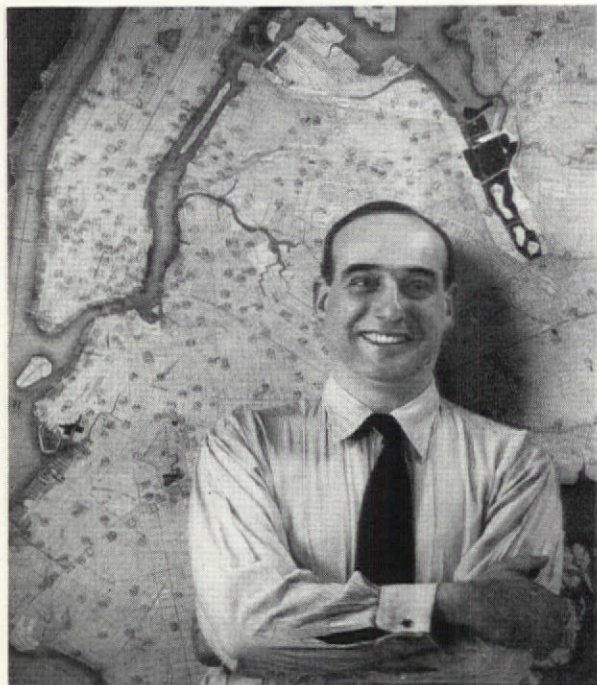
TO CHARLES SUMNER GREENE
AND HENRY MATHER GREENE

A SPECIAL CITATION
FOR THEIR CONTRIBUTIONS TO THE
DESIGN OF THE AMERICAN HOME



ELECTED TO
HONORARY
MEMBERSHIP

JOHN P. RILEY
ENGINEER
NEW YORK, N. Y.



ELECTED TO
HONORARY
MEMBERSHIP

ROBERT MOSES
PUBLIC SERVANT
NEW YORK, N. Y.

*Journal
The AIA*

the anachronistic policies that its Fellows had been compelled to struggle against in an earlier day. No longer does the Fellow have to fight off the old insistence on idolatrous worship of the "classical" past; no longer does he meet opposition in his natural desire to study works of today and to travel in "nonclassical" lands. The Fellow now has freedom for self-development with his eyes wide open.

Second: designers themselves, after some rather wild swinging of the pendulum, have settled down to a dynamic equilibrium of calm good sense. In the years before the recent war, as a climax to a healthy revolt against the arid eclecticism of the preceding forty or fifty years, many young landscape architects, like other designers, reached the quite human but nonetheless ridiculous extreme of totally "rejecting" the past. They looked down their noses at even the history of the creative arts, instead of realizing that the fault had lain not in these works of the past nor in their history but in the way knowledge of the past had been misused for present and future purposes. But now, fortunately, those of the present generation have

come to see that one can profitably observe and study men's creations in other times and other places, gaining in breadth of personal experience and of personal sensory acuteness, without either fearing the past or feeling impelled to copy its forms in works of our own country and our own day.



Such is the reasonable outlook now embodied in what the American Academy in Rome offers its Fellows for a period of a year and possibly two, with no financial cares and with a stabilizing base of operations at the Academy's Roman home. Even more significant is the chance to share a pervading collaborative spirit with selected representatives of the sister arts: working, living, traveling together, the Fellows acquire not only personal experience but, through that experience, a deeper understanding of each other's aims and problems. For the landscape architect, here is an opportunity to expand his professional skill in designing outdoor space and in planning land—and also to help others see the value of these factors in the total human scene.



The Chicago School Its Inheritance and Bequest

By *George Grant Elmslie, F.A.I.A.*

In the passing of George Elmslie on April 23 there was severed one of the few remaining ties of the present generation with Louis Sullivan and the birth of the Chicago School. In 1939, when Leo J. Weissenborn was program chairman of the Illinois Society of Architects, he persuaded Elmslie and a few others to contribute their thoughts and recollections to a symposium on the Chicago School, read before a meeting of the Society. It seems particularly fitting that George Elmslie's personal impressions be now set down in print, serving as a valedictory message to the architectural profession.

ANY REVIEW of other days, as far back as the late 1880's is naturally a bit empurpled by the mists of time and the manifold changes in human values in our later day.

As to the background of our inheritance, which is an open book to all who seek and desire to know, the following may be said, if we are, in a measure, to understand and evaluate the situation as it appeared in that early day. It may, perhaps, deflate our vanity a bit, which in some cases is needed.

