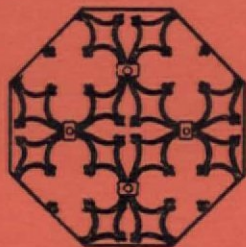


Journal of The American Institute of
ARCHITECTS



WROUGHT-IRON GRILLE
ITALY

FEBRUARY, 1954

Howard M. Robertson, F.R.I.B.A.

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

Roger Allen

Paul Beidler

Alden B. Dow

Marcellus Wright, Jr.

Ulysses Floyd Rible

35c

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FEBRUARY, 1954

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The Mural They Made of Porcelain Enamel

By *Robert A. Weaver, Jr., President*
Bettinger Corp., Waltham, Mass.

In recent years, architects have come up with a wide range of unusual applications for architectural porcelain. In this article, Mr. Weaver discusses some of them.

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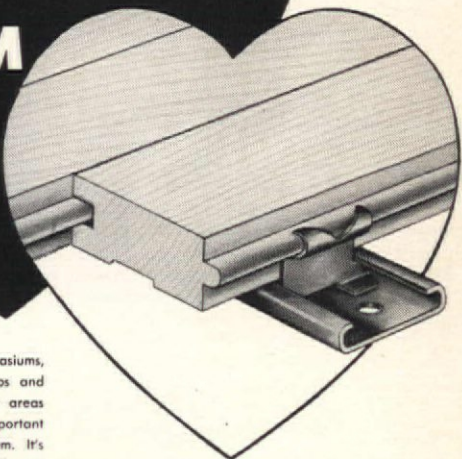
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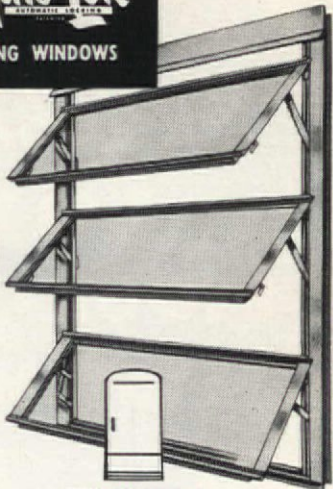
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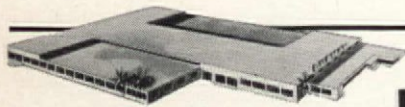
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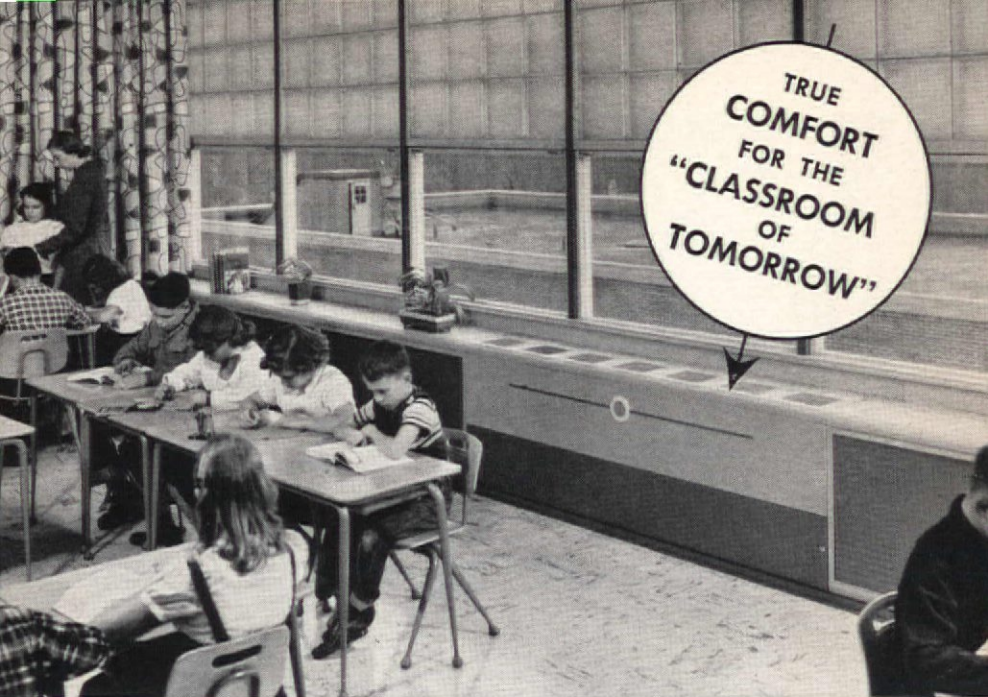


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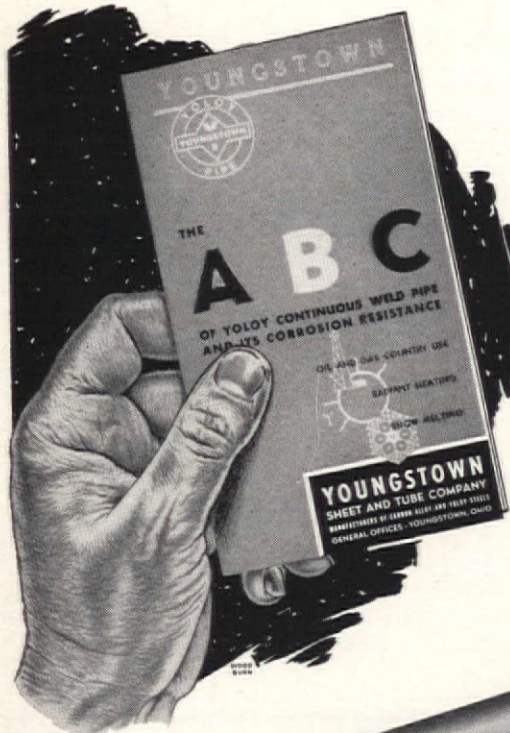
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Housing in the Light of a Look Backward

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

A viewpoint expressed at a meeting of the Architectural League
of New York, November 24, 1953.

WE CAN NOW LOOK BACK ON some eighteen years of government-assisted housing, public and private. Both the original USHA—now PHA—and the FHA were measures conceived in and suited to a time of deep depression. That depression is almost forgotten, but its scar tissue remains. Now, at the height of a precarious prosperity we are faced not only with political necessity but also the great desirability of re-thinking the problem of housing for the future.

Time has shown many faults in the housing picture. Some of these are administrative and could be remedied by the infusion of new blood into the old bureaucracy. Some are legislative, and can be remedied too. Still others, and most important, are in the field of general policy, and it is in this area that there is the most

need for thought. The difficulties in all these fields are not only Federal, but also local and, if I may use the term, sub-local—the concern of civic and professional groups.

Even though administration has been rigid and dogmatic, legislation inadequate, and policy obsolete, that does not mean either that all past policy must be scrapped or that there was nothing good in the past. There is a sound foundation of policy, not the least of which is the general acceptance of the need of government assistance in the shelter industry.

Moreover, a vast number of dwellings have been built, based on better physical standards than there were before. This is particularly true in site-planning and the use of land, both in public and private projects. Some slums

have been cleared, new methods of financing have become established. Planning, if not design, has been improved; and in public housing, at least, the role of the architect has been recognized.

This is all to the good; nevertheless we must go forward. During recent years it has become more and more obvious that the concept of the "project" has become frozen into a meaningless formula, that the Federal offices and many of the local authorities have become convinced that they know all the answers, and that experimentation has ceased and the spirit of inquiry has died. Federal control has become fantastically involved and minute, and consequently costly—not only as it applies to architectural and structural design, but in relation to site selection, tenant selection, management and fiscal matters as well. Legal obscurantism has increased to the point that nothing can be done that hasn't been done: every new idea is blocked by the legal boys, and this is as true of FHA as it is of PHA.

