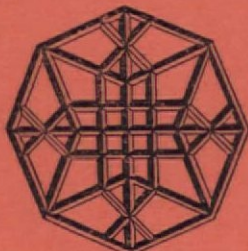


Journal of The American Institute of
ARCHITECTS



TRELLIS WINDOW
INDIA

OCTOBER, 1953

The Architect in the Smaller Community

Architects' Portraits in Advertising

Fees and Chapter Solidarity

Religious Architecture

Learning to be The Secretary

The B.A.I.D.—Its Past and Future

Commemoration • Honors • The Rome Prize

35c

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

OCTOBER, 1953

VOL. XX, No. 4



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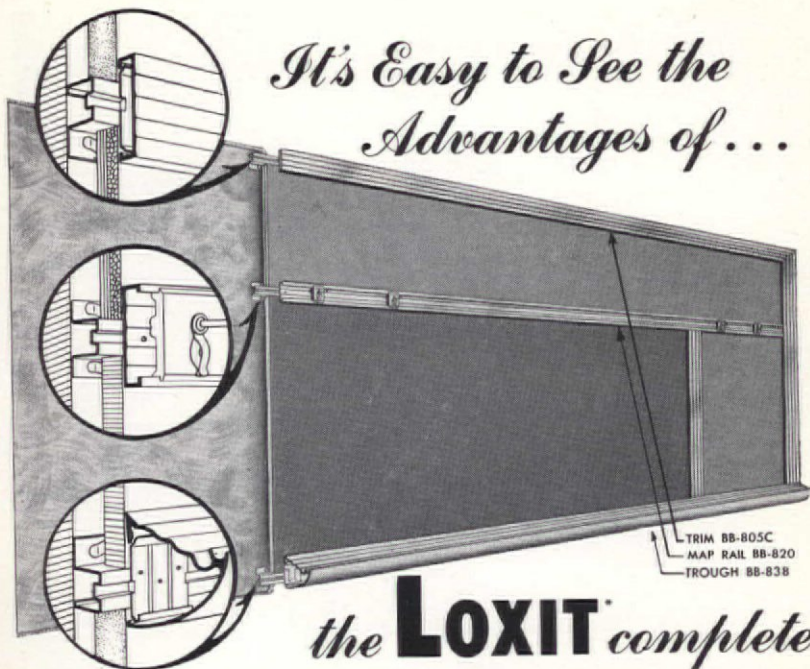
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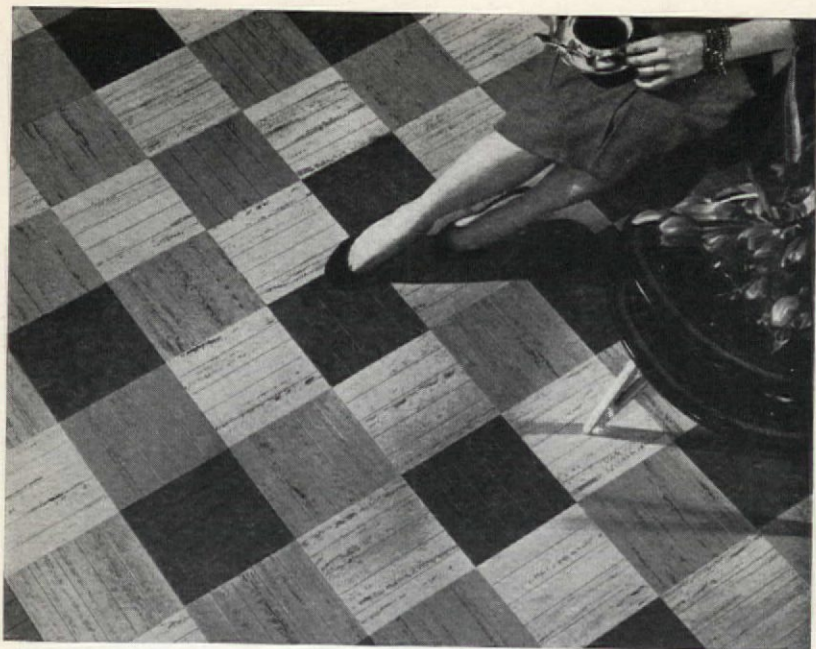
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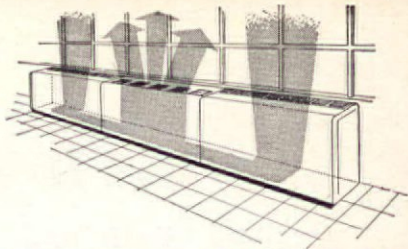
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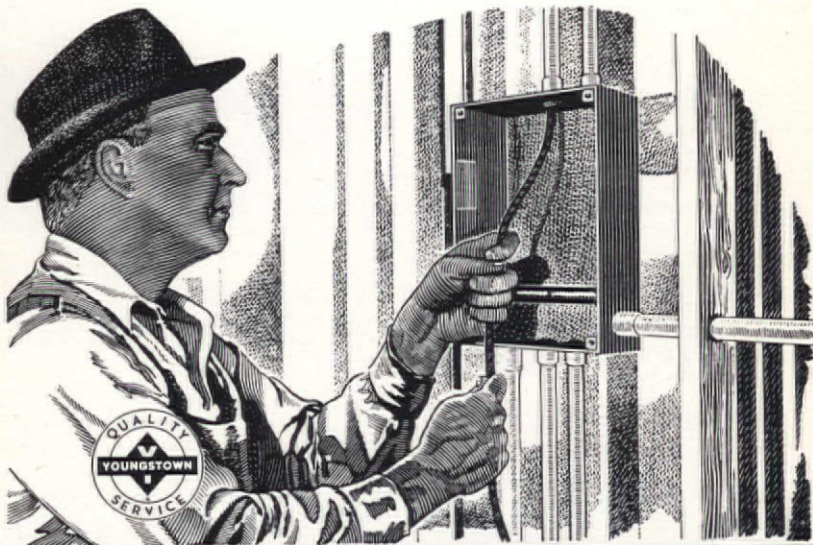


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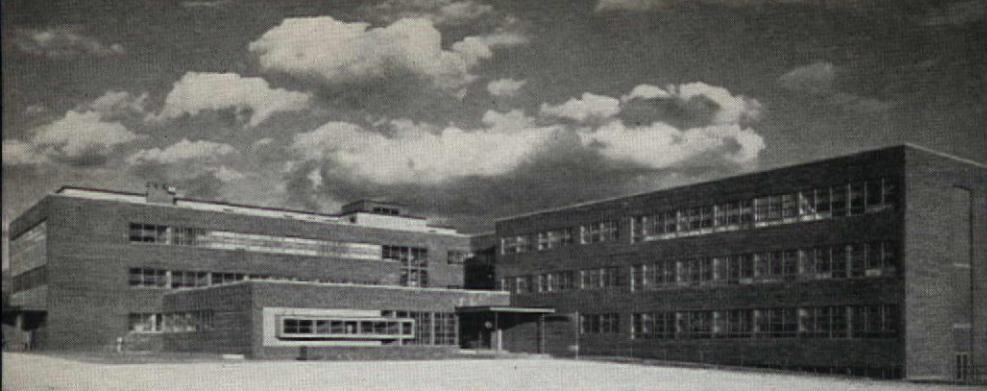
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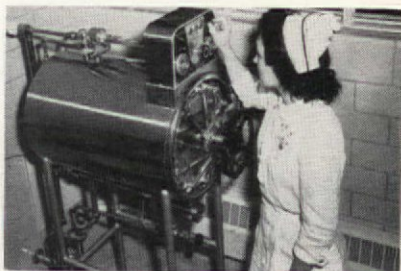
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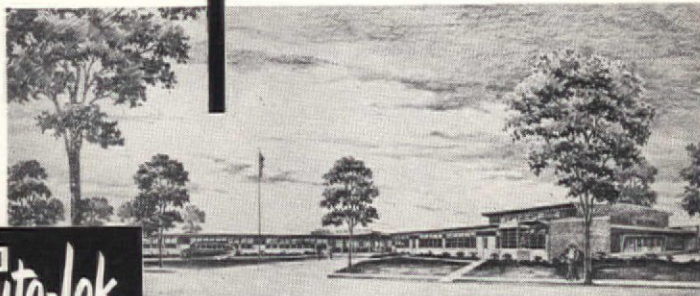
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The Architect in the Smaller Community

By *John W. Hargrave*

CHAIRMAN OF THE INSTITUTE'S COMMITTEE ON MEMBERSHIP

RECENTLY A SURVEY WAS MADE of one of our larger states to determine the geographical distribution of the architects within that state. Of its 88 counties, only 46 had one or more architects in residence or practice, while the larger geographical part of the state had none. Yet each of those 42 counties had a representative in the state legislature, at least one bank, and other public services which constitute a community.

Studies of the registration rosters of many states indicate that there is a concentration of architects in established industrial centers, especially if there is an architectural school nearby. Only a small proportion of the work which a young architect might expect to obtain is done with professional assistance, often because no architect has realized that there is a need for his talent in the smaller town.

With the growing tendency of industry to locate new plants away

from established metropolitan areas, many new areas for practice are open to the architect who is already established as the professional man serving such an area. If he is not interested or available, then the public will turn to the engineer or the local builder, just as they do now in the smaller communities having no architect available.

It is well to re-examine what we mean by the practice of architecture. Most architects consider their work to be a personal professional service, fitting the elements of construction to the needs of the client in his community. It requires the supervision of local labor and equipment in the execution of the designed work, and often the training of such labor, so that the architect becomes the master builder of the projects he designs. This service can be rendered best by the architect who is an accepted part of the community.

If a smaller community is to have an architect, can it support him? There is no universal answer, although there may be a fixed ratio between the dollar volume of building in a community and its ability to support an architect. The small one-man office must handle about \$200,000 worth of work at normal professional rates to provide a reasonable minimum compensation. The ratio of the architect's work to the total construction of the community will vary accordingly to his popularity, his diligence, and his ability, but will seldom exceed fifty per cent of the total construction volume. Therefore, the architect must locate his activities to serve a region with an established or potential volume of construction. This may encompass several towns, or more than one county. After all, an area with only a twenty-five mile radius comprises almost two thousand square miles!

An interesting test for determining a field of professional practice is to find some other community service which can be compared to the need for the architect. The dollar volume of construction loans by banks and loan agencies might be one check. Certainly, for every full-time building inspector, there

should be at least one architect. Possibly the number of obstetricians would be indicative of the need for new construction. Too often, I am afraid, the ratio has been compared with the need for the funeral director.

Whatever else the young architect may expect in the smaller community, he must assume a civic responsibility for progress, not only in buildings but in pointing the way to better schools, better public services, and more attractive shops and industries. He cannot assume the attitude of many city architects who let the Chamber of Commerce do the preliminary prodding. But this responsibility also has its rewards for self-expression, especially when improvements are made, and when all the community acknowledges their worth.