The genesis of the modern movement belongs in the far greater part to England and her men. In 1843, the distinguished Pugin, in his discourses, said things like this, in relation to his arid and fruitless days:

"Styles are now adopted instead of generated, and ornament and design are adapted to, instead of originated by, the edifices themselves; ornament should never conceal the purpose, it should beautify and not disguise, and designers should only think of the most practical and convenient forms and then decorate them. Every building should be illustrative of, and in accordance with, the purpose for which it is designed."

This sounds, and is, much like our Form and Function philosophy of nearly 100 years later.

This system of thinking fell on closed minds in England, and nothing recognizable came of it until considerably later in the century. Viollet le Duc said much the same thing in his period, and we

are all aware of the ideas and ideals of cosmic unity and purpose as set forth, in principle, by the Greeks and, for that matter, by the Hindus with natural connotations of form and function.

To William Morris, trained as he was as an architect, belongs the great and everlasting credit of aiding, in a most consummate manner, in breaking the manacles of meaningless and literal tradition, in his lectures in the period from 1887 to 1894, and in his creative work in the arts and crafts in his own shop, dating from 1860, together with his tireless energy in the great cause to which he gave his life. He was also an eminent writer of Anglo-Saxon prose and a poet of rich quality of texture, showing the breadth of his nature as a man among men, much as our Sullivan in versatility.

That we are open-minded in a fair degree, today, in relation to the whole field of the arts, we may thank William Morris for his enlightened understanding as well as for his achievements. He was the first artist in Europe or elsewhere, in modern times, to realize and state that the arts, which of course included architecture, had lost all root in, and hold on, contempo-

rary life. His influence on America has been on the whole beneficent and part of our heritage. Only yesterday the long-neglected Morris chair was declared, by an Easterner, to be the most useful article of furniture for the home ever devised, and he begged for its return to family life. It can scarcely be said that William Morris sprang freshly minted as did Minerva, any more than did the Chicago School of Architecture. He doubtless felt an impulse arising from the matrix of his people, the more or less inarticulate masses, for a measure of truth and beauty in their lives, as it had in earlier days when the people as a whole, old and young, had a chance to express themselves in their daily work and in their devoirs, at their altars, of faith and hope.

The English showed many charming things in the early days of revival from the pallid and dry Victorianism, with its various disjointed exhibitions of—by name only—architecture, in home planning and designing, especially in the less pretentious types, and most of it quite native to the soil.

This work antedated by some years our American work and had a salutary influence on our minds across the pond. These English

homes to which I refer had grace of form with livable and interesting room shapes, lovely and wide window groupings opening onto gardens, and were manifestly places in which to live in the English manner, to be sure. Let us not, on the contrary, become enamored of our places to sleep in, lest we build sleeping-cabinets, and forage for food and healthful play.

The work of Baillie Scott in England, in Germany, and in Poland, and some done in the United States, consisting of houses with furnishing and decorating, was far ahead of its time.

So also was the work of Annesley Voysey, a yet greater man than Scott, and born a year later than our Sullivan. He was a potent influence on the continent from Brussels to Vienna. Voysey had much to do with the vital nature of the machine and its relation to human life, in making things for the common good, long before we recognized it here, and antedating Wright's well known and brilliant essay on the machine.

However, Britain, as far as creative work was concerned, and doubtless due to the native quality of inertia of its people, when changes from routine seem neces-

sary, passed out of the picture at the turn of the century. Only the impelling power of progress induced them to take up where they left off, in the last decade, picking up the last chord and playing on it with vigor and distinction, and aided in recent years by brilliant exiles, such as Lubetkin, Mendelssohn and Arup, who supplied much inspiration.

During this nearly 30-year period, work on the Continent progressed mightily and notable things were done until the process began to decay at a sadly rapid rate. Perhaps it was the advent of totalitarianism, wherein man carries the state on his shoulders as an incubus of denial of the free spirit of man and the negation of his creative impulses.

Before this occurred, however, the Continental architects and craftsmen of high degree lapped up the philosophy of Pugin, Morris, Voysey, Mackintosh and others, with great avidity, and did, in many cases, better work on its broad humane basis of reasonableness.

Baillie Scott introduced thick insulated walls for cold climates, great window groupings as specific functions of a room, double-glazed casement sash, and ends of parti-

tions forming mullions in rhythmical groups of windows, much in the manner of Wright while he was yet a blossom in our Middle West at the opening of his great career.