During recent years it has been realized that something more than "housing", in the original early 1930's sense, is needed. It has become evident that the housing

problem is only a part of the problems of our cities and towns. Housing, public and private, is only part of what must become an integrated program of urban renewal, a program that must include all types of land use and population distribution, traffic and transportation, utilities and public works of all kinds. Title I of the Housing Act of 1949 was a recognition of this, a first step. After three years it is now evident that by itself this is not sufficient to secure real integration. PHA and FHA must be brought closer together, so that they can operate together; ways must be devised for greater municipal participation in supplying public utilities, schools, and other needed public services; there must be further incentives for private enterprise, particularly small-scale private enterprise which, under the present set-up, is virtually frozen out. Large-scale enterprise is all very well, but it has already developed some scandalous abuses, and it must not, in a democratic society, be forced to monopolize the market—for it is large-scale enterprise that is responsible for segregation, both racial and economic. And lastly, greater power must be given to planning commissions,

and some method of regional co-ordination be worked out.

To accomplish this will take considerable doing. There is a thorough discussion of the road blocks in Miles Colean's "Renewing Our Cities". I only hope that the architects will make a real contribution to the thinking at this time and not just sit back and gripe afterwards. I am not referring to the high-policy conferences now going on in the HH-FA, where the architects are being ably represented through The Institute. I mean that when it comes to the spelling out of policy, then the architects should make themselves heard, not only through the chapters, but through direct contact with local and national citizen groups, by direct pressure on the local housing authority, the redevelopment authority and the FHA, and by consultation with influential business and real-estate organizations.

Assuming leadership in housing and civic design will result in more work, of course. And although that is a main incentive to action, I take it for granted that there is another motive, that any architect worth his salt has pride in his professional accomplishment and in what it contri-

butes to the pride of his community. If the architect takes part in formulating fundamental principles, his task later will be easier. Even under the present set-up there have been a few good, architecturally speaking, housing projects. These are rare enough, and they have come about because a few architects, backed by a few authorities, fought long and dreary battles for what they were convinced was a better job—often at considerable financial cost to themselves. And since most local authorities and FHA sponsors know nothing about architecture and care even less, even the most conscientious designer is likely to retire from the fight after one, or at the most, two rounds.

It shouldn't be that way, and wouldn't if the architects would force their way in on the ground floor along with the professional housers, the politicians, and the lawyers.



I would propose a rather simple program for the architects to fight for. It has five main points:

1. The reduction of the Federal control of building to the simplest elements. That is to say the complete abolition of

the central Washington office except for the determination of broad policy.

2. The elimination of all Federal reviews except for one regional office review for compliance with two things, and two things only—namely:

Minimum gross area per dwelling unit

Maximum density per gross acre. This latter to be determined for each locality according to its Master Plan, if any, and in consultation with the planning commission in any case.

3. Removal of all restrictions on size, type, and kind of structure, to permit integration with local customs, needs and desires under unrestricted local choice.
4. Removal of cost controls. The local authority to be given its money for the construction of a certain number of units and necessary appurtenances. From there out, expenditure to be the responsibility of the local authority and its architect, just as in school building. There should, of course, be a final Federal audit.

5. Some regulation—I say this reluctantly—to prevent chiselling on fees through illicit “bidding” and kick-backs.



These are the principal points of architectural concern. That there are many others, having to do with the general welfare of our cities, I have indicated before. Nevertheless, in closing I would like to briefly point out again the great need for closer coordination between planning commissions, housing authorities, redevelopment authorities and public works agencies, including those growing menaces to the democratic process, the autonomous authorities of all kinds. It should be obvious that while on the one hand we bemoan the many conflicting political jurisdictions that stand in the way of good over-all planning, on the other hand we are seeking to remedy that situation by setting up ever increasing numbers of irresponsible special-purpose authorities to plague us in the future. Some kind of over-all general control must be worked out, possibly by giving planning commissions more power over operative agencies than they have now; perhaps some kind of broad regional District Commis-

sion with planning powers. But unless something is done we shall continue to expend vast funds in a way that will not promote order and design but will merely continue chaos.

“The Architect’s Dilemma”

By Howard M. Robertson, F.R.I.B.A.

PRESIDENT, ROYAL INSTITUTE OF BRITISH ARCHITECTS

In the November issue of the JOURNAL there appeared an article with the above title, setting forth the plight in which the British architect finds himself. The article originally appeared in *The Economist*. In his inaugural address, President Robertson referred particularly to this article, as quoted below.

THERE ARE PEOPLE, important people, who would invite us to quit our professional status and step boldly out into the commercial world. There has been considerable speaking and writing on this subject, and some of you may have read and remembered an article in *The Economist* of 25 July this year, entitled “The Architect’s Dilemma.” In this article the writer says that “the idea of the architect as standing between the owner and the builder is of doubtful relevance to the needs of a new age.” He also says that “to re-assert his leadership, it is held, the architect must again become the master-builder, a man with a technical training adequate to make him practical and at home in modern technical developments.”

I believe that the first thesis is unsound because it is premised on the idea that this is, in fact, a new age, whereas I think it is only a stage in the usual evolution; accelerated no doubt, but not necessarily demanding the abandonment of fundamental principles which in this particular case are the very basis of our service to the community. Sound principles, in architecture or in business, are established by long experience of trial and error. Attacks on these principles are never dormant. But if we are convinced of their soundness we would be mistaken to abandon them because we thought the world had changed. Superficially it may have; but fundamentally the professional classes have always stood for trust in accordance with inviolable codes. Archi-

fects as a bulwark against malpractice would soon disappear if they tied themselves irrevocably to commercial interests and abandoned their independent status.

This is not to say that the field within which we work should be unduly circumscribed. We should be in a position to render the fullest service to industry and commerce as well as to our normal clients. The means for achieving this, within the framework of our basic principles, is a matter for sympathetic examination individually and by our Institute. If the principle is right, we should be able to find a way, and *The Economist* is justified in suggesting that we must adapt ourselves. But not to the extent of throwing overboard our ethical charter.



On the second point of *The Economist*, the architect becoming again the master-builder, the man with the adequate technical training, one might reply that nowadays there is no such person as the master-builder. There are impressive firms of contractors, organizations with directors at the top, keen-faced men in bowlers halfway down, and at the base huge teams of men who dig, run

miniature railways, and operate the bulldozers and those machines that claw up a whole tree and deposit it just where the architect one moment before was standing. The nearest to the idealized master-builder is probably the smaller family concern, or the all-round country builder. But that can hardly be what *The Economist* had in mind.

"Master-builders" today are teams of men embracing many departments. The architect is at their service, if they want him. No single man in the master-builders' firms knows everything about the job. The strength of such firms, apart from their finance, is the quality of the directors and the employees. These firms are business organizations that build. It is their life-time job, and it takes all their time. They are not fitted to do architects' work, and they know it. No more can architects do their work. Designing and planning and supervising are one thing, and the great organizations employing labor for erection are another. Only people unfamiliar with what actually occurs, and must occur, in building practice could confuse the two issues, apart perhaps from dreamers who are bemused by the lure of

the very words "master-builder" and the visions they conjure up.

To turn to the point of the architect and his adequate technical knowledge, the real facts are that no single architect could possibly retain, even if he could absorb, the full range of present-day techniques. But the architect, *vis-à-vis* his client, is a man with a balanced firm behind him. In that architect's house are many architects of varied qualifications. That is where the strength lies, exactly as it does with the builders.

It is perfectly fair to say that an active practising architect today knows as much about technology as any human brain can hold without the risk of stultifying imagination. It is broadly a certainty that excessive factual cramming is a deterrent to creation. And even some of the most imaginative engineers are men who have willingly become a little hazy over detail and calculations. But they have the great ability to spot what is fundamental, and go for first things first. That is what a good architect should do and does, and it is in fact the key to the success of many of the greater names in architecture today; namely, an ability in certain fund-

amental directions, the awareness of their own limitations, and the capacity to engage qualified collaborators.

It has been suggested that the answer to highly efficient design and building is early collaboration between architect, builder, engineer and quantity surveyor. I believe this to be true, particularly for large or complicated buildings. At least one public authority is trying out a pilot scheme along these lines, and we will surely find that others will investigate this method, which does not necessarily preclude competition. But I do not believe that the American type of "package service," with everything provided including design, will be the ultimate answer in this country. After a time I think the "package" will be found, like certain Christmas hampers, to include increasingly some things which are not too good. And since all service must be paid for somehow, I do not see a real reason for not selecting the best of each in the open market, which is the basis of our present system.