How does the young architect go about locating a practice? Occasionally, he may buy one, or become a partner with an older man who has an established practice. But what of the community having no architect? The state Chamber of Commerce may be of some assistance, or the A.I.A. state organization may be aware of such needs. The best tested method,

however, has been for the chap to locate in his old home town, or near relatives who will introduce him to the community. Not having such an established link with the community, the architect would do well to spend a week or more visiting: the banker, the building supply company, the contractors in the area, the highway engineers, the mayor, and officials of county, township, city or village, the building inspector, the heads of the larger industries, and the realtors, to survey their opinions of the need. All such interviews will not be encouraging, but they will plant an idea that there is a need, and if careful studies indicate that the potential market is there, it will bear cultivating.

If he is married, the architect's wife, is also a most able surveyor of potential business. She can visit the shops, go house hunting, visit the schools, always telling the same story, who her husband is, and how they have been so attracted by the community that they are considering making it their home and place for work. Together, the architect and his wife should attend at least one church service, become acquainted with the minister, rabbi or priest. If the man is a member of a service club having a local

branch, he should be sure to attend a meeting and make himself known. If he is asked to stand up and tell about his work, he should be prepared to do so in a very short statement. Above all, he should be friendly, but not too forward or overbearing. If alumni of his school live in the town, he should visit them and explain his presence. All of these things help to establish a man, and may contain the source of his first commission.



Generally, it is not advisable for a man to move into a new community without some work as his first commission, unless it is his old home town and he has a ready-made place to live. If he is sure that he will be satisfied and will find sufficient volume of work, then he should become established as soon as possible. However, he should not isolate himself from contacts with other architects or from the bigger city. He must be alert to new materials and methods, and must be prepared to use new ideas when clients are interested.

A rule which is always sound for the young architect starting out is that he have a cash reserve equal to two years' living and operating

expenses. He may never need this money, although there is always a backlog of work-in-process and accounts receivable in any office which must be financed. When he moves into a new community, it would be well to establish credit at the nearest reputable bank, depositing some of the reserve funds, and discussing loan arrangements with the bank long before the need ever arises, as it may on a larger public project. An architect who displays a sense of business responsibility and who is a potential customer for the banker will be more likely to receive a nod of approval when the banker is asked by another customer about the architect's services.

Sometimes the small-town architect is frowned upon if he splurges money on luxuries shortly after receiving a commission for a local project. This is often true in the work on schools and churches. They will not criticise a larger donation to the church or the Red Cross, nor will they begrudge the architect a new suit or a new coat of paint on his house, but there will be muttering if his car is bigger than the building committee chairman's. As to the community's interest in an architect's personal affairs, they may tend to-

ward back-fence gossip, but they will also be sympathetic and helpful in any personal emergency in a way that no city community can match. The architect must be entirely proper about his financial affairs in the community, even though it means borrowing from the banker (that's his business). He and his family must measure up to the standards of the community, possibly not to the same rigid code as the minister's family, but to one which will earn the respect of the neighbors.



Having made his entrance upon the local community, the architect must establish himself as a solid citizen, joining the civic organizations, churches, lodges and other groups which are interested in community progress. He must be positive in his approach to all things and all people, helping the people to see how their surroundings may be better, more modern, safer. He will be recognized as the leader with vision, the logical person to carry the planning through when it is possible to proceed.

Not only must the community accept the architect as a competent neighbor, but they must learn something about the ethics of our

profession, how the architect establishes the basis for his fees, who pays them, and the relationships of both architect and the client. He must make sure that the client has the finances to meet obligations when due, and he must be prompt about processing contractors' requests for payments when earned. His drawings and specifications must be clear, written and drawn in terms that the local artisan can understand, and that the owner understands, too. His integrity about these details will win for him the respect of the builders whose word-of-mouth endorsement is very valuable in any community, large or small.



There will be times when the local architect cannot produce the services required within the time available, either because of the size of a project or because of a surge in the volume of work. Then he must do his best to serve the community. If that means sharing the work with a larger city organization, or referring a project to them, it is to his credit. Several large city offices offer their technical staff and facilities to the smaller local architects for just such projects, working through the local

man and supplementing his community service rather than supplanting him.

There are some in our American Institute of Architects who feel that nineteen thousand architects cannot be supported by our great nation, while others are alarmed concerning the inroads which other professional groups and non-professional businesses are making upon the field of service which we have considered to be our exclusive right. America needs the services of the architect for all building, not just for ornamental monuments and memorials. When the value of the architect's services are demonstrated, they are used. There is no assignment of territory for professional practice as there is for the sale of chewing-gum, hence some areas have too many men competing for too little work, while fertile areas are neglected. Finally, let it be repeated that the smaller community offers rewards, respect, even distinction which cannot be given by the big city. At times the architect may wish for the noise, the pressures of the bigger town, but he will live longer, will know and enjoy his home and his family better, for having chosen to serve the men and women of the smaller community.



Religious Architecture

By Maurice Lavanoux

EDITOR, LITURGICAL ARTS

A contribution to a seminar ("Liturgical Arts") at the 85th Convention in Seattle

THERE IS A TIME in the life of an editor when he finds it difficult to retreat behind editorial immunity and when he is faced with the awesome possibility of disagreement from members of the working profession. But in the quiet of the editorial sanctum he can indulge in a luxury of pronouncements, since he knows that they will appear in print in his own publication.

This afternoon, however, I feel very much like Daniel in the Lion's Den. I see here several architects whose labors I shared during my draftsman days, and who are unfortunately well aware of my limitations. I can only say, in my defense—and I hope they will accept it as a disarming defense—that I am here by invitation. It does seem particularly opportune to have a discussion of religious art

and architecture at the present time, and I am really indebted to The Institute for its invitation to take part this afternoon because, in a way, we are at a parting of the ways in this matter.

On the one hand, we are witnessing a gradual lessening influence of the eclectic school of religious architecture; that is, the architecture of pseudo-style based, I believe, on a miscomprehension of once valid styles. On the other hand, we see the rise of an architecture that has shed all the false trappings and has purified itself to such an extent that we have reached the acme of functionalism—the *clinical look*.

In the recent past we had come to a point which could be likened to a pail of dirty, brackish water, in which had been dropped the sum total of our prejudices—with this

exception, that from time to time a few adventurous souls had poured in this pail a small amount of clear water, the clear water of their independence from outmoded ideas. But this clear water soon took on the coloration of the pail's total contents. We know that certain diseases require surgery and it is useless to try to attempt a cure based on the mere application of a court-plaster. The pail has been emptied and we can now see the possibility of filling it with the clear water of reason and seek contact once more with that authentic tradition which is like a golden thread linking together all arts throughout the ages—like a chain to which we today must add our link.

On this present occasion I intend to speak only for conditions which I feel exist in the Catholic Church, because I am sadly aware that we have enough to be ashamed of without my going afield in anyone else's territory. I will not engage in the useless sport of re-primination concerning the past, nor do I fail to recognize that a measure of excellent work has been done in the past thirty years or so in the field of architecture in the Catholic Church. However, I

believe it is possible to say that during the past decade many have been on a wrong track. The eclectic spirit, for example, that produced French chateaux on Fifth Avenue for the wealthy, and a disordered collection of pseudo-archeological styles for the Church, represented an unhealthy period in our architecture and religious art. Now that the pendulum has swung in the direction of simplicity and starkness—largely because of economic conditions—we are faced with the problem of infusing a soul into this clinical architectural atmosphere. And it is here that the liturgy comes into play. It should be the lodestar guiding our efforts. In this connection I partly share—I hesitate to say that I only *partly* share—the opinions of Mr. Pietro Belluschi, who remarked in a symposium conducted by *Liturgical Arts* in 1950 and which is reprinted in the book on his work recently published: "I do not agree with the premise that, if the liturgy is understood and appreciated, all other questions are readily solved, because the examples of many churches built in recent decades, while fulfilling all liturgical requirements, have failed to a great extent to create the emotional impact so necessary in a House of

God." But the failure in these instances was not due to the liturgical requirements, but rather to the limitations of the architect.

There is no mystery about the liturgy. That word seems to have curious connotations and sounds very mysterious. It means primarily a public act. The Christian liturgy is a public act exercised in the name of the Church by persons appointed by that Church—the priesthood. The liturgy, as a whole, is not favorable to exuberance or emotion or feeling. The emotion does dwell in its depths, but it smoulders, something like the heart of a volcano. The liturgy is emotion, but emotion under strict control—a control that can be exercised only by the duly constituted authority of the Church. The liturgy contains the seed of that beauty that can flower, in the architectural sense, and only in the hands of a talented practitioner. And if that beauty does not flower, we cannot blame the liturgy, but we can only blame ourselves.

Since the liturgy is a public act, it follows that the community for whom the church building is erected must be taken into consideration. The building of a church is not only the exercise of

an architect's virtuosity, no matter what his eminence may be in other fields of architecture. In the present state of affairs it seems to me we have reached the point where the architect of talent must *will* his efforts on a liturgical scale. And I hope that I will be in agreement with Mr. Belluschi when I say that mediocrity alone will never produce a fine work of religious architecture. But talent alone, and even genius, will not necessarily produce a church building which will reach the high level of architectural excellence or satisfy fully the liturgical needs of the community. I intended to stress this point because I have seen many kinds of churches, some actually built and others still on the drafting-board, which indicate that the architect is thinking only of what he calls the integrity of his conception—in other words, his baby. At times the solutions of structural problems and the use of new materials have led him to neglect the function of the building itself. It is possible to be most unfunctional by trying to be too consciously modern!

This attitude has resulted in plans in which the ceremonies of the church cannot be carried out with decorum and ease—and in

which certain elements of the plan have been juggled by the architect because of his great desire for newness at all costs. I think that this phase of our present difficulties was well expressed by Howard Robertson in his book, "Architecture Arising," in a chapter entitled, "Means of Communication." Here is what Mr. Robertson says:

"To benefit by past experience is not merely to be a plagiarist. Nor need an architect apologize for applying to a modern building technical lessons gleaned from the Parthenon. To throw away all lessons of the past and attempt to start afresh in every direction is merely to deprive oneself of available resources . . . One very simple method of obliterating a tradition of technique, which in the case of architecture has grown up around building materials, is to allow the tradition of craftsmanship to fall by the wayside. Where traditional methods are in eclipse, the craftsman is neglected."

Robertson's allusion to the craftsman allows me to bring up a second point in this matter of religious art and architecture in our time. Whether a church is to be a work of art depends on the talent of the architect, that's true; and surely no amount of discussion

can have any effect upon the result. But this question of the craftsman and the artist is one of immediate concern. I need hardly tell a professional group about the statuary, and so forth, which makes many a Catholic church a chamber of horrors.



I fear the revulsion to these things has led many a designer these days to conclude that the way to get rid of such elements of misguided enthusiasm is to merely eliminate them from his new designs. That, of course, is a radical cure. One main difficulty arises from the widely accepted idea that art—that is the art of the painter and the sculptor—is to be considered an *addition* to a building rather than an integral part of the entire conception. Painting and sculpture are not to be compared to the layer of whipped cream on top of the strawberry shortcake. As a matter of fact, we can see how widely that idea of artistic amputation is prevalent in the secular field. The architectural journals are filled with illustrations of building entirely devoid of the emotional impact which only the artist can bring to the structure.

I realize (and since I am talking about art I might as well let you know that I'm aware of the financial difficulties, because you can be a dreamer and also a very practical person) that the owner will justify this lack of art by financial computations based on necessary returns on the investment, the amount of the mortgage, and other ammunition of the hard-headed commercial executive. But I am always puzzled by the thought, whether expressed or not, that an investment of millions of dollars cannot justify at least a token expenditure of, let us say, \$50,000 for mural paintings and sculpture.