This English impulse was perhaps less generally felt at home than abroad. It filtered overseas to America. The effect of the power and inspiration of Morris and his philosophy was witnessed in many dwelling places in many of the arts.



All of this preamble only goes to show that germinating influences were abroad in the Old World before filtering into our west. Here, for a time, they found soil in which to take root. They found sympathetic minds and took material form, in our own manner, as our products, in the varied panorama of our immensely vital and protean American life.

The world is a small place after all, hence potent influences for our good are carried seemingly on the winds like far-coursing seeds from trees and flowers. It will not do to be prideful of achievement; the high gods will take care of that, if need there be.

Youthful pride and candid assurance led a precarious group of

gallant spirits in the 1890's to try their hand at breaking away from traditional architecture with its "rag tag and bob tail" of banalities and ineptitudes. Traditional architecture was taught in all the schools of architecture and out of them, at this time. This teaching declared that the Orders of Architecture, in their full gamut of expression, *were* architecture. The Pillars of Hercules stood at the end of the line. Thus far and no further, said the preceptors. The Orders of Architecture *were* architecture; nothing more true was ever said. The glorified Parthenon on the violet-crowned Acropolis was architecture. It *is not* architecture now any more than the Lincoln Memorial in Washington is architecture.

Those gallant spirits felt that the naturally fallow field of architecture had become choked with weeds and myriad baleful influences. There seemed nothing salutary on the whole horizon, except, perhaps, vague premonitions, perturbations of a coming dawn already in evidence abroad.

Some of the sister arts in our midst were creeping along in a healthy and robust manner, showing that the native genius and impulse, was, as is natural, on its

ever plodding, serious, sensitive way.

Architecture was, as the redoubtable and able George Dean in the early 1900's said, "the one art that was asleep."

In 1893, 46 years ago, and onward from that time, a fine field of men were working in the graphic arts. The major part of the group was allied with Stone & Kimball of *Chap Book* and *House Beautiful* fame. Artists and printers include Will Bradley, Fred Richardson, Claude Bragdon, Frederic Goudy, Charles Dana Gibson, Orson Lowell, John T. McCutcheon, Louis Betts, Frank Hazenplug, John Twachtman and others, not all natives of our Middle West but contributing to its welfare. Chicago was very much alive and exciting. So much for what was going on.

The first prophetic utterance in prefiguring the future of architecture in America was disclosed by the generator of all real thinking on architecture in America, at that time, and with rare exceptions since, Louis H. Sullivan, in an essay called "Characteristic Tendencies of American Architecture," read before the Western Association of Architects in St. Louis in

1885 and published in a journal in London the same year. This essay exhibits, in essence, the whole philosophy of Sullivan. All he wrote in later years stemmed, organically, from it.

It was the writer's privilege and honor to be employed by Adler & Sullivan, and later to be associated with Sullivan when that memorable partnership was dissolved, and so has a fair knowledge and understanding of events in the progress of which is called the Chicago School of Architecture. This is as good a name as any, giving it, for the time a local habitation as well as a name.

The animating spirit was, we all know, the regal-minded Sullivan, who with his work and dynamic utterance led us, from our acutely negative avenues of approach to our problems, to positive and truly determinative ones.

Whatever the nature of the problem may have been, Sullivan was a marvelous object lesson in his methods of arriving at a solution. All of his integrations, it may be said, were primarily mental conceptions and fairly complete in detail before transfer to the necessary paper. All that he ever desired was a piece of paper and a soft pencil. He hated hard ones,

as they, in his mind, implied an etching process, not a drawing one. He seldom used an eraser even in his ornamental work, with its grace and delicate beauty.

A cunning writer in an English magazine once wrote an article the sense of which was that, with the abandonment of the eraser as an instrument, great improvement in architecture would result; it was probably more true of London than any other city in the world. Sullivan belonged to that order of procedure, and there is a great deal in it insofar as mental discipline is concerned.

Very accurate, very quickly done, and complete in all essentials were his original drawings. In such buildings as the Transportation Building at the Columbian Exposition, the Stock Exchange in Chicago, the Garrick Theatre in Chicago, the Wainwright in St. Louis, the Prudential in Buffalo, the Bayard in New York, they were subject to practically no changes from the primary set-up. His contemporaries on the other hand, seemed to glory in a profusion of sketches, showing nothing more than facility in drawing, even as now. One of Sullivan's favorite expressions, when in his prime, was that there should be in any con-

ception only one idea, one theme, one purpose, and its birthplace was within the cerebral cortex, not on the drawing-board.