Efficient collaboration in all sections of our work is, I am sure, the best answer to efficient design and supervision. Specialist consultants have a great and growing

contribution to make, and if they were of no use they would soon cease to exist. No trade firm can quite replace them, and the fact that they are kept hard at work from beginning to end of complicated jobs shows that for these they are really required. Furthermore, as technology advances, they present the advantage of being able to suggest mixtures of systems of construction and mechanical services which can easily save more than their fees, in addition to giving a more economical and much smoother-looking job.

A great deal of work, in terms of money, may be represented by consultants' work in a large project. A heavy responsibility, therefore, lies at their door, in the effort to reduce the cost of building by an ever-increasing efficiency and constant regard for the clients'

pocket—and here one is assuming that the best consultants need no reminder of this fact.

But the question of arranging employment and payment for consultants is not in every case satisfactorily solved. Our scale provides for it, but clients, particularly public bodies, tot up the total of the professional fees and find them very large. So they often want to dispense with consultants. A commercial firm will be quite willing to pay a very high cost for a pattern or a special design, but in individual building it is not sufficiently recognized that a design is often in fact a prototype and nearly always special. In the vast majority of cases the money spent on fees secures a worthwhile economic service. The question is how to ensure that this axiom be more widely accepted.

Archeological Interlude

By Paul Beidler

A condensation of Architect Beidler's article in *Natural History Magazine* for December, 1952

MY ASSIGNMENT in British Honduras was necessarily a brief one, for I could spare only a few weeks in the heart of winter from a busy architectural practice to undertake an archeological

commission for the University of Pennsylvania Museum.

In the late nineteen-twenties and early 'thirties I had been connected with several Museum expeditions to Egypt, Italy and the

Near East. Through the intervening years, engrossed in the practice of contemporary architecture, I had found my earlier interest in archeology not fading, but deepening and broadening as I attempted to give architectural expression to my own age. For good or ill the final record of any age is sometimes summed up by its architectural remnants. Out of the hodgepodge of today's architectural chaos I believe there will gradually emerge a simple and genuine expression which will be the true architecture of our time, just as surely as the stepped pyramid belonged to the great age of the Mayan civilization.

When the opportunity presented itself to undertake a study of an ancient Mayan palace near the western edge of British Honduras I felt again the oneness of the past and present, and it seemed an appropriate thing to go and have a look at what my fellow American architects were doing back in the ninth century, long before the Spanish invasion.

I found singularly little information available on present-day British Honduras. Much travel literature has been written on neighboring Guatemala and the

other colorful republics of Central America, but little was known about the British Colony. By far the best source was a pamphlet prepared by A. H. Anderson, District Commissioner of the western district of Cayo, whom I later came to know and admire.

From other less authentic sources I was supplied with dire tales of the dangers which lurk in the tropics—deadly snakes that lie in wait for the foot of the unwary, ticks that bury their heads deep in the flesh to produce festering sores, chiggers and insects to plague one night and day, and malaria-bearing mosquitoes. I heard also of polluted water threatening typhoid, and of the amoebic dysentery lurking in fresh vegetables and fruit. Added to these were a few special horrors such as a fungus growth in the ear, and jungle rot. Although my past archeological experience led me to discount these tales, I was forced to give them some consideration since I was planning to take along my wife, and four children ranging in age from seven to thirteen.

Despite some uneasiness I proceeded to get everyone stabbed with the necessary vaccinations and inoculations, and to assemble scattered birth certificates for pass-

ports. I was sure most medicines would be available in Belize, but since most of our time would be spent in the jungle about a hundred miles away I gathered together a formidable looking satchel of medicines, including several snake-bite kits, plenty of sulfadiazine, insect repellents and insecticides, water-purifying tablets, powerful germicides, first-aid equipment, paludrine for malaria, and a doctor's manual describing in gruesome detail every known disease. It was a considerable relief to find upon arrival that the services of the District Medical Officer, an attractive and competent young woman physician, were available at a small infirmary some nine miles by hike, canoe, and jeep from the jungle site where we were to do our work.

The children, gleeful over the prospect of entering into an exciting new phase in their education, submitted gamely to the series of shots and had a hilarious time on the journey to New Orleans, untroubled by anxieties about tropic hazards.



Our plane left New Orleans in a typical wintry drizzle, but within a few minutes we could see

the white caps dancing on the Gulf and we were soon riding up in the sunshine above banks of cloud. Before long the shores of Yucatan came in sight and we were flying over checkerboard villages and vast areas of empty jungle and swamp. Veils of cloud kept intercepting the view but it seemed one continuous marshy wilderness.

Suddenly the plane was veering low and we were gliding onto a hot and pebbly airfield outside of Belize, the capital of British Honduras. The nine-mile ride into Belize seemed to be through an endless mangrove swamp on which a narrow sandy road had been fastened.

The Palace Hotel, to which I had cabled ahead for reservations, turned out to be an ancient, almost deserted, three-story, frame building set in an attractive garden tangle of flowers and foliage. Verandas and halls were open, and rooms shuttered on both sides to permit maximum ventilation and minimum privacy. Ragged mosquito nettings hung above narrow cots, but we were assured that no nettings were necessary in December. Any limitation in accommodations was more than compensated for by the cordial welcome

of the proprietess and the smiling willing service of the small part-Chinese boy who quietly and skillfully served us appetizing meals.

The Belize telephone operator turned out to be a fountain of information. She could tell me where each person I was seeking might be found, and she followed my own progress about the town reporting to various people where I was or had just left. Long-distance calls, I discovered, were considerably more expensive after four o'clock since the regular phone operators kept business hours, and it behooved other people to transact their business during those hours.



The following day was spent arranging to release from customs the jeep which had been sent down by the Museum but for which all shipping documents were mysteriously lacking. I also established a bank account, paid a visit to the British Colonial Secretary to obtain the permit to engage in archaeological work, and commenced making arrangements for housing accommodations for the family in the village of El Cayo, nine miles from the jungle site of Xunan Tunich. Thanks to the efforts of

the District Commissioner, a government house owned by the forestry department was placed at our disposal.

After five in the afternoon we set out on the eighty-five-mile jeep trip from Belize to Cayo, our luggage and bedding following on the truck of an obliging American settler. As dusk fell we crawled gratefully into the winter coats which in Belize had seemed so burdensome. A full moon bathed the narrow white road and the jungle growth through which it ran. Remembering tales of the tropics, we looked for tigers and jaguars, tapirs and ocelots lurking within the dense foliage, but saw nothing except some lovely white herons, some grazing cattle wandering across the road and moving sluggishly away as we passed, and the large red-eyed birds that squatted on the road until we were almost upon them, whereupon they would fly off with a great rush of wings.

We were delighted whenever we came upon a little settlement of thatch-roofed houses clustered occasionally along the edge of the road, each hut with its soft glow of kerosene lantern and fragrant smoke from the open fire. Outside the walls were made of slender

poles lashed together with vines. Inside, many were papered with old newspapers.

In front of the clock tower of Government Building at El Cayo we found Mr. Hopun, the Museum's agent, waiting for us, the telephone operators having obligingly kept him informed of our progress as the jeep passed various points along the way.

The first morning, we woke to find ourselves looking out on a neat little village nestled in the curve of the beautiful green Macal River and surrounded by vast hills. In the early morning mists these hills resembled the misted mountains of the Chinese landscape painters. In broad daylight many houses turned out to be hand-hewn frame dwellings with corrugated roofs from which to collect the vitally needed water for the dry season. Outlines were softened by flaming bougainvillea, poinsettia trees, and sour-orange trees. On the outskirts of town were the more attractive thatched houses, known locally as "trash" houses.

For the ear, Cayo had a music all its own, beginning far in advance of dawn with the boastful crowing of the roosters that adorned every dooryard. As sunrise ap-

proached their chorus was supplemented by the brilliantly clear whistles of the blackbirds. Punctuating the bird and rooster chorus were the hourly strokes of the town clock, followed by the rapid insistent calling of the convent bells to mass. Almost any hour of the day or night the gay or plaintive notes of the marimba floated up from open doorways or balconies.