In the days of my youth it was the custom to have colonnades or elaborate ornamentation at the upper reaches of a skyscraper. That was accepted 30 years ago, but the pendulum has swung in the other direction and we no longer have, thank God, ornaments that no one can see unless from an airplane; but we are faced nowadays with the blank and vacuous purity of the clinic down below. And yet Man is a creature of emotions. He must pass by these buildings every day of his working life. While all this commercial vacuity must be accepted by the majority

of any community, it will not necessarily be accepted by the community which is to be housed in a church. So an architect may design a church in which he has studiously eliminated, as he thinks, all possibility of placing statues in the wrong places. Since the art of stained glass has fallen on evil and archeological days, he may also eliminate such windows and now will fall back on the rather cold comfort of clear and perhaps carved glass.

The architect who thinks that he has solved his problem in that clinical manner should heed the murmur of the average parishioner when he's not around. This murmur can be stated in this colloquialism, "That's what *you* think!" And later on, say five years or even less, our architect will be driven to distraction if he returns to the scene of his labors and finds that his lily-white church interior has been embellished (!) by the products of the merchants. And we all know what that means!

The remedy is really simple, if we all have the will to apply it. First, both client and architect must feel convinced that art is an integral part of the entire scheme from the very outset, and even be-

fore the working drawings are completed. It is not too difficult to assess the approximate cost of the work of first-rate artists and then deduct such cost from the sum total allowed for the building proper. Since the client cannot be too familiar with the work of the potential first-rate artist, it is up to the architect to have convictions of his own; to know the artists and their work; to encourage and sponsor them, and to fight their battles.

And here I will run head-on into the question of an adequate fee for such work on the part of the architect. This fee, in my scheme of things—and I don't see why it shouldn't come about—would be in addition to the normal fee for services as they are now considered by the profession. This additional fee for artistic consultation and supervision would be a high one, and I hope you will agree when I say it could be even 30 per cent of the cost involved in a work of art. Now lest you think that a little odd, let me tell you how I add this up. Let no one, least of all the client, be fearful of this suggestion, because he actually pays such fees, and even higher ones, in all the hidden costs of overhead and commissions which clog up the

workings of most "decorating" firms. In other words, the architect will be the client's *direct* agent with all the artists. The client will pay the architect an adequate fee and, in turn, he will receive the full value of the artist's work. Instead we have the usual procedure: 10 per cent for the architect (and he cannot make ends meet with such a percentage), 50 or more per cent for the intermediary—what is left for the artist? My client's dollar would be divided into 30 per cent for the architect (who would then have to act like one!) and 70 per cent for the artist. The middle man would be eliminated in the majority of cases. The client would not pay a penny more, but he would surely receive better value. Now what's wrong with such a suggestion? Is it too simple?

But where are all these artists I'm talking about? They are in every part of the country. Many of them have never, or all too seldom, worked for the Church, for the simple reason that they do not want to work for a pittance. They do not want to compete with the charlatans; they want to be treated as human beings worthy of their hire. This seems to be a good

time and place to wager that I can give the names of artists to anyone really interested, and in return I

will be very appreciative if any of you give me the names of artists I may have missed so far.



Tension and Style

By Harrison Gill

The July *Harper's Magazine* published Harrison Gill's "What Makes Architecture Modern?" with its interesting theory concerning the place of tension. We asked Mr. Gill to develop his thesis for the professional rather than the lay reader, and here is the answer.

THE GREATEST STUMBLING-BLOCK in the path of the development and understanding of modern architecture may well have been a preoccupation with styles of architecture. Historical perspective renders this fixation understandable; and when we understand it, we can be perhaps a little less harsh with those who have focused their attention on the most obvious and superficial aspects of the architecture of our time. To separate the essential from the superfluous, the genuine from the spurious, the eternal truth from the transient belief, is the task to be accomplished if an integrated, unselfconscious, sincere architecture is to be fully realized.

A robust architectural era is not style conscious. It has traditions,

knowledge and sincerity, and what a more jaded era might call a naive acceptance of its cultural atmosphere. These are the periods which reach the heights of architectural achievement. But there are other times not so auspicious, style-conscious periods following peaks of perfection, and times when structural theory is not in phase with expression. Our immediate past history is an example of this phenomenon.

As the eighteenth century drew to a close, and through the nineteenth century, when styles were becoming more and more threadbare, thoughtful architects and designers began to realize that their contribution to the cultural environment of their time was near the end of a cul-de-sac. The only

way out seemed to them to be a new style. Tobacco leaves and Indian corn to replace acanthus and scroll might do the trick. Later on it was craftsmanship which was called in to lift them out of the dilemma. The jig-saw, the power-driven lathe, and cast iron were modern and must be used. Even late into the nineteenth century a giant such as Louis Sullivan, who had the clarity of vision and the strength to create the Schlesinger Building, dropped to the level of style originators in the over-rated Transportation Building at the Chicago World's Fair.

We all know the Chicago story well by now. How the pioneering work of Jenney and Root, Sullivan and Burnham, was scuttled when Burnham, dazzled by sophistication, sold out to the reactionaries from New York and Boston. We also know how the seed which fell from the Chicago tree sprouted in Europe, and how one of the shoots never died, but struggled on to ultimate world recognition and influence in the perennial Frank Lloyd Wright. Toward the end of the fifty-year McKim, Mead & White hiatus, we went through a phase of stylism which is so recent that we are almost ready to overlook it. It is the work of those men who

continued to try to invent styles instead of creating an architecture. Many of them are men of prominence still among us, but Goodhue and Cret will suffice as examples. They had many admirable qualities. They were talented artists, could plan well, put together flawless compositions, and revelled in the use of fine craftsmanship. But ultimately each chafed at the sterility of eclecticism. Goodhue the medievalist, equally at home with Spanish Baroque and Byzantine-Romanesque; Cret, the Beaux-Arts classicist who could do a clever archeo-project at the drop of a triangle—both of them tried their hands at "modern."

We can remember only a few years ago when the rhetorical question was asked so often: "How long will the new style last?" And the pat answer: that it would last no longer than Art Nouveau, the Jugendstil, the Joseph Hoffmann mannerism in Vienna, or other fashions and fads. But some of us believed that there was something more fundamental in modern architecture than a change in fashion; that there was something about it which would last. But what? Thus began the search for an understanding of what makes

modern architecture modern. The explanations proposed were sociological, political, economic, and the genius theory. Others concentrated on new functional requirements, new concepts of living, mass production, power machinery, new materials, and, in final desperation, that ennui was reason enough for things to change.

From time to time, however, statements were ventured that structure might be the key and reason. Many years ago A. D. F. Hamlin divided architecture into "four fundamental structural principles," which he called: lintel; arch; truss; cohesion. His lintel principle is what I have called the architecture of vertical weight. His arch principle I have called the diagonal-thrust system. There is no doubt that he thoroughly understood both of these structural systems and their relations to the great architectures of the past. But his clear thinking on the early history of architecture did not carry over into modern times. He was perfectly aware of the tension members in trusses, and the tension rods in ferro-concrete (his "cohesion" principle), but if his system of classification were carried further we would have to add some more

categories: the principle of the rigid frame; the principle of the tension cable; the principle of laminated wood; the principle of the stressed skin. This is not only confusing, it is ridiculous. Obviously there must be some conception within modern structures which is all-embracing.

When I set myself the task of finding this common denominator, I found that structural theories antedated methods of production; and that though functions made demands, and economic necessity placed limitations, and new materials helped solve problems, none of these alone explained the phenomenon of modern architecture. When I began to study the historical development of tension design, I found a conception without which there could be no skyscraper with a skeleton frame, no reinforced concrete, no trusses, no rigid frames in steel or aluminum or wood, no bridge or roof supported by a cable. Tension had been isolated, recognized and calculated. The conception of tension and tension alone brought harmony out of chaos. When I call our time the Age of Tension, it is not only buildings or structures which are involved, for without the knowledge of tension design there would

be no aircraft, no automobiles, no stream-lined trains, no ocean liners or battle fleets—not even the wire spokes of bicycle wheels.

Confusion in the criticism and analysis of modern architecture has often stemmed from attempts to evaluate tension designs in term of historic styles. Because the skeleton frame has horizontal and vertical members it has been confused with post-and-lintel architecture. Greek and Egyptian columns are actually piers and not even distantly related to a reinforced concrete, steel H, or lattice column. A lintel rests on a wall, or jambs, or piers, by its own weight and the weight of the load it supports. It is jolted off by an earthquake. A connection between horizontal and vertical members in tension structures transmits tension and compression stresses in ways never dreamed of before our time. The misuse of words has caused us as much trouble as ancient naturalists had in finding a niche in the horse family for the hippopotamus. Thin-shell concrete domes do look something like Byzantine vaults, but structurally they are as far apart in conception as they are in space and time.

After all we are limited by geometry. A line must be straight

or curved, space must be filled or left void. It is obvious that at times there will be forms in tension architecture which recall, even ever so slightly, some familiar form from the past. This coincidence in no way breaks down the complete cleavage between our tension architecture and all previous structural systems and architectures. But the similarities are becoming less frequent. The distinctions between wall and roof, and between window and wall are fading into new forms which no former age could have produced.



If tension is the criterion, are the Singer Building, the Woolworth Building, the Chicago Tribune Tower, and a thousand others of the first quarter of this century, modern architecture because of their structural system? Let us remember how many centuries it took before the columnar veneers and entablatures were scrapped from the vaulted Roman baths to become the integrated architecture of Romanesque times. We are doing it much faster.

It was not so many years ago when the "architectural designer," who was neither true architect, en-

gineer or master builder, could take a floor plan and produce from it several designs for the unpredictable client's consideration. He could make it classic with or without arches, but plenty of columns. It could be Mediterranean with a bit of tile roof showing above the cornice. Gothic might be too expensive, though the terracotta salesman working with the specification writer could help. Romanesque was nice too. But the final scheme, presented with some hesitation, was the "modern" design. Those who claimed that such modern design was a temporary fad were right.

How are we to know that a building is the kind of modern which is genuine and not just a passing fashion? Obviously it is not enough to state that tension members are a part of the structure. Nor is it enough to see that it is not copied from some historic style; or to explain that it is "functional"—all truly great architec-

ture from the beginning of time has been functional. Genuine modern architecture must meet the same standard as any great architecture: the *functional requirements* must have been met by the use of a *structural system* and a *creative expression* in such a way that none of these three elements could be changed without destroying the other two. This is what Sullivan probably realized and expressed as "form follows function." It is what Le Corbusier wished to preach in "Vers un Architecture." It is ultimate integration. I believe it is what Frank Lloyd Wright means by "organic architecture."

As time goes on taste will change, new functional requirements will develop, but tension as the basis of structural design will be with us for a very long time. As contemporary architecture achieves more integrated solutions and expressions, the Age of Tension comes of age.