Wright, at Alder & Sullivan's, had not at that time reached the full stature of his capacity, and fussed a good deal over the drawing-board under the eagle eye of the master, while the writer acted as printer's devil to them both.

A fine sense of camaraderie existed between these two men at that time, giving and taking with fine accord and equanimity of spirit. Wright, even then, bore all the earmarks of what he has become, the outstanding figure of our day. A Brahms in architecture, if you like.

Sullivan did not, of course, need Wright; while the latter has emphasized in glowing terms the benefits he received in communion with his master. Wright, however, would have come into his own if he had never met Sullivan. Sullivan did not make Wright in any sense, each was *sui generis* and both were marked men of the ages. One of them has gone, more appreciated now than ever, and one remains exfoliating with serene power, while a lessening group of penny-whistlers, as was the case with Sullivan,

snaps at his heels. Wright laughs; he can afford to.

The writer averred many years ago that Sullivan was, essentially, a lyric poet. It seems now, in looking over the past that he was just that. I have in my possession some of his unpublished literary work. One of the group is a volume called "The Master." It is a prose poem and a remarkable document indeed. Objectively, it is any master; subjectively, it is himself in the deepest mood he has ever expressed his inner responses to the outer world. The first part was written in the middle 1880's and the final part many years later.

Sullivan's early work, in his twenties, was not of a nature to set our river on fire. He developed gradually. He began sketches on the triple-functioned Auditorium when barely thirty, and it is the only building I am aware of where he made several tentative sketches for the exterior, finally tending to the Richardsonian mode and letting it go at that. It was on the interior where he began to speak, not in his later poetic manner, perhaps, but he was on his way as may therein be witnessed. Busy years were ahead for Adler & Sullivan, with which we are all familiar.

The Chicago School of Architecture had an enlightened understanding of contemporary achievements both at home and abroad, such as they were, and it was not a group crying in the wilderness, as some seem to think. It was a phalanx of courageous and hopeful believers, some of whom, I regret to say, had magnificent courage of Sullivan's convictions for a while, but when the test came as to their loyalty, many faded away. The final object of their adoration was the mumbo jumbo of benighted eclecticism.

Apart from the great dyad, Sullivan and Wright, who are *hors concours* in these considerations, among the stalwarts at various intervals were George Dean, Arthur Dean, Walter Burley Griffin, Max Dunning, William Drummond, Hugh Garden, William Gray Purcell, Dwight Perkins, Myron Hunt, Barry Byrne, John Van Bergen, Robert Spencer, and others of a kindred nature.

The World's Columbian Exposition of 1893 was a fateful episode. The sinister nature of its anaesthesia and its chiaroscuro of negation and apathy was recognized by few, and by architects hardly at all. It spelled defeat in general

for the time, but not for the dyad and a few of the Chicago School, wherein vital precepts and practices were not to be denied. They carried on, and still do.

The process of designing make-believe buildings disclosed at the Exposition was in full bloom in the East, at this time, and the effect of our Exposition and its publicity was to enable this process of purblind thinking to sweep the country. Sullivan's Transportation Building stood all alone in its integral grace, and his beautiful and dramatic golden doorway was the most talked about feature of architectural interest at the Exposition.

"Sullivan and the lost cause" was paragraphed in a book, so witless was the understanding even among those who ought to have known better. The paragraph was revised later; it should never have been written. What the two great men did and preached never died and never will so long as the spirit of the real Chicago School is maintained.

It has been said, of late, that there were only a few grey heads now alive to carry on the faith, and that nothing by them will live, but will follow shortly to the sharp guillotine of time and pass away

forever. This is not true, and is somewhat of an oblique comment clothed in a curious sense of humor; it suggests a protective coloring assumed to cover a manifest failure of the writer to pursue the fair goddess of truth and its involved beauty.

Now we are confronted with the Beauxartians, and their kind, whose sole idea and ideal is, in some shape or manner, to adapt their obsolete and extensive formula to the modern way. It cannot be done. The wise thing for them to do is to leave our running brook alone and not, like the cuttlefish, murk its clear and clean waters.

The Chicago School within the last few years has many meritorious buildings to show for men's faith and hope, buildings of a public and private nature that will last for many generations to come.