I had arranged for us to take breakfasts and dinners at the local "hotel" run by a Syrian family. This was a conglomerate arrangement of leaning boards and corrugated metal, flung together with a casual disregard for the perpendicular. If walls sagged, doors were sawed off slantwise to fit the opening. The dining-room, walled in grey corrugated patches, was simple and primitive with doorways looking out on the town square, the rear watertank, and the kitchen dooryard; the latter had an accumulation of roosters, stray dogs, lean cats and small dusky faces of children who peered in curiously as they darted past. Here again, lack of elegance was more than made up for by the genuine friendliness and unfailing good humor of the proprietors.

The waitress, a large buxom Negress, spoke some English and knew how to wait on table with a tray. Nothing could hurry her sluggish progress from course to course. She lived in a nearby hut. Frequently when we arrived for breakfast a small boy would be sent from the kitchen to fetch her. After one too many mornings of this we decided to undertake our own breakfasts on the kerosene stove at the house. Breakfast picked up in quality, with fresh boiled eggs, freshly mashed peppercorns, and toasted tortillas with butter and salt. Nescafe did for the adults while the children made out with tea or bouillon.

Our lunches at the dig improved as our experience increased. We started off with a pale loaf, a can of cheese, a couple of cans of sardines and perhaps a box of raisins or can of pineapple. But we looked with envy at the lunch of Jacinto, my Mayan foreman. He always exchanged bits of lunch with us so I soon arranged to have him provide our lunch as well as his own. This turned out to be a vast improvement. His daughter or son, accompanied by smaller neighbors, would bring the food up, hot and fresh at noon, winding up the jungle trail giving Ma-

yan jungle calls, which their father answered. Thereafter lunch was a high point in the day's work, each day bringing a new savory sauce to eat with the tortillas which were carefully wrapped in several thicknesses of embroidered napkin to keep them warm. Only the red pepper was a little too *picante* for our taste, the smallest morsel of it literally scalding the mouth and throat. From the tree in his yard Jacinto brought luscious sweet juicy grapefruit which we ate as we do oranges.

The people in Cayo were mystified as to why we had come just before Christmas. How could we spend Christmas so far away from home? Little did they realize for us this was the greatest Christmas present imaginable—to be transported to another land, a land of summer and friendly faces and tinkling marimbas, far from the incessant blare of commercial Christmas carols profaned by endless repetition.



Soon my real work began. Xunan Tunich, referred to in archaeological literature as Benque Viejo, is the site of an ancient Mayan palace and surrounding courts, only a tantalizing fraction of which

has been excavated. Portions of the topmost structure have been exposed for many years, but one section of the eastern façade containing a stucco frieze had been rediscovered by Mr. Anderson, the District Commissioner, whose intense interest in Mayan archeology has been of great value to expeditions in the area. This particular frieze, bearing a deity mask and astronomical hieroglyphs, was recently excavated by an expedition of the University Museum led by Dr. Linton Satterthwaite. Due to the fragile nature of the stucco, which was showing signs of disintegration, Dr. Satterthwaite felt that it was of utmost importance that it should be accurately measured and recorded before further deterioration set in and before further excavation of the inner portions of the palace could be undertaken.



Xunan Tunich (literally "The Virgin of the Rock") is a towering site commanding a breathtaking view of the region for miles in every direction. It is located about a mile and a half from the little Indian village of Succotz on the Mopan river some eight miles from Cayo. Arrangements had

been made by Mr. Anderson to have a pontoon ferry built of dugout canoes lashed together with empty oil drums, so that the jeep could be transported across the river. Since the ferry was not yet complete I made arrangements to go over by dugout canoe, and to walk up the steep hill through the jungle to the ruins. The District Commissioner had already had a wide path cut for the jeep so the trail was safe for walking, though rather a steep pull in places. Clad in heavy boots, the family wound up the trail every day, each member carrying some portion of the daily supply of water, the medicine kit, and measuring devices. Birds flew along beside us, indignantly scolding and warning the creatures of the jungle of our invasion. Occasionally we saw a snake or lizard and we heard many rustlings in the bush. Giant ant hills and ant nests high in the branches of old trees caught our attention.

My chief assistant, Jacinto Cuncil, lived in the village of Succotz. He had worked with a number of archeological expeditions and proved himself to be a quick, intelligent and indefatigable worker. Although my Spanish was limited to words hastily searched in a pocket

dictionary when I began, Jacinto could grasp and follow out instructions with uncanny skill. He was an artist with the machete and could construct a ladder, a table, or a sturdy scaffolding without benefit of hammer, nail, or board. I would simply explain by gesture and a word or two what I needed and he was off into the bush hacking down branches and vines. Under the fascinated gaze of my son Peter, the branches became in a few minutes, poles and rungs of a ladder securely tied together with split green vines. Peter became his inseparable companion and was soon a skillful imitator.



To make an accurate drawing of the stucco frieze was no easy task, for the frieze itself was located high on the side of the steep slope of a partially excavated mound. The sculptures were at three levels, each set back from the one below. To protect the stucco against weathering, the government had erected a shelter over it which provided a certain degree of protection from rain and sun during the taking of measurements but considerably complicated my work on the upper levels.

My first problem was to establish a device for making accurate meter demarcations horizontally and vertically across the entire frieze. By means of poles lashed in position and strings making a cross work at exact distances I was able to proceed with the drawing at exact scale. I was ably assisted in the meticulous measuring and construction of graphs by my wife, Margaret Beidler, and my daughters, Jo and Sue, who were my inseparable collaborators during the entire expedition. They helped with many routine tasks such as holding my drawing-board in extremely difficult and cramped positions where the use of a tripod was impossible, and holding a steel tape in position while intermediate dimensions were marked off. My son Peter, because of his size and agility, was able to hold a plumb bob from locations for which it would otherwise have been necessary to devise a more time-consuming process. Margaret Beidler also kept a daily journal.

The entire recording was thus completed in about fifteen days of concentrated effort, and the primary objective of my assignment was accomplished. With these records available to the Museum, they can be studied by Mayan

scholars, interpreted, and correlated with other known and new material, even if the actual stucco does not long withstand further ravages of time.

Fortunately the British Colonial Government is making every effort to preserve the sculpture from vandalism or further deterioration. Both the Governor and the Colonial Secretary are keenly interested in the archeological findings in the colony. Their enthusiastic interest augurs well for further archeological work at this and many other known but unexcavated sites in the colony.



Time remained for only a rough survey of the entire area included in the pyramid of which this stucco frieze was a portion. While I was drawing the sculpture, Jacinto had been busy with his machete clearing space on all four sides of the pyramid. In the course of his clearing he added some excitement by disturbing and killing a deadly fer-de-lance. It now became apparent that the surveying instruments which had been sent down for my use by the University Museum would not arrive in time to enable me to locate the four corners of the structure and to

relate the exposed frieze to those corners. I therefore sought and obtained the assistance of the Bahamas Exploration Company, whose manager, Mr. W. Ford Young, kindly lent me the services of Mr. Robert W. Krebs, who was able to give me a very valuable five hours with his plane table.

Too soon I had to bring the work to a close, for work at my office had been piling up. We sadly loaded the jeep for the return to Belize. The children were loath to leave sunshine and friends behind. Oly and Eri Hopun, and the District Commissioner's bright young daughter Sylvia had become their inseparable companions. Swimming in January, rollicking expeditions down the river in a dugout canoe, with the fascination of watching the sluggish prehistoric-looking iguanas creeping along the high branches of the trees at the river's edge, were hard to give up.

The now familiar tinkle of the marimba was audible as we drove away, all of us cherishing the hope that someday we would be coming back to friendly Cayo and delving more deeply into the fascinating secrets of Xunan Tunich.