The Plastic Ethic

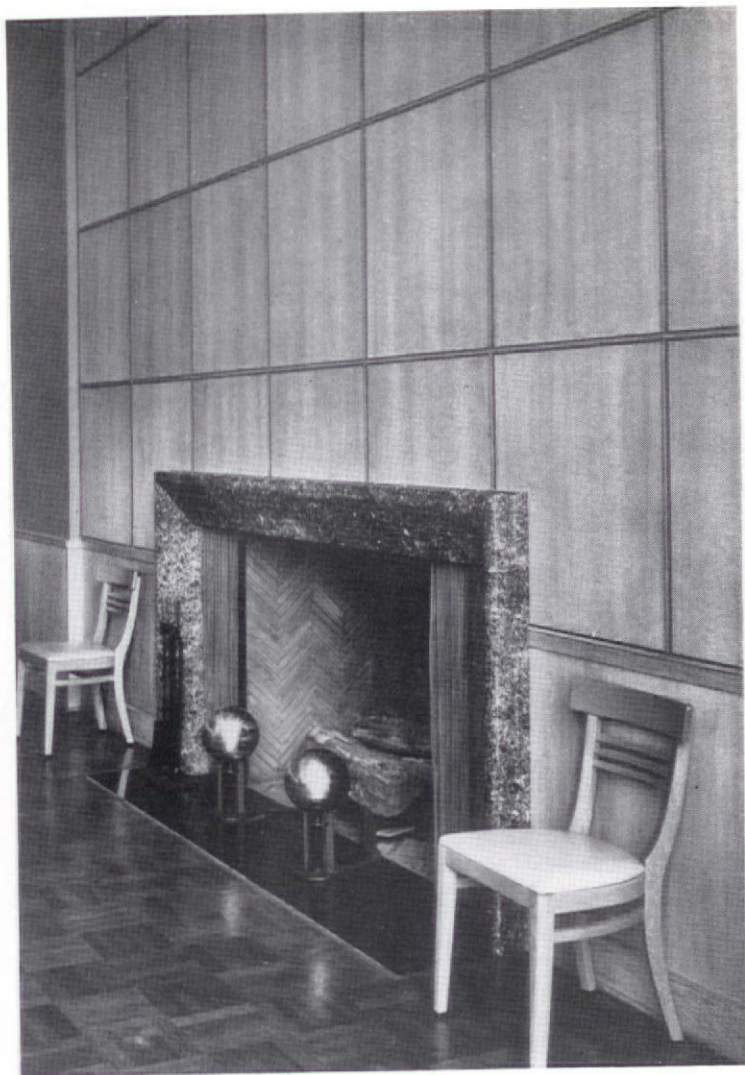
By "Hubertus Junius"

AND THE RICH MAN said unto me, "This I will spend on my abode, this and no more."

But in my fancy I did for-

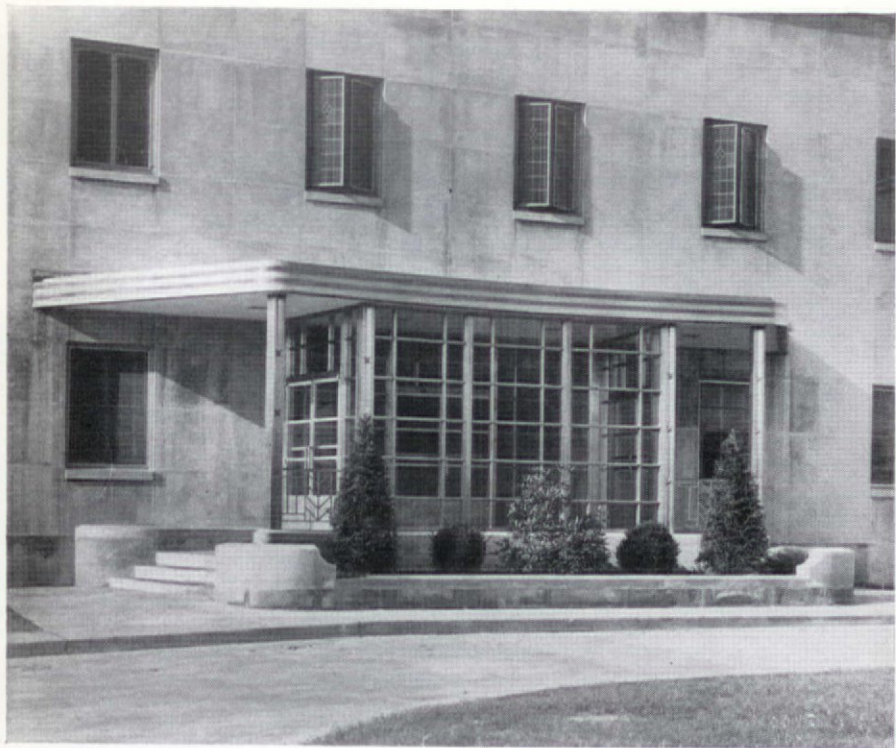
get this admonition and painted before his eyes vast corridors and great rooms beyond count.

And the rich man saw and ad-



INTERIOR DETAIL, MARY FISHER HALL
GOUCHER COLLEGE, BALTIMORE, MD.
MOORE & HUTCHINS, ARCHITECTS

Favorite Features of
recently elected Fellows:
Robert S. Hutchins, F.A.I.A.



MAIN ENTRANCE
MERCY HOSPITAL, JOHNSTOWN, PA.
KAISER, NEAL & REID, ARCHITECTS

Favorite Features of
recently elected Fellows:
ALLAN H. NEAL, F.A.I.A.

mired but killed the joy within my heart and dried the drool beneath my tongue by asking, "Verily, can I build all this for the monies I have laid out for my dwelling?"

And deep in the well of inspiration I found my reply. "Verily, Sire, this I will do for you, for all the things shown herein are those of familiar usage, easily found in the market places. Conscious of your admonition, I have withheld from you those exquisite small extravagances so dear to the heart of the economic royalists; nor have I told you of those rare machines whose magic awes the beholder and whose functions lift the burdens of life from the shoulders of its possessor; or of costly rare woods and marbles from far dis-

tant markets. This I have done to protect you from the temptations of those whose monies are without end."

And the man with many dollars asked, "What are these desirable things you are withholding from me?" And I answered, "Sire, to tell you that would be to betray you to the ravishes of your own desires." But he did persist and in the end he wrested my secrets from me.

And it came to pass that we builded with the rare wood of Sidon and of Tyre, and with softly turning wheels from Detroit and Schenectady, and budgets fell by the wayside and the drool again flowed beneath my tongue.

Book II pp. 32-33

Fees and Chapter Solidarity

By Clinton H. Cowgill, F.A.I.A.

HAVING BEEN INSPIRED by an outstanding exhibition of Chapter solidarity, the writer, who was a visitor, asked permission to report on it to the JOURNAL. By means of unanimous action, the group was successful in a controversy over fees.

An unacceptable fee schedule for State work having been made effective shortly before a meeting of

the North Carolina Chapter, it was necessary to modify the program, which had been carefully planned for the meeting, so as to give ample time for determination of a course of action. The night prior to the business session of this meeting was devoted to discussion of alternative actions, and exhortation. Everyone recognized that the course of action, which some re-

ferred to as a strike, and which seemed the most desirable, involved risks—risks that some, particularly those not especially interested in State projects, were hesitant to embrace.

It was generally understood, also (the Chapter regularly retains legal counsel) that for members of the group to make a compact to follow a definite schedule of fees would be a conspiracy to restrain trade and as such, contrary to British Common Law, the Sherman Anti-trust Act, and Institute policy. Such action, of course, is not the same as the publication of a recommended fee schedule, which is generally recognized to be desirable. It is well known, however, that sometimes the only way to test the meaning of a law may be to risk violating it. To the un-legal mind, it seems evident that laborers and farmers have been exempted from the provisions of these anti-trust laws. If this is true, may it not be possible that self-employed professionals might also be exempt, and that such a move might be beneficial to the profession and the public?

As it turned out, the action of the North Carolina Chapter did not test the laws against restraint of trade, because a satisfactory

compromise was reached, and cordial relations restored. A revised draft of the Standards for Architectural Service, in which recommended minimum fees are given, was published by the Chapter. The State Budget Bureau and the State Department of Public Instruction accepted the fee schedule, and the crisis has definitely passed. The State Department of Public Instruction went so far as to collaborate with the North Carolina Education Association and the North Carolina Chapter, A.I.A., in the publication of a booklet*, "Better Planning Makes Better Schools." Periodic joint meetings of the Chapter Committee on Schools and a committee of school superintendents have also been arranged.

Overshadowing in importance these tangible results, significant as they are, is the experience this chapter underwent, under the leadership of President Arthur Gould O'Dell, Jr., and with the help of Past President Eccles D. Everhart and others, in effectively working together. Architects, who

* Acknowledgement is made of the assistance of the Florida Association of Architects which permitted use of cartoons and portions of the text of a similar publication.

felt that the action might jeopardize their individual practices with the Budget Bureau, marched to the rostrum during the meeting and attached their signatures to an agreement to refuse State commissions based upon the unacceptable fee schedule, and later all absent members of the Chapter did like-

wise. To the credit of architects in surrounding states, it should be noted that no architects crossed state lines to muddy waters during the critical period. Never before has this reporter witnessed a comparable display of cooperation between such rugged individualists as architects are supposed to be.

Architects' Portraits in Advertising

A QUESTION OF ETHICS, WITH A STATEMENT BY THE PRESIDENT

Clair W. Ditchy, F.A.I.A.

THE RULES or standards of behavior of The Institute are constantly undergoing revisions to meet the impact of modern customs and innovations, and to clarify the meaning and intent of the various regulations. But no matter what changes are made, there is always present some provision to sustain the dignity and prestige of the architect.

With the comparatively recent expansion and exploitation of magazine advertising, there has appeared a type of advertisement which grossly violates the intent of the standards of professional conduct as promulgated by The Institute. We refer specifically to the type of advertisement which sets forth with glowing candor the

admirable qualities of a particular building product and accompanies the text with a picture of a prominent architect who has used this particular product and who usually testifies or infers, in the body of the text, that the material is unapproachably good.

If an architect is to maintain his professional dignity, his freedom to act and judge; if he is to "respect punctiliously the hall marks that distinguish professional practice from non-professional enterprise," then he must eschew participation in such types of publicity.

If an architect's picture appears in an advertisement, with his recommendation, there is an implication, whether justified or not, of something akin to bribery which

renders his judgment suspect and may be detrimental, not only to him but to his advertiser as well. If an architect's picture appears in an advertisement, without any quoted comment from him, it is still in bad taste, and sets a precedent for more flagrant transgressions against the tenets of good professional taste.

This statement is issued because of a present widespread tendency for advertisers to indulge in this type of publicity and the thoughtless cooperation of some of our members. Since this constitutes a deviation from the broad principles of good practice, a member may thus render himself liable to discipline.

Learning to be The Secretary

By George Bain Cummings, F.A.I.A.

SOMETIME, somebody will succeed me in the office of Secretary of The Institute. That somebody is presumably reading these words at this moment. As it is properly incumbent upon every man to assist in training his successor, it has occurred to me to set down in an occasional article in the JOURNAL the matters relating to this office as I learn them, believing that the story may be of such general interest to all members of The Institute as to warrant its publication.