Let us hope for the future and believe, even as did the aged Ulysses in Tennyson's poem,
Push off, and sitting well in order
smite

The sounding furrows; for my purpose holds

To sail beyond the sunset, and the baths

Of all the western stars, until I die.

It may be that the gulfs will wash
us down:

It may be we shall touch the Happy
Isles,

And see the great Achilles, whom
we knew.

Tho much is taken, much abides;
and tho

We are not now that strength
which in old days

Moved earth and heaven, that
which we are, we are—

One equal temper of heroic hearts,
Made weak by time and fate, but
strong in will

To strive, to seek, to find and not
to yield.

Housing Research Center in Bogotá

THE PAN AMERICAN UNION announces the inauguration on May 27 of the Inter-American Housing Research and Training Center, established in Bogotá, Colombia, under the Program of Technical Cooperation of the Organization of American States.

As a cooperative undertaking of the 21 American republics who are members of the OAS, the Center offers graduate studies in the technical, economic and social aspects of low-cost housing, with 21 one-year fellowships provided by the Pan American Union. Sixteen trainees have already arrived in Bogotá.

The Center is headed by Leonard J. Currie, who has taught design at Harvard University and who is a member of the Architects Collaborative associated with Dr. Walter

Gropius. Other staff members come from different Latin American countries and are outstanding specialists in the various fields of housing.

Research into financing, administration, effective utilization of local building materials, construction methods, site planning and design, will be an important function of the Center, which will also act as a clearing house of information and technical publications. The program is being executed in cooperation with the National University of Colombia which provides a new building and the necessary services for the Center, and with the National Housing Agency of Colombia (Instituto de Crédito Territorial) which offers local personnel and other facilities, and which intends to establish a large

and modernly equipped research laboratory for building materials and construction methods.

Additional information will be

furnished upon request to Anatole A. Solow, Chief, Division of Housing and Planning, Pan American Union, Washington 6, D. C.

Books & Bulletins

ARCHITECTURE AND TOWN PLANNING IN COLONIAL CONNECTICUT. By Anthony N. B. Garvan. 180 pp. 7 $\frac{5}{8}$ " x 10 $\frac{1}{2}$ ". New Haven: 1951: Yale University Press. \$7.50.

Dr. Garvan, who teaches American civilization at the University of Pennsylvania, has given us a book that received the annual award for 1951 from the Society of Architectural Historians as the outstanding contribution to architectural history by an American author.

PLANNING SECONDARY SCHOOL BUILDINGS. By N. L. Engelhardt, N. L. Engelhardt, Jr., and Stanton Leggett. 260 pp. 8 $\frac{3}{4}$ " x 11 $\frac{1}{2}$ ". New York: 1949: Reinhold Publishing Corp. \$10.

Findings of the three members of a firm widely known as educational consultants. Addressed chiefly to school building committee members, there are innumerable findings which should interest the architect.

THE ART NOUVEAU. By Henry F. Lenning. 158 pp. 7 $\frac{3}{4}$ " x 10 $\frac{1}{2}$ ". The Hague: 1951: Martinus Nijhoff N. V. Guilders 21.

A belated, though detailed, account of that curious bypath in architectural history which marked the turn of the century. The book gathers together facts, illustrations and personalities, the records of which have been accessible mainly in the crumbling pages of foreign periodicals of the time.

ARCHITECTURAL AND ENGINEERING LAW. By Bernard Tomson. 438 pp. 6" x 9". New York: 1951: Reinhold Publishing Corp. \$7.

Mr. Tomson has rendered the two professions a valuable service in this survey, citing some 1300 cases which have a bearing on professional practice. A worthy successor to that volume of T. M. Clark's, "Architect, Owner and Builder Before the Law," so long a familiar compendium in the architectural offices.

BUILDING FOR INVESTMENT. By Clinton H. Cowgill. 496 pp. 5¾" x 9". New York: 1951: Reinhold Publishing Corp. \$7.

Prof. Cowgill, a Fellow of The Institute, develops a phase of architectural activity that is almost a blind spot among practitioners of today. From the viewpoint of real-estate men this is one of the "ten best books of the year."

SCHOOLS. By Lawrence B. Perkins and Walter D. Cocking. 268 pp. 8¾" x 11½". New York: 1949: Reinhold Publishing Corp. \$11.50.

A book addressed chiefly to Boards of Education and school building committees but containing many of the fruits of the architect's long and specialized experience.