Photograph by University of Pennsylvania Museum

XUNAN TUNICH (BENQUE VIEJO), BRITISH HONDURAS

The site of an ancient Mayan palace, and surrounding courts,
of which Mr. Beidler's mission was to measure a stucco frieze



THE WEST VIRGINIA CHAPTER'S ANNUAL AWARDS TO CRAFTSMEN,
DECEMBER 12, 1953

l. to r.: Glenn C. Hancock, J. Graham Holloran, Marcellus Wright, Jr.,
S.M. Kisner and Irving Bowman, President of the West Virginia Chapter, A.I.A.

A Plea for Craftsmanship Awards

By *Marcellus Wright, Jr.*

Excerpts from an address by the Regional Director of the Middle Atlantic District before the West Virginia Chapter, A.I.A., at Charleston, W. Va., December 12, 1953

THIS ANNUAL AWARDS DINNER is an example of the things you spark and initiate. While it is not unique, it is surprising how few chapters actually rise to the occasion and sponsor craftsmen's awards. It's done of course on a national level and some other chapters do it but not all, by a long shot. Personally, I think it is a grand idea and so proper for the architect to recognize, in this way, building craftsmen who contribute so much to the end result of all of our endeavor, which is, of course, the finished product.

It is the architect's prime duty to his client to obtain a finished product that meets all functional and esthetic requirements and at the same time is economical in construction cost, in operation and in maintenance. If any one of the principal trades involved fails to shoulder its own proper responsibility in the combined effort, it can sound the death knell to one or more of these requirements. Every owner has the right to expect fulfillment of his stated needs

and there must be understanding cooperation.

It is not only in the very practical aspect of the matter that the architect is interested in encouraging good craftsmanship. The architect has a historical relationship with the craftsman of which he is duly proud.

The original meaning of the word "architect," as many of you know, was "master craftsman." The modern profession of architecture had no actual counterpart in ancient times, those of Babylonia, Assyria and Egypt, and not even in much of the Middle Ages.

During those periods the various collaborating artists were actually coordinated and directed, sometimes by an agent of the patron having no particular connection with building, but in the most successful jobs they were coordinated and directed by what we now call the "architect", then called the "master craftsman".

Whenever architecture reached its most noble forms, the various craftsmen worked together in harmony with a common intensity of

interest in the finished product. Each knew intimately the characteristics of the materials and the tools with which he worked. These methods brought about such examples as the Gothic cathedrals and many other types of historical excellence which so enrich our culture today.

There are some who, strangely, I think, say that the need for the devoted craftsmen, in the building trades, is no longer there because of the austerity of architectural design and the predominance of machine-made items in construction work.

I contest that thought on many grounds. No one has yet figured out how to dispense with the trained mason and lay bricks by machine, nor has anyone doped out how to get a dry roof without the necessary, careful workmanship of the trained roofer.

Of course, we are bound to recognize that hand craftsmanship is not as common today as it was, say, in Sweden not so long ago. Our friend and colleague, Edgar Williams, whom many of you know, pointed out recently that in Sweden it used to be when two young fellows were courting a girl, the choice often fell to the one who could produce the most elaborate-

ly carved trinket. He said he was fascinated in contemplating how radically times have changed, even since those days. If two young men were to compete on such a basis today for a fair lady, he supposed they would try their prowess or dexterity with a blow-torch or a screwdriver.

To my mind this era of austerity, which is as good a word as any for the present, and the era of the machine, shouldn't worry us unduly. As to austerity, I think it is a natural first expression of a vital change in structural methods, which has always been true. It is also now a reaction to the over-dressiness of the Victorian architecture of our recent predecessors. Both of these manifestations, to my mind, will pass as new methods and new facilities develop.

As to the machine, Dean Arnaud recently said: 'If the machine will endure, so too will the human being. The taste for the beautiful and the craving for the rare are permanent human characteristics. So, in this very era of mass production in things and in ideas, we hear more than ever about the dignity of the individual and the importance of personal development.'

What we architects are concerned about in this era of transition is particularly to see that every part of our building structure is accomplished in the best possible manner, as imperfections and careless workmanship show up to a much greater degree now than ever before. Your Chapter President, Irving Bowman, expressed it not long ago in saying that the need for encouraging fine craftsmanship is paramount, as the simpler contemporary architecture depends on the best in workmanship and fine materials for gaining its real beauty without the elaborate detail generally found in architecture of many periods of the past.



So, tonight, it is most fitting that we honor two of those who have indicated over the years their appreciation of their own responsibility in proper execution of this finished product with which we all deal. We, as architects, are sometimes prone to take too large a share of the credit, and we want these gentlemen to know how much we truly value their fine spirit in their work and the degree of real concern which we know they feel in every important undertaking.

Our first recipient is Mr. J. Graham Holloran of Charleston, who has 43 years of experience in masonry construction. Mr. Holloran has assisted in the work of many of the principal masonry contractors . . . The buildings which have benefited by his capable work are in the hundreds . . . Mr. Holloran was sponsored for this recognition by Mr. L. G. Tucker and we are mighty proud to have this pleasure tonight, Mr. Holloran, to award you this certificate, Sir.



Next we have a remarkable gentleman who has raised and trained not only nine sons but a daughter in his business—Mr. S. M. Kisner of Fairmont. Mr. Kisner has been in the roofing and sheet metal business for 40 years. First, with his friend, Z. W. Morgan, next with his brother, then by himself and finally with his fine sons. A record really to be proud of! It is probably the largest father and son company in the United States.

The Kisners' good craftsmanship has aided many of the finest buildings in the state . . . We are honored, Mr. Kisner, to present this award to you, Sir, in recogni-

tion of your devoted interest in your work.

Well, Ladies and Gentlemen, it has been a real pleasure to come again tonight and have a part in this undertaking of all undertakings that you developed—one that is closest to my heart. I

hope that many chapters who are not now awarding craftsmanship certificates will take up the practice, because I think it is one of the finest things the architectural profession can do, to recognize those who participate and on whom we are so dependent for the quality of our buildings.

Talent plus Philosophy

By Alden B. Dow

I HAVE JUST RECEIVED a letter from an architectural student criticizing me for saying, "Our architecture lacks a philosophy."

He said, "We have a philosophy. It is our natural talents; the qualities that distinguish us from other professions; the abilities that make us needed today."

These are good statements, but talents without objectives are valueless. The role of philosophy is to guide these talents toward desirable ends. Naturally, the course to follow can never be defined in scientific terms. Yet, I believe it is our obligation to approach that science. I find it not only fun to try to do this but helpful in evaluating all efforts. By taking this point of view, little by little we learn more about our true purpose.

In view of this young man's criticism, I would like to bring up an old subject, which, due to this lack of philosophy, is taking a prominent role in architectural discussions. This old subject is the word "style."

Apparently, we look upon style itself as an objective. In architecture it seems to have fallen into classifications—modern, organic, international or traditional. In other fields it is described as modernistic, traditional, continental, oriental, abstract, and so on. These are all words that merely lead to a confusion of values.

In the true meaning of the word, "style" can never be an objective. It is purely individual. Style is the process pattern that results from achieving a goal. It may

be "rough" style or "fine" style—regardless, it is always there.

For instance, when you eat soup, the process pattern or "style" is quite different from the pattern that results from eating fried chicken. It is quite obvious that you would go hungry if you approached the chicken with a soup style or pattern. Yet, this seems to be the approach we are taking—not only in architecture but throughout the field of the so-called "fine arts."

Suppose, rather than style we make character our objective? Whatever the problem may be, this seems to put a wonderful light on it. The barriers are lifted. The possibilities seem infinite. Webster defines character as a thing with admirable qualities. Such qualities would necessarily be constructive or life-giving. What are some of the life-giving properties?

Honesty or sincerity would have to be put at the top of the list, because all other values are built on it. It is the referee that allows each element to play its part in achieving the final goal.

Humility or lack of arrogance would have to be included as a property. Let us call it the ability to give and take gracefully. This property is expressed in a build-

ing when we make the outside part of the inside or one space part of another space or the structure part of its surroundings. It is related to what we call "scale", or man's relationship to the building. The restrictions in planned residential areas are focussed on the fulfillment of this property. It is sadly lacking in the building with a fancy façade and sides that ignore all feelings.