When my nomination to this office was assured, I wrote Ned Purves requesting an up-to-date copy of the By-Laws and Rules of the Board. To this I gave a first reading, underlining every refer-

ence to the Secretary and his duties. It took a lot of underlining! Thus prepared, I attended carefully the official conduct of Clair Ditchy during the sessions of the Convention at Seattle, watching that suave and seasoned performer as would a freshman beholding the Dean. Then upon adjournment of the Convention I found myself beyond recall, the Secretary, summoned to the Organization Meeting of the Board within a short three hours.

Board meetings are set up carefully and are run smoothly and effectively. I find in front of me a bound, printed Agenda, in which every item is in proper order and in correct form. I am so very glad that on my right sits the previous Secretary, who has gone through

this five times, while on my left sits Ned Purves, for the past five years Executive Director of The Institute. On Clair's right sit the two Vice-Presidents and the Treasurer. On either side of the hollow square in front of us sit six Regional Directors. Along the end opposite us sit various members of the Staff, while in the well of the square sits Win Rankin, Administrative Secretary, monitoring the recording machine, surrounded with all sorts of files and piles of reference items.

The President calls us to order, gives us a short pep talk and then we proceed through the Agenda. First, each resolution adopted by the Convention is acted on, proper referral is made and the timing therefor is scheduled. Then appointments to committees are confirmed and the time and place of the next ("Semi-Annual") meeting of the Board are decided. It is to be held October 30, 31 and November 1, in Santa Fe, New Mexico. Next follows New Business, and practically every officer and director brings up some item or proposal, which is discussed and properly disposed of or referred for action at a specified time. Finally, everyone having had his say, we are adjourned and soon separate for

our respective homes in all parts of the country.

That was June 19. On July 15 I received a completely printed and bound copy of the minutes of this meeting as well as those of the Annual Meeting which immediately preceded the Convention. I note this by way of commendation of the splendid functioning of our Headquarters organization of 40 persons under Ned Purves' direction. It requires "the everlastin' teamwork of every bloomin' soul" to produce such results.

The next step in my learning process, was the reading of similar bound copies of minutes of Board meetings of the past two years, together with the splendid book of "Facts about Architecture and Architects" that has been prepared and distributed in connection with The Institute's public relations program. Then there are many formidable reports of committees, and the entire offering of forms and documents currently published by The Institute for the use of its members, to be scanned. Headquarters calls all this material a "packet," which suggests an obvious pun.

After having packed it into my cranium, I took a day off and flew

down to Washington to spend it with Ned Purves. I chose the hottest day of the summer, July 17th, and blessed those responsible for the recently completed air-conditioning in Headquarters. Here Ned and I fell easily into a working pattern. I like to work with a clean desk and to delegate as much as possible to trusted associates. So we compromised—I would have no desk at all, and would delegate everything legally delegatable to Ned! The By-Laws say that certain duties of the Secretary may not be delegated, and those I shall gladly discharge. We have arranged that I shall visit Washington at least one day each month, but that the rest of the

time the office of the Secretary will be located in my professional office in Binghamton. However, the files of the office will be maintained in Washington.

Already the correspondence connected with the Secretaryship has become heavy, but the Staff is most willing and efficient in assisting with it. You will be interested to know that in the first seven weeks of my incumbency I have approved 144 applications for corporate membership! Conviction, clarity and smoothness are beginning to emerge, but I have still, oh so much to learn! And perhaps I shall have more to pass on to you, my successor, after the Semi-Annual Meeting of the Board.

The B.A.I.D. — Its Past and Future

By Otto J. Teegen, F.A.I.A.

MANY IN OUR PROFESSION, unfamiliar with the development of this country's architectural education, its antecedents and its many offshoots, carry the impression the Beaux Arts Institute of Design is in some way connected with and influenced by the Ecole Nationale des Beaux-Arts in Paris. They do not know that B.A.I.D. is a purely American organization

having as its only objective, as stated in its Circular of Information:

“The encouragement of high standards in the study of architectural design throughout the United States. It is not a teaching organization in itself, but does influence design standards by working through established architectural schools, ateliers, and inde-

pendent students by means of programs it writes, competitive judgments, critical reports and circulating exhibits. This work provides a basis, on a national scale, for the comparative judging of student work. The fact that programs and critical reports are written by, and problems judged by, prominent practising architects creates an important link between the academic world and the practising profession."

Being a product of American college and architectural school training, having served on several advisory boards of architectural schools with different points of view, yet having been closely associated with the B.A.I.D. and its aims for almost twenty years, I would like to provide the background of this endeavor.

First, let us get the common expression "Beaux-Arts system" out of the way. There is no "system" per se, nor has there ever been. Certainly to study architectural design by the problem method and to have a jury evaluate students' design cannot be considered a system, for this is still general practice in most schools today. The Institute's approach differs from the ordinary school design procedure only in terms of wider problem

authorship, broader dissemination of its programs and evaluation of students' drawings by competent juries for not one school, but many. The quality of the student work is representative in that it comes from all parts of the country.

The B.A.I.D. is an entirely non-profit organization, with no salaried officers. Its only income is derived from some small investments, membership dues, student fees and, until the present, a small service fee received from schools for programs. It was created by the demand of the schools themselves back in 1916 when the Society of Beaux Arts Architects, a group of American architects who had carried on an educational program started in 1894, was requested to include them among its associates. The work of the Society, curiously enough, was started by a combination of altruism and need. Since architectural schools in the States were few and relatively new in the 'nineties, a formal professional education could be obtained only by going abroad. Many went to Paris, and upon returning remained in New York, where in practice they found not only a fraternal bond but a common problem, a dire need for competent designers. To fill this need they organized of-

fice ateliers, took turns writing programs used in common with others, provided criticism, very much in the manner of the patrons in the Paris ateliers, and finally met to evaluate the collected drawings submitted for judgment.

This practice continued for years to the great benefit of the office apprentices who had no other facilities for learning. So successful was it, in fact, that when several schools but lately formed about that time experienced difficulty in finding adequate talent to fill their needs, they accepted these established facilities with alacrity. They obtained not only better-written design programs but the privilege of having their students' solutions judged with those from other schools and the appraisal of some of the country's most competent practising architects.

By 1916 the number of collaborating schools was more than the Society with its limited membership could handle, so it established an educational unit with a charter from the Board of Regents of the State of New York and called it the Beaux Arts Institute of Design, whose purpose continued that of the Society. In light of the tendency today to use the word

"Beaux-Arts" in a derogatory sense, perhaps the choice of the name was not a good one, although in 1937, and again in 1951, the membership was given an opportunity to change. It declined on the principle that as long as the aims and methods of the organization remained consistent there seemed to be no point.



History shows that the architectural schools in this country made tremendous strides from the ending of the first World War to the beginning of the second, and during this period almost every important school in the country used the Institute's facilities at one time or another. Participation reached its peak in 1929-1930 when 2,466 registered students from 44 schools submitted 9,622 drawings. Although the number of submissions reached higher limits two years thereafter, the total decreased gradually until the second World War when, as we all know, school enrollment dropped to an abnormal level. Participation since the war has never equaled that of early periods, although as late as 1948-1949 registered students numbered 1,458 who submitted 5,975 draw-



J. W. Follin, Division Director, HHFA;
E. R. Purves; HHFA Administrator A. M. Cole

RECEPTION AND SPECIAL SHOWING, DEVELOPMENT HOUSING, THE OCTAGON
John Hazeltine, Division Director, HHFA; Mrs. Hazeltine; Nicholas Satterlee





Carl Feiss, HHFA; Mrs. Hardy; Neal J. Hardy, Asst. Administrator, HHFA
RECEPTION AND SPECIAL SHOWING, DEVELOPMENT HOUSING, THE OCTAGON
Leonard G. Haeger, Natl. Association of Home Builders;
Chloethiel Woodard Smith



ings. The next year, however, two schools usually entering many drawings dropped out, causing further reduction. The Institute, noting a total decrease that might jeopardize adequate representation, without which its program is weakened, decided to meet the situation with revisions described hereinafter. These go into effect September, 1953.

What has caused the schools to curtail participation, and what is being done about it? The principal reason was merely that they were growing up. The defection started in the 'thirties simultaneously with their development of independent thought and action and a desire to experiment with individual theories of teaching design. Credit must be given to the Institute for never having obstructed this movement. Having been founded for the benefit of architectural education, it consistently aided any measures that led to its betterment. Moreover, the Institute expected to retire when the schools indicated they had reached maturity and needed no more help.

If there were any semblance of unanimity among the schools, it is likely the B.A.I.D. would have retired long ago. But that condition does not exist. Not only is

there little communication among them, but some have developed an attitude of isolation and self-sufficiency that does little to allow the student to know what kind of instruction is given outside his cloistered walls, or how his abilities compare with others. That apparently, is to be left until he reaches the cold world after graduation. Nor have the schools promoted the interest and participation of the profession, which is anxious to know the quality of its future assistants and heirs, and most eager to help. Both of these—comparison of students' work and the active communication between student and professionals—are fundamental to the Institute's purpose. Believing these principles beneficial to education as well as the profession, it had no alternative but to continue its mission.

Before proceeding, however, B.A.I.D. spent considerable time in an analysis of its relation to the changed school curricula, and, in personal contact with the administrators of several schools, discussed current teaching methods. Three major points were disclosed by this study. These were described by the Institute's Director of Architecture in a recent statement:

"First, present design teaching does not encourage the use of formal programs. The student is given great freedom in the development of his ideas and frequently writes his own programs. Secondly, the highly flexible curriculum of the average school does not permit the introduction of a fixed number of design problems on pre-selected subjects. In many schools no formalized design study, in the sense of a set building type developed from a given number of requirements, is attempted until the third year. Thirdly, the evaluation of the design work is made in the schools both by the students and the faculty. A re-evaluation of this work by an outside body may become both conflicting and contentious."



In recognition of these opinions, the Institute decided to bring about a change in its present pattern, which has been described by the Institute's Chairman as follows:

"We have reduced the number of problems issued, not because there is less need but because we understand those who maintain that, although comparison of student work is healthy, they must be governed by their own design sub-

jects and schedules and can, therefore, not make use of ours in their entirety. We understand those who believe that, rather than try to evaluate all drawings submitted, the Institute should make a selection of a few of the best only. In a spirit of complete cooperation, and with the intent to serve where and as the need exists, we have arranged a schedule which offers the maximum flexibility for any and all who wish to participate. We believe this program will mark the beginning of a new period in the continued growth of our participation in architectural education."

The principal features of the new program are as follows:

1. There will be only four problems issued by each school semester; one Class A, B, and C, and the Emerson Prize in the first term; one Class A, B, and C, and the Warren Prize in the second term. The culmination of the year's work will be the Lloyd Warren Scholarship Prize. Nine-hour and the two-day sketch problems will be discontinued.

2. The Class A, B, and C problems may be taken during any consecutive five weeks, between the first of October and the end of December, with the judgment in January; or between the first of

February and the end of April with the judgment in May. The Emerson and Warren Prizes will have specific dates, as will the Lloyd Warren Scholarship competition.

3. No School Program Service charge will be made. Participation in the sense of submitting designs for comparative judgment will be optional. One program will be sent to each architectural school and atelier in the country. Additional copies will be sent upon request to those giving proof of their intention to participate. Individuals not connected with any school or atelier may also apply.

4. There will be a submission fee of \$2.50 for each problem sent in for judgment.

5. Judgments will be held in New York City or out-of-town as finances permit. All drawings will be kept anonymous during the judgments.