ANTE-BELLUM MANSIONS OF ALABAMA. By Ralph Hammond. 196 pp. 8½" x 11". New York: 1951: Architectural Book Publishing Co., Inc. \$10.

An addition to our extensive record of early American building in its varied local idioms. The author, a roving correspondent and photographer, has had the collaboration of Edwin B. Lancaster, A.I.A.

THE AMERICAN HOUSE TODAY. By Katherine Morrow Ford and Thomas H. Creighton. 244 pp. 8¼" x 10¼". New York: 1951: Reinhold Publishing Corp. \$7.95.

A comprehensive record in photographs and plans of what the present generation is building. The geographical coverage is unusually thorough, and the illustrations excellent.

WHITE HOUSE PROFILE. By Bess Furman. 368 pp. 5¾" x 8½". New York: 1951: Bobbs-Merrill Co., Inc. \$4.

A social and political picture of the 31 families who have occupied the White House since its building. Written by an experienced Washington reporter with unique equipment for the task.

TWO-THIRDS OF A NATION: A HOUSING PROGRAM. By Nathan Straus. 325 pp. 5½" x 8¾". New York: 1952: Alfred A. Knopf, Inc. \$4.

Not just another housing book, as might have been expected from the former Administrator of the USHA, but rather a well documented study of this country's No. 1 problem—the application of fundamental mass-production economics to shelter.

PERSPECTOR. By Theodore de Postels. New York: 1952: Reinhold Publishing Corp. \$10.

Theodore de Postels, who has made more perspective drawings than most of us have seen in our lifetimes, published a book last year called "Fundamentals of Perspective." He has now developed a device from the perspective protractor, shown on sheet 18 of the book, which, it is said, can be used by one completely untrained in

perspective. Doubtless, however, a knowledge of perspective would help.

WREN: HIS WORK AND TIMES.

By John Lindsey. 256 pp. 5 $\frac{3}{8}$ " x 8 $\frac{3}{8}$ ". New York: 1952: Philosophical Library, Inc. \$6.

A well written story accenting the human side of the great architect, who was also an astronomer, anatomist, scholar, scientist and politician.



Necrology

According to notices received at The Octagon between January 15, 1952 and May 31, 1952

AUER, JAMES

St. Louis, Mo.

BEARDSLEY, WALLACE P.

Auburn, N. Y.

BERRY, JOSEPH CHAMP

Amarillo, Tex.

BOND, GEORGE HARWELL, F.A.I.A.

Atlanta, Ga.

BUETTNER, ROBERT PAUL

Dayton, Ohio

CARPENTER, CHARLES A.

Rochester, N. Y.

CHAPIN, ROLLIN C.

Seattle, Wash.

CHURCH, WALTER S.

Magnolia Springs, Ala.

CRAIG, EDWARD MARTIN

Charleston, W. Va.

CRONIN, JOHN T.

Detroit, Mich.

DANIELS, MARK

San Francisco, Calif.

DE VOSS, WILLIAM ARTHUR

Portsmouth, Ohio

EIDT, HENRY C.

Garden City, L. I., N. Y.

ELMSLIE, GEORGE GRANT, F.A.I.A.

Chicago, Ill.

ERHART, FRED

Louisville, Ky.

FEIST, CHARLES

Staten Island, N. Y.

FENTON, WARDEN H.

New York, N. Y.

JOURNAL OF THE A. I. A.