Enthusiasm is an essential to character because when accompanied by humility it is the real life-giving element. It is represented by a bold and thorough statement of the objective. When coupled with humility it offers the playfulness and humor that we all love.

Put these three elements, honesty, humility and enthusiasm, together in any medium you please and you will see fine character—an objective to love, a contribution to our culture.

This is what I look for in a building, a piece of music, a motion picture, or any other work of art. I regret to say that rarely do I find it. It is usually destroyed by the lack of at least one of these elements—honesty, humility or enthusiasm—and too often, in the name of "style"; or is it "lack of philosophy"?

The Coup of the King's Jester

AN ARCHITECTURAL ALLEGORY

By Roland, the last Knight

The King was in his counting house
Sleeping off a party.
The Jester climbed upon his throne
And cried in accents hearty,
"I am the King, I am the law,
And only I am right.
On Art created heretofore
I now ordain a blight.
Lay down your brush, your pen, your square,
And exercise your lungs;
What has been done by line and tint,
We now will do with tongues.
Every man an Artist,
But only I am Master,
I quickly make new sets of rules
But I can change them faster.
So follow me, cry out my name,
But not too close behind me.
Surround me, yes, but leave a lane
So the working press can find me."

And the Knights all laughed at the Jester's play,
But not the squires and pages—
They looked upon the Jester as
The greatest of the sages.
"Why", cried they, "Should we serve time
To be a Knight, by gracious,
When a Jester can a King become,
By being just loquacious."

FEBRUARY, 1954

Scholarships and Fellowships

UNIVERSITY OF ILLINOIS announces the availability of the Kate Neal Kinley Memorial Fellowship, in the amount of \$1,000 for advanced study of the Fine Arts. College graduates, not over 24 years of age, whose major studies were in music, art, architectural design, or architectural history are eligible. Further information and application blanks may be had by writing Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110 Architecture Building, University of Illinois, Urbana.

ESTABLISHED IN 1926 by the Architectural League of New York, the Birch Burdette Long Memorial Prize honors the achievements of that master of architectural illustration. Architectural illustrators and renderers are again invited to submit their work for an Architectural Rendering Exhibition to be held April 12-23, 1954, at the League galleries, at which time a jury will select from the work exhibited the winner of the Birch Burdette Long Memorial Prize of \$200. The Jury: Max Abramovitz, F.A.I.A., Arthur Guptill, Floyd Yewell, Vincent Furno, and Edgar

I. Williams, F.A.I.A., Chairman. Details and entry slips may be had from Lewis G. Adams, Chairman, Committee on Scholarships and Special Awards, The Architectural League, 115 E. 40th St., New York 16, N. Y.

UNIVERSITY OF PENNSYLVANIA, School of Fine Arts, announces the availability of graduate fellowships and scholarships for study at the University in the fields of architecture, landscape architecture, city planning and design: Albert Kahn Memorial Fellowship, \$1,100; Ellen L. Matlock Fellowship, \$1,200; Fellowship in Landscape Architecture, \$1,250; and three graduate tuition scholarships. Applications must be received by March 1, 1954, and should be addressed to the Dean, The School of Fine Arts, University of Pennsylvania, Philadelphia 4.



B.A.I.D. Competitions

THE BEAUX-ARTS INSTITUTE OF DESIGN announces three competitions:

Students who have had four to

five years of architectural design training, and draftsmen who qualify for the same category, may participate in the competition for the design of "A Fine Arts Center for a College." The program has been prepared by Richard J. Neutra, F.A.I.A., and cash prizes are being offered by Marble Institute of America.

Students with three to four years of architectural design training may compete for prizes offered by *Architectural Record* for the design of "A Coast Defense and Rescue Center." The program was prepared by Morris Ketchum, Jr.,

F.A.I.A., and Alexander P. Morgan.

Students with only two years of architectural training are eligible to enter the competition for the design of a "Restaurant for a Suburban Community," with \$250 in prizes to be awarded through the Kenneth M. Murchison Prize Fund. Donald S. Nelson prepared the program.

Application for programs for these competitions may be made to the head of any school of architecture or to the Beaux-Arts Institute of Design 115 East 40 St., New York, N. Y.

Pedro Ramirez Vazquez, HON. CORR. A.I.A.

A GATHERING of approximately 150 persons on October 8, at the Mexican-American Cultural Institute, witnessed the simple ceremony of awarding a certificate of Honorary Corresponding Membership in The Institute to Pedro Ramirez Vázquez, President of the Sociedad de Arquitectos Mexicanos. The Cultural Advisor presided over the ceremony and mentioned previous awards by The Institute to eminent architects of the Americas. Mr. Bayard King, Second Secretary of the Embassy, who

comes of a distinguished family of American architects, made the presentation in the name of the Ambassador. Mr. King described the career and achievements of the recipient, and Senor Ramirez Vázquez replied, expressing his appreciation both of the particular award and of the well known interest of the The A.I.A. in the progress of Mexican as well as United States architecture.

Senor Carlos Contreras, HON. CORR. A.I.A., was present representing the Sociedad.



Mr. Bayard King (left), Second Secretary of
the American Embassy in Mexico, presenting the
Certificate of Honorary Corresponding Membership in The A. I. A.
to the distinguished Mexican architect
PEDRO RAMÍREZ VÁZQUEZ



YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING
WINONA, MINNESOTA
BERTRAM A. WEBER, ARCHITECT

Favorite Features of
recently elected Fellows:
Bertram A. Weber, F.A.I.A.

Ethics and the Chapter

By Ulysses Floyd Rible

A contribution to a panel discussion on "Public Relations" at the Convention of the California Council of Architects, San Diego, Calif., October 17, 1953.

OUTSIDE OF OUR PROFESSION and a few other respected segments of society, to *practise* implies to exercise in a field in which the practitioner has not necessarily attained competence. I believe that in some cases of architectural practice this implication is probably well founded. To guide that practice down the path of ethical and technically acceptable procedure, The Institute has made available the document, "Standards of Professional Practice." Conformance to its precepts would, in most instances, keep its adherents out of trouble.

Malpractice infers that there really is something rotten in the old barrel. More correctly, of course, it implies that some of our members may be furnishing inferior service, or at least may be practising unethically. Unfortunately, that implication is sometimes supported by fact.

Controversies between architect and owner often occur because no written agreement adequately sets forth the responsibilities of

each. It is surprising in this day of reasonable enlightenment that there are yet architects who perform services for their clients without benefit of written agreement. Of course, there may be architects who would be sure to lose the job if they had required a written acknowledgment of what they planned *not* to do. With a personal friend the desirability of a written agreement is yet greater, if continuation of that friend's friendship is desired.

When the contract is prepared, extreme care should be exercised in delineating all conditions thereof. In addition to statements regarding preparation of preliminaries, working drawings, specifications and furnishing of supervision, there are many other items which should be covered: the scope of the project; the budgeted cost before a line is drawn, so that in the event of cancellation before completion of preliminary drawings, at which time a supplanting preliminary estimate might be prepared, the architect

will at least have a figure to tie his bill to. Further, who furnishes and pays for surveys and soil tests? Who obtains and assumes responsibility for deed restrictions? What happens if the architect dies before the contract is completed, and, conversely, what happens to him and his compensation if the owner dies before the contract is completed?

We have in our great profession too many who quote unrealistic estimates of construction cost in order to get the job. No wonder the public is apprehensive of an architect's estimate. Estimates must be realistic.

And there is the recent phenomena of "guaranteeing" estimates by architects. In the first place, such a guarantee has to be protected in some manner by the architect who makes it. In order to protect his guarantee, the architect must have access to methods of effecting savings which unquestionably would not necessarily benefit his client. The architect renders a professional service, and he is engaged to solve a building problem, and as a professional man, he should not allow himself to be jockeyed by the client into a position whereby his freedom to

perform a thorough and honest service becomes subjugated.