6. All present categories of marks are to be discontinued. Awards will be given to the best five submissions only.

7. Cash prize awards will be made for all Class A, B and C problems, as well as for the Emerson and Warren Prizes.

8. The winner of the First Prize in any Class A Problem, Emerson

Prize or Warren Prize, if otherwise eligible, will be exempt from the First Preliminary of the next subsequent Lloyd Warren Scholarship competition.

9. The *Bulletin of the B.A.I.D.* is to be continued at the same subscription rate.

These are the changes the Institute hopes will answer the requests, suggestions and criticisms most often voiced from outside. The schedules have been made so flexible it is difficult to see how those who believe in the basic purposes of the Institute but could not participate because of conflicting dates could possibly be disappointed. The rules governing presentation of drawings have been made so liberal that competitors have the maximum freedom of expression. Instead of marking all drawings at a judgment, only a few of the best are to be premiated. A brief study of the changes will show anyone interested that the Institute has taken a big step forward, and we hope one that will benefit the students of the future as it has benefited students in the past. The B.A.I.D., a unit of the profession dedicated to betterment of architectural education, thus looks forward to its next assignment with eager anticipation.



Commemoration

He was a great and good man, who gave half of a long life, his best years, to benefit many generations. Reviewers of his career have recorded that it "changed the face of three great American cities"; that "the impress of his good works is evident everywhere". They have noted also "his gentleness, his far-sightedness, his quiet perseverance . . . his tireless and effective work . . . his far-seeing vision, intelligent planning, and tireless energy . . . his fields of service as catholic as his abilities and interests."

“WASHINGTON WILL NEVER FORGET . . . its First Citizen” wrote an editor—himself forgetting that for a hundred years Washington forgot L’Enfant. The belated recognition that lifted L’Enfant from an orchard grave to the heights of Arlington, overlooking the city he planned, contributed dramatically to the restoration of his plan. Aside from rendering tribute where tribute is due, suitable recognition of Fred-eric A. Delano’s quarter-century of service in the expansion of that plan would stimulate others to similar dedications of service.

In the normal course of events,

the name DELANO might be prefixed to some Capital park, parkway, or playground, but that would be merely “lending his name,” contrary to his lifetime practice, and not making it play an active part consistent with his career. As to just what kind of commemoration would be appropriate, we have two very definite indications from undertakings in which Mr. Delano was interested during his lifetime.

The first and foremost of these was bringing together men of diverse interests to work for common objectives—of which the “adequate” development of the Federal City was first and foremost—and to this end the cooperative effort of national civic and professional groups* was focussed in a commit-

* Member Groups: American Federation of Arts, The American Institute of Architects, American Institute of Planners, American Planning and Civic Association, American Society of Landscape Architects, The Garden Club of America, National Association of Real Estate Boards, National Sculpture Society, National Society of Mural Painters, and Urban Land Institute.

tee of committees, known as the "Joint Committee on the National Capital."

This organization keeps the member associations posted on developments, current or pending, in Capital planning, for such separate or cooperative action as they may find desirable. Since Mr. Delano practically endowed this organization by contributing a map tile of Washington, proceeds from the sale of which have financed the committee work for the past twenty years, it would be peculiarly appropriate for the member organizations to keep the good work going.



There was another project very close to Mr. Delano's heart and on his agenda for a decade, which he was not able to consummate during his lifetime. It was a playground for children, with educational by-products, which grew out of something he had devised for the entertainment of his grandchildren.

On a large lawn area, he laid out a map of the United States, at the scale of one foot to twenty miles, with the boundary oceans, Great Lakes, rivers and principal cities indicated. It was used as a putting green, and as the young-

sters played across the continent, they picked up, enroute, lasting impressions of space, and distance, and geography. The third dimension was lacking, but the challenge of its possibilities led to the idea of a relief map as a public park or playground feature. The Geological Survey worked up data for a feasible project at the scale of one foot to four miles which, with some vertical exaggeration, would provide impressive mountains, valleys, and plains. With a sea-level base, instead of earth curvature, bodies of water could be featured realistically. It would be more in keeping with the use of public land than the Donald Duck miniature golf courses now in evidence in park concessions.

This project has infinite possibilities of variations adaptable to various sites and cost limitations. It may be large or small, flat or in relief, plain or embellished with miniature plant materials, and priced accordingly. It can serve as a school or playground auxiliary. The game element prescribes its use—inviting, instead of prohibiting, trespass. What architect or landscape architect or engineer would not be intrigued with the idea of collaborating on such an undertaking in any city! It may

be only a little plan, but it can be done in a big way—and it's exactly the kind of memorial that Frederic Delano would have liked best—something for others to use, benefit by, and enjoy.

This Commemoration is addressed to those members of the various professional and civic

groups which Frederic Delano served with distinction—who are concerned with the continuance and expansion of organization support for planning, and who might be interested in finishing his unfinished business—for the children—just as he planned it.

HORACE W. PEASLEE, F.A.I.A.



Honors

WALTER GROPIUS was honored recently by North Carolina State College of Agriculture and Engineering of the University of North Carolina with the honorary degree, Doctor of Architecture.

FRANK LLOYD WRIGHT is to be presented on October 21 with the Frank P. Brown Medal of The Franklin Institute, with the citation, "In consideration of his very

extensive contributions to the entire field of architecture over a period of more than half a century, by means of countless and varied buildings, by reason of his many writings and lectures and through his Fellowship at Taliesin."

KARL KAMRATH, of Houston, Texas, has been appointed by Governor Allan Shivers to the State Planning Board.

The Rome Prize

THE AMERICAN ACADEMY IN ROME again offers a limited number of fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture and

other branches of art. These fellowships are open to citizens of the U.S.A. for one year, beginning October 1, 1954, with the possibility of renewal. Each carries a stipend of \$1,250 a year, transpor-

tation from New York to Rome and return, studio space, free residence at the Academy, and allowance for European travel.

Requests for details should be addressed to the Executive Secre-

tary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y. Applications and submissions of work in the form prescribed must be received at the Academy's New York office before January 1, 1954.



Architects Read and Write

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



COST ESTIMATES

By EUGENE H. KLABER, F.A.I.A., Quakertown, Pa.

THE ARTICLE on "Cost Estimates" in the August number of the JOURNAL, by Mr. Joseph W. Wells, brings out some very important points concerning the furnishing of estimates by architects. He has failed, however, to stress a very important factor. In some cases courts have declared architects financially responsible for the estimates they furnish. To my mind this is a primal absurdity, since it says in effect that the architect must guarantee to the owner the price at which a third party, as yet unknown, will be willing to

perform the work. Formerly, when prices were comparatively static, it was possible to estimate within a close range the cost of a building with whose type the architect had been familiar in his past practice. At the present time the unpredictability and constant increase in cost of building compounds the absurdity.

I think legal counsel for The Institute should advise the profession what measure of responsibility the architect has in making an estimate.

THE HAZARD OF COLONIAL WILLIAMSBURG

By JOSEPH W. WELLS, Norfolk, Va.

TRUSTING THAT it is not too late to refer to the February issue, I would like to take the

liberty of commenting upon Colonial Williamsburg, appearing in The Editor's Asides.

I feel that Mr. Kenneth Chorley's report is most accurate, exceptionally well written, and should acquaint the public with the proper attitude toward the Restoration. On the other hand, the criticism of the Restoration in comparing it to a secret weapon for freezing architectural progress may have been given in jest, but the fact that it has retarded architectural progress in Tidewater Virginia certainly could not be denied, even though that thought undoubtedly was furthest from the minds of those connected with the Restoration. It is the general public that has placed an erroneous interpretation upon Williamsburg architecture.

Lacking the background knowledge to appreciate Williamsburg architecture for what it was—the solution to building problems two hundred years ago—the public can see in this only an opportunity to utilize a once great style as a veneer in covering up architectural designs serving an entirely different purpose.

At one time a railway station was designed under the exacting stipulation that it had to be of Williamsburg architecture, even though it was understood that some difficulty might arise in adapting a butterfly train shed to this design. More recently, when a large airport was planned for Tidewater

Virginia, a layman was heard to express the opinion that it should be designed to resemble an old Colonial building, although he did acknowledge that some compromise should be made to provide for a flight control tower. Fortunately, the airport buildings were built for the twentieth century rather than for the eighteenth. There is no question in my mind that Williamsburg architecture has definitely influenced the exterior treatment of at least one drive-in motion picture theatre, and it isn't too difficult to find an example of structural steel framing supporting a fake chimney to achieve Williamsburg atmosphere.

Insofar as the public is concerned, Colonial architecture means brick or clapboard walls, shutters which may or may not be attached permanently to the walls, and dormer windows, regardless of how large they might be. The refinement of detail, and purposes for which the colonial architects were striving is apparently of no consequence.

Is there no way to educate those who prefer twentieth-century Colonial architecture to what they call "modernistic" to the fact that Williamsburg architecture was as contemporary in those days as is the most modern architecture today? It was as fresh, new and appropriate in its era as the Kitty

Hawk Memorial is today. Williamsburg architecture is good because the architects of that time made no attempt to copy classic, Gothic or any other inappropriate style, but solved their own problems in a simple, straightforward manner, utilizing the materials and structural systems then available and expressing in their design the social and economic conditions of their day. How can the laymen be taught that truly good architectural styles are not copied and not invented, but are evolved? At a time when large sheets of glass were not produced, no steel lintels available, and Indians almost in the front yard, is it any wonder that a style should have been evolved that was vastly different from that of contemporary design today? That Williamsburg ar-

chitecture in its day was contemporary, progressive and spontaneous, with no attempt made to force the building units into a style for which they were not suited, is the very reason that it is generally not appropriate for commercial and industrial buildings today. If the architects of that era were living today, we know that they would not be designing Williamsburg filling stations, Old Colonial drive-in theaters and Georgian airports.

While most of us have the greatest appreciation for Williamsburg in its place, it is, nevertheless, most fortunate when an appropriate design for a contemporary building can sneak through a building committee without being modified to copy something which was very good two hundred years ago.

THE ARCHITECT AND SOCIAL SECURITY

BY ROYAL DANA, San Angelo, Tex.

IT WAS WITH INTEREST and dismay that I read in a recent issue of the *Memo* that the majority of the architects answering a questionnaire favored coming under the Social Security Act.

Perhaps the said majority are not too familiar with the facts. For instance, if we do come under the Act we would not receive any monthly benefits if our earnings as an employed or self-employed

person (whether as sole owner or partner) exceeded \$75 per month after attaining the age of 65.

The average architect cannot afford to retire at 65, and therefore continues to be active until about to give up the ghost. So what's the point of giving three per cent of our earnings for something we may never get.

And something else to remember is that the tax collector would con-

tinue to take at least three per cent and maybe four per cent of our earnings, even when we are past 65.

The farmers, doctors, C.P.A.'s, engineers and architects are not covered by the Act. I pray that it stays that way.

REFLECTIONS ON ROGER ALLEN

BY HARRIS ALLEN, F.A.I.A., San Francisco, Calif.

DO NOT THINK that these are reflections on the ability, integrity, or beauty of Roger Allen. They are simply, or simple, reflections, or thoughts, on how he Got That Way.