- FERGUSON, ROBERT FINNEY
Ada, Okla.
- FOLLAND, WALTER C.
Pasadena, Calif.
- GODFREY, CHESTER N.
Boston, Mass.
- HAEUSER, HUGO CHARLES
Milwaukee, Wisc.
- HERRICK, RALPH B.
Lansing, Mich.
- HICKS, HASSEL THOMAS
Welch, W. Va.
- HIGBY, GILBERT C., F.A.I.A.
Newark, N. J.
- HOLLAND, LEICESTER BODINE, F.A.I.A.
Oxford, Ohio
- HORNER, CHARLES
Highland Park, Mich.
- HOUCK, CHARLES H.
Columbia City, Ind.
- HUNT, MYRON, F.A.I.A.
Pasadena, Calif.
- KANE, MICHAEL BERNARD
Edwardsville, Ill.
- KASTRUP, CARL J.
Forest Park, Ill.
- KELLY, B (ENJAMIN) FRANKLIN
Deerfield, Ill.
- KOCH, ARTHUR R.
Brooklyn, N. Y.
- LEBOUTILLIER, ADDISON B.
Pigeon Cove, Mass.
- LEE, (W.) DUNCAN
Richmond, Va.
- LINDER, FRANK ALFRED
Pittsburgh, Pa.
- MCCARTHY, WILLIAM T.
New York, N. Y.
- McMURRAY, ROY
Buffalo, N. Y.
- MALCOLM, MACKAY
Juneau, Alaska
- MORLAN, GEORGE SMITH
Manhattan Beach, Calif.
- MOSCOWITZ, ISAAC
Atlanta, Ga.
- OFFICER, GWYNN
Berkeley, Calif.
- PALMER, EDWARD LIVINGSTON, JR., F.A.I.A.
Baltimore, Md.
- PERSON, SVANTE
Floral Park, N. Y.
- RITTER, CARL ANTONY
Albuquerque, N. M.
- SCHMIDT, LORENTZ, F.A.I.A.
Wichita, Kans.
- SMITH, HARRY T.
Flint, Mich.
- SNYDER, LEON ROMAINE, JR.
Detroit, Mich.
- SPAULDING, SUMNER MAURICE, F.A.I.A.
Los Angeles, Calif.
- STONE, FRANK FOLSON
Roanoke, Va.
- TEMPLE, ARTHUR
Davenport, Iowa
- THOMAS, TRENT
Santa Fe, N. M.
- WELTON, COURTENAY S.
Richmond, Va.
- WILHOIT, JAMES FRED
Knoxville, Tenn.
- WYLIE, MATTHEW A.
Madison, N. J.

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New Orleans, La.
- LIVINGOOD, CHARLES J.
Cincinnati, Ohio
- MACDONALD, CHARLES C. E.
Brooklyn, N. Y.
- STALEY, CADY
Amsterdam, N. Y.

JULY, 1952

The Editor's Asides

How MUCH is a tree worth? If its end use is newspaper pulp, not much. If its function is the sheltering of a homestead, the owner may contend that it is priceless, and he will encounter little argument. For a tree that can be spared for crop disposal, commerce will decide on its value as a raw material for lumber or firewood. Not many trees will bring the cash return reported for a noble American walnut recently cut in the Blue Grass region of Kentucky. Its trunk measured 36' in diameter. For one log of this, 10' 6" in length, a plywood company paid the owner \$8500. The slicer cut 17,000 square feet of clear veneer from it, worth nearly a dollar per pound.

IT SEEMS DIFFICULT to spread an understanding of the perils of a too strict rent control. The experience of France should have taught the world this lesson. Now there is added the experience of Britain. Her Sanitary Inspectors Association has warned the Ministry of Housing that millions of houses are rapidly falling into decay. With the cost of repairs soaring, and the pre-war rentals

frozen, the landlords are not keeping their houses in repair. Add to this condition the suspension of the slum-clearance program, and you have the continuation in use of many houses that were long ago classified as unfit for human habitation.

ACCORDING to the Department of Commerce, the construction industry is now the largest in the United States, since it has now passed agriculture, which for many years led the field.

SETTING ONE'S WATCH ahead an hour to match daylight-saving time is easy enough; even the household's half dozen clocks present no great chore. The job isn't so easy for industry. One steel plant, for example, has 78 clocks in its plant of four square miles, and these must be kept synchronized and agree with the plant whistles. Hand-setting just will not do. Electronics solves it without trouble. Sending an impulse over the a.c. lighting wires causes the clock mechanisms to rotate at sixty times their normal speed for one minute, thus advancing all the clocks one hour. Sounds as if the

impulse might burn out a few lamps in that busy minute, but probably the electrical engineers have the answer.

JULE R. VON STERNBERG, of *Good Housekeeping*, has figured out a set of tables showing a client whether he can afford a house, and, if so, how big. It depends on a lot of things—interest, amortization, taxes, insurance, utilities, upkeep, and how closely the client wants to keep up with the Joneses. Moreover, it depends upon where you live. On a \$10,000 yearly income, the average family's living expenses (not including shelter) in Atlanta or Miami are \$7,500; in Chicago, \$7,400; but in Los Angeles and Philadelphia they rise to \$8,000. The old rules-of-thumb that say you can afford no more than a week's salary for a month's rent, or a house costing twice your annual income, are subject to a careful rechecking, particularly in respect to inflation.