Many controversies stem from incomplete and/or inaccurate drawings and specifications. Such inadequacy is not willful, but it is apparent that many architects lack a fundamental knowledge of methods and materials. Some architects are just sloppy in detailing to the degree that the contractor is not held by firm commitments to a studied course of action. Unfortunately, many times such documents are incomplete and leave too much to guess by the contractor, or require excessive interpretation by the architect during construction as to what he had intended.



Another source of disagreement occurs in the supervision phase. The big majority of architects spend a reasonable amount of time visiting their projects, but is it just a casual visit of admiration—seeing one of his dreams come true? The architect must look, and see what he sees.

No drawing or specification is sufficiently complete to guarantee to a client the anticipated result, even with the cooperation of the best contractor. The best contrac-

tor does not have complete control over his subcontractors, and similarly, the best subcontractors do not have complete control over their employees.

Then, there is the broad responsibility of assuming financial accountability for errors in contract documents. (Note that "omissions" are not included).

Those who disagree with this premise claim that an architect cannot be held to produce a "perfect" set of documents. It will be readily admitted that the "perfect" set of documents has yet to be drawn. However, client-relation problems would be non-existent if the architect fully appreciated the client's dependence on him to provide complete and accurate contract documents, obviating the necessity for additional sums for errors, whether they be from an architect's inexperience or his casual neglect.

Some cases of controversy which have been presented to the Chapter Committee and to the State Board have frankly indicated gross incompetence on the part of the architect. Unfortunately, it is admitted that membership in The Institute is no guarantee of a member's competence. All shades of competency exist among our mem-

bers, and it may be appropriate to point out that under recent directives of The Institute, executive committees of chapters are charged with taking the first positive act in disciplinary action. Under our State Business and Professions Code, it is frankly difficult to discipline an architect for other than acts of willful neglect, fraudulent or deceitful action.

In order to avoid pitfalls which may all but swallow up the younger practitioners, to avoid unfortunate disputes which eventually bring ill to the entire profession, to avoid critical disagreements which lead to suits in the courts, the following five-point program is offered for Chapter consideration:

1. Conduct regular active seminars for younger practitioners, during which the more experienced may relay the fruits of their wider knowledge.
2. Establish an energetic campaign to disseminate problems of law or ethics currently being experienced by members of the Chapter.
3. Promote active Ethics and Practice Committee to hear complaints, not only between members but particularly between members and their clients. (It is a great

vehicle for the improvement of public relations.)

4. Request a vigorous Executive Committee, fearlessly to execute disciplinary action.

5. Recommend to members that

as professional men, they should also recognize the capabilities of other professionals and should consult often with their attorneys and accountants to assure that they *avoid trouble*.

Hubertus Junius to Hubertus Tertius

THE TIME HAS COME, my son, for you to venture forth into the sacred groves of the Academy in search of that knowledge which will guide you in your art. In the Academy are many teachers, certain of whom will be assigned to the task of training your mind. It is not yours to choose, but you may evaluate the wares of those assigned to your education and conduct yourself toward them in the following manner.

For these wares cannot be injected into the mind, but must be sought and consumed as a thirsty man seeks and drinks.

These teachers be of three kinds, and the first of these be the hack, of which kind there are more than of the other two. The hack you may recognize by the dread monotony of his teaching and his reliance on the parchments prepared by others. If one of these be assigned to you be courteous, for courtesy becomes the

young, but read carefully the parchments and in the time of trial be true to the words set forth therein, yea, even to the crossing of T's and the dotting of I's.

And the teachers of the second class be those who, frustrated by their own failures in the Arts, have sought refuge in the peace and quiet of the Academy's shelter. These men have whims of iron and opinions of steel; they shed doubt on the ethics of all successful men and seek to paint with words that which better men paint in eternal stone. They are apostles of this and that man of present fame, and condemn the work of all others, past and present. Tread most lightly with these men, listen, evaluate, take that which is factual, but do not place your faith in those opinions about which they speak loudly and too often, for such is the manner by which men defy doubt in their own minds and place splints up-

on their own uncertainties. Alas, in time of trial you must return to these men the echo of their own clatter.

But to offset these two you may be so fortunate as to encounter a Teacher. These men are given but rarely to the world, and can be recognized with ease. These men are pilots of an evolving world and they seek not to guide youth into the eddies and byways of in-shore thinking, but to train him in the use of his own mind

and teach him the mysteries of that master index by which a man may seek that knowledge which he desires. In time of trial you may give the product of your own thinking, for this man will evaluate your effort and the product thereof with justice.

Go forth, my son, and take what is given. Knowledge has been recorded for you in the parchments; may a Teacher teach you to use it in a manner to acquire wisdom.

The Antennæ of Society

By Frank F. Ehrental

CHAIRMAN, AREA PLANNING COMMITTEE, NORTHERN CALIFORNIA CHAPTER, A.I.A.

WE ARE WITNESSING the emergence of a vigorous new profession, the profession of planning. Ultimately, planning results in physical changes in our environment, and the need for the man who can give form to the order brought out of chaos by the professional planner will always remain, and that man is still the architect. In fact, the scale of his job is increasing, and it is necessary that he broaden his interests and his vision. Rather than fear that the professional planner will narrow the architect's field, he can be looked upon as a natural ally,

through whom opportunities, greater than ever before, are in the offing for the architect.

Architects, quite naturally, think of themselves as creative artists, and I like best that definition of the artist which describes him as the antennæ through which our society both sends out its ideals and aspirations, and receives the hints of its future.

Were we not such antennæ, we could hardly claim to be artists, or architects, we would be simply building technicians, like most engineers are, or—to be really honest with ourselves—drafts-

men or delineators for the unprofessional planners, known as land and real estate speculators.

Obviously, many of us cannot escape being, at times, the latter, but, whenever possible, we do want to serve as antennæ and—it seems to me—we can best do so working in committee. Our “area planning committee” will try to do as good a transmitting and receiving job as will be possible with its modest human and non-existent financial resources.

The city of San Francisco, a

most vital organ of the anatomy of the bay area, is threatened by economic decline. Its problems,—congestion, physical and economic blight—can be solved, with efforts on part of the entire community, but they will not be solved without foresight, without those hints of the future that are transmitted and received through the antennæ.

Throughout the coming year, or years, we hope to concentrate our studies on the San Francisco downtown area, with a view toward redevelopment.

Thumbing by Contract

From an article in *Oculus* for December 1953 under the title “Realignment”

ARCHITECTURAL MAGAZINES are getting thicker, more formidable. A recent issue examined from the standpoint of its physical properties, proves to have a thickness of .6 inches (approximately that of an India paper printing of the Old and New Testaments) and to weigh 2 lbs. 6½ oz. Of this impressive bulk, approximately 6.45 oz. is editorial and illustrative matter; the remaining 2 lbs. advertising. Doubtless it is at least in part the architect's attention which this solicits, yet many are forced to the

realization that with the current pressure of economic and professional affairs they are frequently unable to give every page of advertising the careful scrutiny it manifestly deserves.

Oculus' suggestion for a corrective to this situation envisages no change in the publications but merely a slight rearrangement of the relations between publisher and practitioner. Instead of Subscribers, let a class of Contract Readers be retained by the publishers to peruse each successive issue with the care it demands. Con-

tracts would vary from Complete Services—a monthly reading of the entire issue—to several degrees of Partial Services—Bi-monthly Reading, Monthly Skimming, Monthly Thumbing—all at established professional rates.

Instead of the cordial, intimate reminder that it's time to pay up or risk missing out on the big Brewery Reference Number, an architect will receive a dignified invitation to renew his Reader Contract, or perhaps to advance from Bimonthly to Monthly status at a more generous retainer.

The publishers will be in a position to claim "*Architectural Vision* has a higher paid group of Contract Readers than any other comparable publication." "During July and August *Brick Bat* closed 18.7% more Reader Contracts than its two nearest competitors."

Does not this simple expedient give every promise of serving advertiser, publisher and architect alike! Fees and Contracts Committee is investigating a suitable scale of retainers but has not yet reported to the Executive Committee.