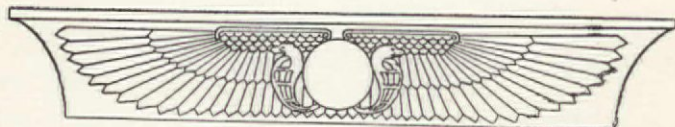
Many times I have wondered, vaguely, whether we might be far distant relatives. The vast numbers of Allens listed in telephone directories, while not attaining the astronomical heights of the Joneses or Johnsons, indicate the fecundity of the race (borrowing Roger's word) and Roger is undoubtedly at the head of the race.

So the question presents itself—is this the result of heredity, or of environment? One of my collateral relatives (I was born in Vermont) named Ethan, took some cracks at the British which turned out to be wise cracks; but, otherwise, the family did not think highly of him. If Roger inherited some of Ethan's traits, he must

have missed the others—or perhaps they can be put under the head of "suppressed desires." I have noticed certain indications that Roger is not entirely satisfied with things as he finds them. But then, who is?

On the other hand, one living in Michigan (or is it Wisconsin?) must be subject to strong influences; think of the cheeses and the vitamins that stem from there. And, of course, there is the Automotive Industry which produces such continued explosions of gas—and which still depends on wheels and nuts—all this, and other forms of environment, may have inclined the infant Roger mind.

Whatever the causes, however, the final results are to be accepted definitely in that most modern term of final acceptance, and approval, adopted in our air-minded age—"ROGER."



Invocation

At the opening of the second day's session, 85th Convention in Seattle, Rabbi Raphael H. Levine, of Congregation Temple De Hirsch, Seattle, offered the following invocation:

ETERNAL OUR GOD: In Thine infinite wisdom Thou hast endowed man with the power to design, to plan, and to realize his dreams and aspirations in winged words, in the poetry of sound, in enduring institutions, and in magnificent structures that outlast the centuries.

We thank Thee for this creative power which gives meaning to our human striving, and worth and dignity to our manhood.

Today we thank Thee especially for the men and women who dream creative dreams with rule and com-

pass and by their dreams cause ageless structures to rise from the ground to house our civilization and its richest fruits.

We ask Thy blessing upon them and Thy guidance upon their deliberations as they assemble in conference to enrich their minds, to increase their knowledge, and to deepen their creative insights. Help them, O God, and inspire them that as architects of man-made structures they may reflect the beauty and grandeur of design which Thou, O architect of the universe, hast revealed to us in Thy wondrous plan of life. Amen.

They Say:

Henry S. Churchill, F.A.I.A.

(In an address before the National Housing Conference, Washington, D. C., May 11, 1953)

There has been no new thinking, no acceptance of new ideas, no revision of approaches or concepts in the housing movement since 1937 . . . For eighteen years now we've been building "projects," regardless that they have become an ill-mark of public housing and an

epithet of contempt. I—you—anyone can go to any city in the United States and pick out the residing places of the deserving poor. Projects, in all their hideous conspicuousness, are a prime reason for the contempt in which the housing program is held. It is not that the buildings themselves are any worse architecturally than the stuff around them, but that they

stand out from the general pattern of their surroundings like two sore thumbs on a pianist . . . We could use some fresh thinking, too, in matters like design and cost and new approaches to them. Any architect who has designed public housing knows what a battle it is to put over even the slightest innovation in planning or construction, particularly if it involves some of management's pet statistical absurdities, like the cost of central heat for row houses compared to the cost of individual heat. Or modular layout, which might save thousands of dollars in the field but which usually results in some rooms being somewhat larger than the prescribed formula, or in other statistical irrationalities. Or other unorthodox structural systems that are not in the manual. Or financing self-help programs that run afoul of the prevailing-wage fetish . . . As to costs, several things could be tried, again if time and effort were given to re-thinking the problems. One would be to look the fetish of 60-year fortress construction in the eye and recognize it for the nonsense it is. Another would be to bring bidding procedures and contract documents down to the level of good private practice. Still another is to let the

good operative builder into the picture . . . And finally I want to point out again that the public housing program has transcended the old slum clearance slogan and become part of a wider program of urban redevelopment.

J. M. Richards

(In "In Defence of the Cliché,"
The Architectural Review, London,
August 1953)

A new language is not, of course, to be discovered overnight; nor is it made simply by collecting clichés. On the other hand, it is stifled by pouring contempt on everything that can be called a cliché. To convert the passive act of plagiarism into the creative act of building up, and systematically enriching, an architectural language appropriate to our time is bound to be a slow and painstaking business. The architect has a long road to travel before reaching this goal, but one thing he can be certain of: when he gets to the end of the road he will find nothing there that he did not bring with him.

Edward Maufe, F.R.I.B.A.

(Speaking before the Royal Institute of British Architects, November 12, 1952)

I am one of those who think that all our esthetic likes and dislikes are founded on preferences originally necessary for survival and

that beauty comes from function based on early and vitally useful instincts. This is one more thought that encourages us to build up our designs on function—not function only in the narrow practical sense, but function that includes the spirit.

Robert C. Weinberg

(In "Arcaded Sidewalks," Real Estate Forum, February, 1953)

Using the covered, or arcaded, sidewalk principle, already estab-

lished by precedent in New York [and abroad], increased retail store value and increased public street area can both be achieved without any cost to either the private investor or the city other than that of a little time, goodwill and careful technical designing. The idea can be applied in New York by means of recessing the pedestrian way within the property lines without requiring the city to purchase title to such land.

Calendar

October 2-3: Annual Meeting of the National Trust for Historic Preservation, Newport and Providence, Rhode Island.

October 4-25: Exhibition of "Contemporary Swiss Architecture," assembled by Alfred Roth, Addison Gallery of American Art, Andover, Mass.

October 6-9: International Churchmans Exposition, Chicago Coliseum, Chicago, Ill. The Exposition will feature over 100 panels and models illustrating churches by American architects.

October 8-10: Annual Convention, New York State Association of Architects, Lake Placid Club, Lake Placid, N. Y.

October 9-11: Northwest Regional Conference, Sun Valley, Idaho.

October 13-16: 20th Annual Meeting, National Association of Housing Officials, Schroeder Hotel, Milwaukee, Wis.

October 14-16: Convention of the Architects Society of Ohio, with the Eastern Ohio Chapter, A.I.A., as host, Youngstown, Ohio.

October 14-17: Convention of the California Council of Architects, Coronado Hotel, Coronado, San Diego, Calif.

October 15-17: Central States Regional Conference, with the theme "That Human Being Called the Client," Des Moines, Iowa.

October 21-23: Middle Atlantic Regional Conference, on Urban Planning and Redevelopment, Hotel Statler, Washington, D. C.

November 4-6: Annual Convention of the Texas Society of Architects, Driskill Hotel, Austin, Tex.

November 19-21: Convention of Florida Association of Architects, Huntington Hotel, St. Petersburg, Fla., with the theme, "Better Architecture through Better Public Relations."

January 17-21: 10th Annual Convention and Exposition of National Association of Home Builders, Conrad Hilton and Sherman Hotels, Chicago, Ill.

March 7-May 2: "Blueprint for Tomorrow," an exhibition of accepted de-

signs for buildings to be erected in the near future in the metropolitan area of Baltimore, including Annapolis and the area east of Silver Spring. Further details of preliminary submissions may be had from The Peale Museum, 225 N. Holliday St., Baltimore 2, Md.



Necrology

According to notices received at The Octagon between June 2, 1953, and September 10, 1953

- ADAMS, PERCY C.
Washington, D. C.
- ADAMS, WILLIAM
Shrewsbury, Mass.
- BURROWES, MARCUS R., F.A.I.A.
Ontario, Canada
- BUTLER, CHARLES, F.A.I.A.
New York, N. Y.
- DAVIS, FRANCIS PIERPONT, F.A.I.A.
Los Angeles, Calif.
- DEXTER, ROBERT E., F.A.I.A.
Pacific Grove, Calif.
- DONN, EDWARD W., JR., F.A.I.A.
Washington, D. C.
- DUHRING, H. LOUIS, F.A.I.A.
Philadelphia, Pa.
- FISCHER, OSWALD
Long Island City, N. Y.
- GILBERT, A. F.
New York, N. Y.
- HOLMAN, JOSEPH WASHINGTON
Nashville, Tenn.
- KARCHER, WALTER T., F.A.I.A.
Philadelphia, Pa.
- KOHN, ROBERT D., F.A.I.A.
New York, N. Y.
- LEFANTE, ANTHONY CORNELIUS
Brooklyn, N. Y.
- LORING, ALDEN C.
Fall River, Mass.
- MILLER, ERWIN F.
Anderson, Ind.
- MUESSE, HOWARD S.
Aurora, Ill.
- MUHLENBERG, CHARLES RICK
Reading, Pa.
- PAMPEL, HEBER DAVID
Kansas City, Mo.
- SNOOK, THOMAS EDWARD, F.A.I.A.
New York, N. Y.
- SPENCER, ROBERT C., F.A.I.A.
Tucson, Ariz.
- TRAVELLETTI, RENÉ PAUL
Chicago, Ill.
- WOGAN, VICTOR
New Orleans, La.
- HONORARY CORRESPONDING MEMBERS
- FIGUEIREDO, NESTOR EGYDIO DE
Rio de Janeiro, Brazil
- FLETCHER, SIR BANISTER FLIGHT
London, England
- FLETCHER, HENRY MARTINEAU
London, England

The Editor's Asides

GET A FIRM GRIP on your hats; Houston is girding itself for a World's Fair. The superlatives we have known in the past are going to topple like a set of pins in a bowling-alley. Site, a tract of 935 acres, adjoining the 455-acre state park on the Ship Channel. Cost, no one has ventured a guess. Money figures, thus far, have been concerned with what new cash the fair will bring to Houston, and the estimates center on the round figure of one billion dollars. Objectives: the promotion of peace and the restoration of free trade between nations; the display of achievements of the atomic age; the opportunity to show the world a new industrial frontier; the raising of a large sum of money to endow charitable, educational and research institutions (expected surplus of a non-profit enterprise); and the creation of a permanent center combining recreational facilities with museums, educational, scientific and trade exhibits. Opening: 1956.

A Design Board has been working for months under the chairmanship of Gosta Sjolin, with architects and engineers whose names are familiar to most of us—C.

Herbert Cowell, Arne Engberg, George W. Rustay, Karl Kamrath, Talbott Wilson and Harold Calhoun.

Watch Houston!

THERE ARE SIGNS that "that clinical look" in our interiors is beginning to pall upon client and architect alike. White enamel kitchens seem to be jostled a bit by demand for some relief in color. A manufacturer of gas ranges believes that more than half his production will soon be in color. Wood-veneer cabinets are more frequently seen. Alfred Shaw, F.A.I.A., in a recent speech before the Industrial Designers' Institute, pointed out that we have had twenty-five to thirty years of the whitest kitchens in the world; he thought we need not pursue that trend any further.