THE ABILENE FIRM of Clayton & Murray, with Welton Becket a supervisory associate, has an interesting job in progress—a museum and civic center on a four-acre site to provide a permanent resting-place for the hundreds of historical

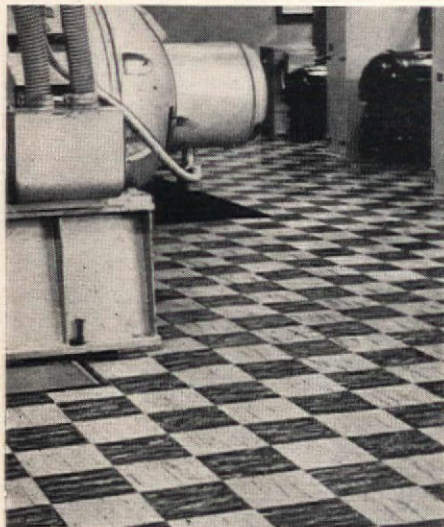
souvenirs collected by General Eisenhower during his distinguished military career. The general stipulated that the structure be dedicated to the teaching of Americanism, democracy and citizenship.

UNDERPRIVILEGED BOSTON SCHOOLBOYS are given an opportunity to express themselves in paint by Yale's School of Fine Arts. One curious result of this is some confusion in the paintings between the crosses atop churches and TV antennæ atop houses. Sometimes the antenna shows up as the dominating feature of a church. Observing what there is about us, perhaps the boys cannot be blamed.

SOMEONE is always rising to remark that we are woefully behind in our supply of dwelling units. Wars, shortages, depressions are blamed, but especially our lack of will to build what we should have. Yet a glance at the Bureau of Labor statistics makes one wonder what the experts think we should be doing. Back in 1920 we built 247,000 units; in 1930, 330,000; in 1940, 602,600; in 1950, 1,396,000 units. A bit slow in starting perhaps, but we can't be accused of dragging our feet now.



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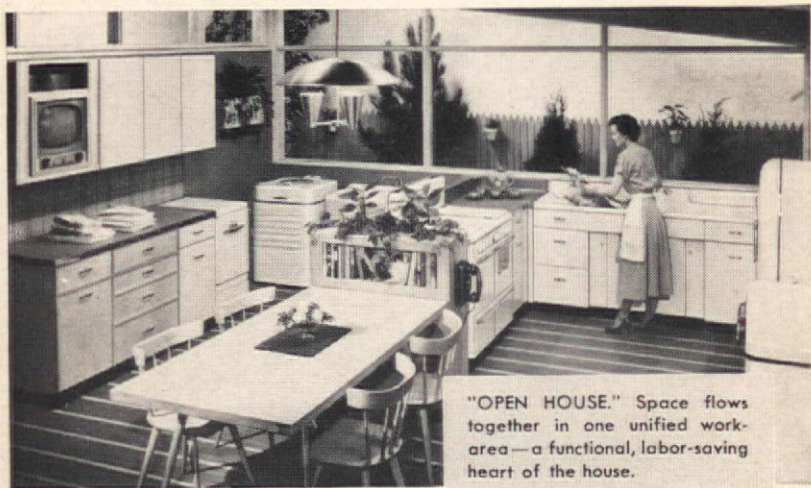
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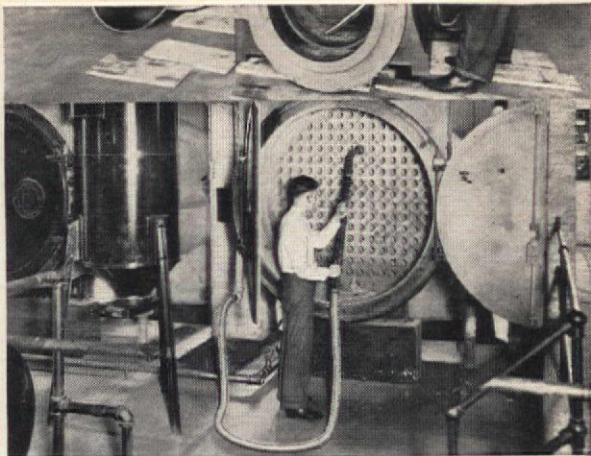
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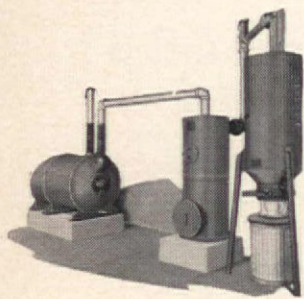
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