SOME FIVE YEARS AGO the JOURNAL completed an arrangement with University Microfilms by which the company makes available, particularly to libraries, the completed volumes of the JOURNAL in microfilm form. One of the pressing problems facing libraries today is that of providing shelf

space for the growing flood of periodicals. Microfilm has a ready answer to this problem in that a miniature, positive film copy of, in our case, a year's issues, is available at a cost equal to the conventional library binding. Under the plan, the library keeps the printed issues unbound and circulates them in that form for from two to three years, which corresponds to the period of greatest use. When the paper copies begin to wear out or are not called for frequently, they are disposed of and the microfilm is substituted. Sales of the film are restricted to those subscribing to the paper edition, and the film copy is distributed only at the end of the volume year. Inquiries concerning purchase should be directed to University Microfilms, 313 N. First St., Ann Arbor, Mich.

ACCORDING TO the *Industrial Bulletin* of the Arthur D. Little organization, adventurers on a new side road of mathematics have come up with the minimax principle, or principle of least regret. On a sort of score card you set down at the top of vertical columns the moves that your opponent, competitor, client or the Fates may make. At the left of horizontal rows crossing these columns you set down

possible moves of your own. At the intersections you record a measure of your loss or inconvenience. "Then, by subtracting the minimum loss in each column (corresponding to one of his decisions) from the others in that column, a 'regret' table is plotted in the same form. Here, each entry provides a measure of your 'regret,' or avoidable loss—avoidable in the sense that you may choose some other loss by making the proper decision. From the regret table the maximum regret in each row (corresponding to each of your decisions) can be seen; your decision should then be the one which corresponds with the lowest of these maxima."

Sounds a bit too mathematical for us. Let's flip a coin.

MECHANIZATION IS TAKING COMMAND in the matter of garbage disposal in Aurora, Colo. (25,000 population). Her citizens didn't like the idea of setting the garbage cans out on the curbs, so they voted legislation that would oblige all owners of new houses, restaurants and other food-service establishments to install electric garbage-disposal equipment that would meet the performance qualifications of the ordinance.

This month...and every month

House Beautiful

publishes

articles of professional interest

The October issue . . .

- ... poses a question of vital importance to architecture — “Does Design Have Social Significance?” (page 230)
- ... presents two conflicting answers — one by a group of thirty architects (page 312) the other by F.L.W. (page 316).

and much more

in the October issue of

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is equally adaptable to modern schools such as the St. Vincent's College of Nursing in Los Angeles, Calif. (above), or to factories, apartment buildings, commercial and other structures. Architectural concrete meets the functional needs of a hospital or the aesthetic requirements of a fine church. For any size, design or use you can create enduring, distinctive, firesafe, low-annual-cost buildings with architectural concrete.

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The Trend is to Genuine Mahogany

CRANE'S "Triple-Duty" Utility Room

Another exciting room idea from Crane's
National Architectural Competition



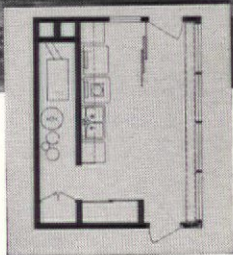
This utility room serves a threefold purpose.

Behind the wall at the left, it's a regular utility room—with Crane boiler, Crane-Line water heater and Crane-Line water softener.

Out in the open, it's a Crane-equipped laundry—with Crane Duraclay Laundrette tub, Crane wall and base storage cabinets, washing machine, drier and ironing board.

A flexible door shuts off the laundry area and provides a garden passageway from kitchen to carport.

Proposed as part of your preliminary planning, a Crane-equipped room like this can be a strong factor in getting client approval on plans for a home. And 46 equally modern room ideas are now available in the Crane Sketchbook of Ideas. Get your free copy from your Crane Branch or Crane Wholesaler.

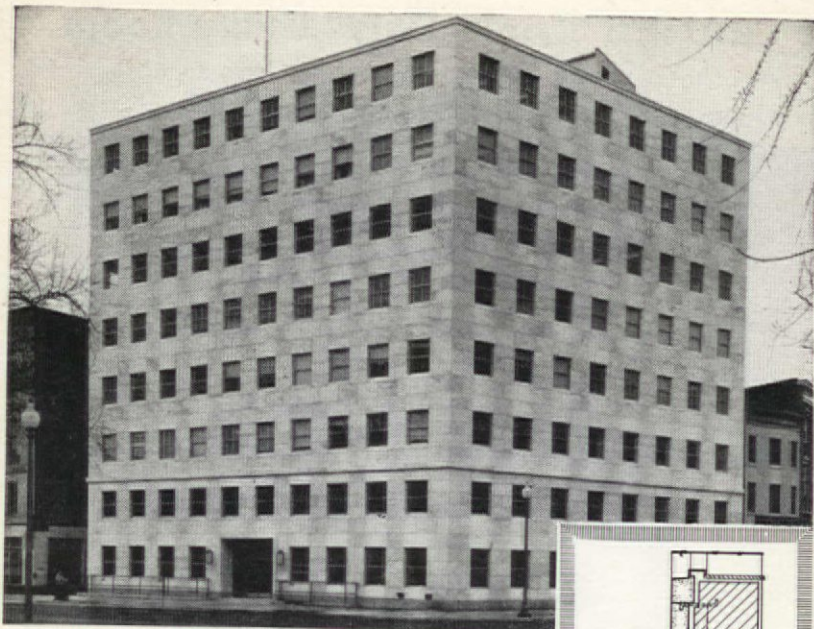


Big usefulness in small space.

Notice how spacious and uncrowded this Crane utility room looks. Yet here are all the usual utilities plus beauty and usefulness that most utility rooms lack—and in space that measures only 14'4" x 11'10". Design by Arthur A. Gorrell, Carlsbad, New Mexico.

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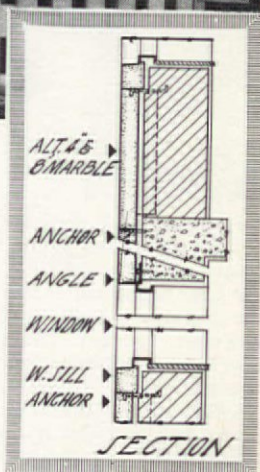


Harvey M. Miller, Architect • Arthur L. Anderson, Supervising Architect • Hauser Construction Company, Contractor

National Ass'n of Letter Carriers HEADQUARTERS BUILDING

WASHINGTON, D. C.

Modern functional design of office buildings tends to eliminate exterior decorative treatment. The latter must be found in the material itself. The veinings in Light Vermont Pearl marble (also used in United Nations Secretariat building) lend interest to the otherwise plain walls of the Lettercarriers building. Note from section detail that wall marble is 4" thick with occasional tie-in stones at each floor level.



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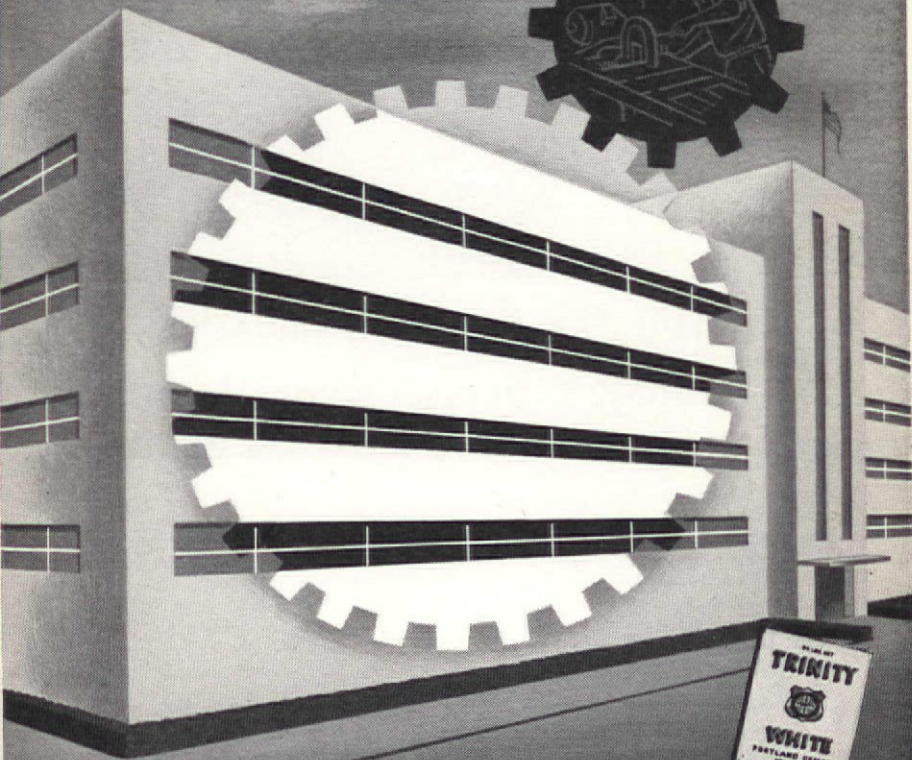
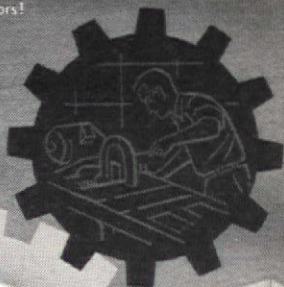
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THE DRAMATIC UPSWEEP of glass and steel that distinguishes Chicago's latest skyscraper apartment building was made possible by the unique steel design and construction that holds the floor-to-ceiling glass walls in place. The steel face of the building consists of horizontal fascia plates welded across the spandrel beams, with vertical I-beam mullions on 5-foot, 3-inch spacings running the height of the building.

OWNER: 860 Lake Shore Drive Trust, Architects and Engineers: Mies Van Der Rohe, Pace Associates, and Holzman, Holzman, Klekamp & Taylor, Chicago.



3,600 Ton Steel Framework for Chicago's Unique Glass House *fabricated and erected by* **AMERICAN BRIDGE**

TWO 26-story towers of steel and glass connected at basement and ground floor comprise this ultra-modern 288-apartment structure. The unique design and construction of the vertical mullions and horizontal fascia plates made possible the framing that holds the glass walls in place. There are no conventional masonry curtain walls.

This imposing building occupies a block-long site along Lake Shore Drive and provides a beautiful view overlooking Lake Michigan on Chicago's swanky North Side within a short drive of the Loop. The 2,842 tons of structural steel and the 856 tons of plate steel for the face of the building were fabricated and erected by American Bridge.

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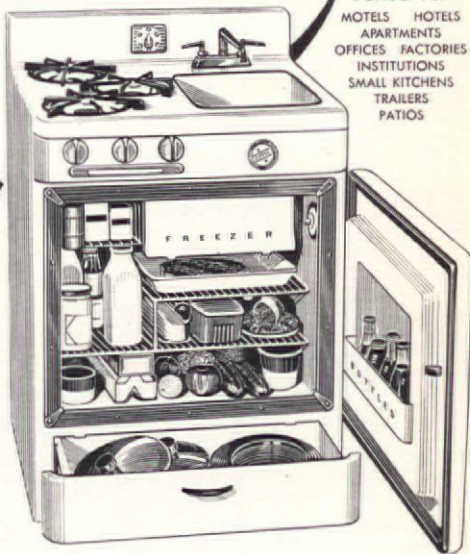
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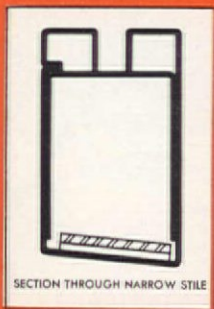
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