Traveling Exhibitions

THE AMERICAN FEDERATION OF ARTS is handling for The Institute its exhibition of the outstanding designs in the annual Honor Awards Program for 1953. The exhibition requires 100 running feet of space, weighs 250 pounds and is available to A.I.A. Chapters for a rental of \$40 for the customary three weeks. The exhibition headquarters of the Federation is in the charge of Thomas M. Messer at 1083 Fifth Ave., New York 28, N. Y. Correspondence regarding the routing of this exhibition to chapters and other architectural groups should be ad-

ressed to Mr. Messer rather than to The Institute.

The Federation's Exhibition Service also has available the following:

"Shopping Centers of Tomorrow," a group of architectural studies by Victor Gruen Associates. It requires 250 running feet of space, and the exhibits weigh 1500 pounds. The rental is \$200.

"Contemporary Swiss Architecture," organized by the Swiss Foundation *Pro Helvetia* and designed by Alfred Roth. It consists of 120 panels of large photographs requiring 400 running feet, weigh-

ing 1600 pounds, at a rental price of \$115.

"Recent Architecture in Western Germany," a survey of contemporary German architecture, sponsored by the West German government, consisting of more than 70 enlarged photographs, requiring 250 running feet of space, weighing 150 pounds, and available at a rental fee of \$70.

Two exhibits are being circulated by the Smithsonian Institution:

"New Libraries," consisting of fifteen 40" x 40" panels and title panel, weighing 215 pounds, is available at a rental of \$60.

"Re-Union of Architecture and Engineering," the 1952 A.I.A. Convention exhibit, which consists of fifty panels 1-meter square and weighs 850 pounds, will be available after May 1954 at \$60 (to A.I.A. Chapters).

Applications for these two exhibits should be sent to the Traveling Exhibition Service, Smithsonian Institution, Washington 25, D. C.



European Study Tour

THE PLANNING AND HOUSING DIVISION of Columbia's School of

Architecture is sponsoring a study tour covering contemporary urban planning and development in Europe. The group, leaving in June, will cross by ship or plane and will visit many suburban communities and special developments in metropolitan areas and towns in England, Scotland, Scandinavia, the Netherlands, Belgium and northern France. Full details of the tour may be had from J. Marshall Miller, Associate Professor of Planning, 504 Avery, Columbia University, New York 27, N. Y. The group is limited to about 20 persons, and applications must be approved before April 1.

Competition in City Planning

IN CELEBRATION of their centennial year, Carson, Pirie, Scott and Company, of Chicago, are sponsoring a competition to provide a plan which will serve as an inspiration for the redevelopment and improvement of Chicago's central, commercial district. Howard L. Cheney, F.A.I.A., is Professional Advisor. The prizes are: First Prize, \$20,000; Second, \$7,500; Third, \$2,500; five prizes of \$500 each. The competition is open to architects, city planners, engineers, persons engaged in al-

lied professions, and college students of these professions, who are residents of the continental United States. Mandatory requirements and detailed information are cov-

ered in a program, which will be ready for mailing February 15, on request to Centennial Office, Carson, Pirie, Scott and Co., 1 South State St., Chicago 3, Ill.



Architects Read and Write

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



WATCHED P'S AND Q'S

BY ALLEN G. SIPLE, Beverly Hills, Calif.

The *New Yorker* willing, how about a new department: *Cries We Doubt Lewis Mumford Ever Cried?* See page 297, December JOURNAL, L. M. speaking: "It is possible to cry out at the top of one's voice, 'This is the wrong thing to do and, as an architect, in all decency you must not ask me to do it. I should not do it if I was starving.' "

I don't believe it would be possible to cry *that* out at the top of *anyone's* voice, particularly Mumford's, and I don't believe he *would*, being an old hand in matters of Should & Would and Was & Were. However, at the moment of crying out, the architect foresees death by starvation; hence, has just laid in hot groceries for the necessary strength.

ARCHITECTS AND ADVERTISING

BY ALLAN H. NEAL, F.A.I.A., Pittsburgh, Pa.

AFTER READING the *Architectural Forum* and *Printers' Ink* blasts on advertising, in the December issue of the Michigan Society of Architects *Bulletin*, I cannot resist the temptation to dip my oar in this controversy. As a former Regional Director,

chairman of the A.I.A. Judiciary Committee and a member of the committee on ethics and procedure which studied a revision of the Standards of Practice of The A.I.A. and presented same to the Seattle Convention, I feel qualified to state my opinion that it is

time for The A.I.A. to acknowledge the facts of life regarding advertising and make some realistic decisions and stand by them.

I agree with the Michigan Society sentiment that there is nothing unprofessional or wrong with an architect paying for space in a special edition of a publication featuring a building which he has designed. This is good public relations with the client and others who took part in erecting the building and gives the architect an opportunity to acknowledge authorship. As long as he does only that and the ad does not solicit business by self-laudatory statements, what is wrong with it? It is done all over the country by many architects, and many others would like to do likewise, so why not admit it and be rid of this controversial matter.

As to public relations counsel employed by many large offices, I would take the same attitude, although I confess I do not like the idea. In order to keep large offices going it is mandatory that work be kept flowing into the office. Since it is done by many offices and since it is quite obvious that these offices will continue to do so, ethics or no ethics, let's look this matter directly in the face, stop dodging, admit that it is an accomplished fact and accept it.

I agree with President Ditchy

however that when a materials company features an architect as endorsing their material and publishes the fact with his photograph, the company is using the architect for its own ends and thus placing him under an obligation which is certainly unethical and unprofessional. When a company lauds a profession as a whole, as has recently been done, it is different, although to me this smacks of flattery with a purpose. If the company wants to advertise in this manner there is nothing much that we can do about it, but we can restrain our satisfaction with this kind of publicity.



Rule 14 of the revised Standards of Practice, which was presented to the Seattle Convention and held over for adoption at next year's convention, states:

"An architect shall not use exaggerated, misleading self-laudatory publicity, or *paid* advertising. Factual statements, with or without illustrations pertaining to an architect's professional activities made by himself or by others for him, such as public relations counsel, may be made in the public press, radio, television, or other media. Their tenor shall be dignified to the end that knowledge of the architect's function in society and the standing of the pro-

fession as a whole shall be advanced rather than that mere personal aggrandisement of the individual may be achieved”.

This was an attempt to meet

the criticism of this rule but I do not think that it goes far enough. It could easily be revised to permit the restricted advertising outlined above.

SLEEVE BUTTONS AND SHUTTERS

BY EDWARD STEESE, Scarsdale, N. Y.

BUTTONS on a man's coat-cuffs and shutters on a house seem far removed, but by their buttons or their shutters may ye judge them.

Amusing reasons have been given for the existence of the former and their non-functional survival, but the fact is they were put there so tight cuffs could be opened and even turned back to avoid soilage—say, at a drafting-board; and in a custom-made suit these buttons still function.

As to the shutters which every shoddy little house “has” to have at additional cost, as in sartorial

design, there are various grades by which a purchaser can evaluate a whole house:

1. The shutters are merely applied to the wall.
2. Ditto, with the addition of S-holders but no hinges.
3. They have holders and hinges and actually work!
4. They have no holders but operate from the inside.

I am functionalist enough to think that if the buttons or shutters don't work, they should be left off. As they are seldom used, in any case, nobody would miss them.

“REFLECTIONS ON ROGER ALLEN”

Roger Allen answers Harris C. Allen (Oct. JOURNAL)

Dear Cousin Harris:

It is obvious to the meanest intellect, which I just happen to possess, that you and I are kin-folks. Next time I am in San Francisco, we will have a picnic. You bring the potato salad. You can eat it, too, as I can think of

lots more exotic things to eat in that beautiful city than potato salad. However, nobody is going to get me to drink any more of that jasmine tea at Skipper Kent's. In my opinion, it is intoxicating. It couldn't have been the zombies.

My grandfather, who lived to

the age of 88 and practiced law at the top of his lungs until two days before he died, was born in Parma, N. Y., but his people came from Vermont, and he always asserted that he was directly descended from Ethan Allen. I quit telling people this after I found out that Ethan Allen had no sons, to speak of, as I did not wish to give folks the impression that any of Ethan's family had been Living In Sin. I imagine my grandfather said "directly" descended when he meant "Collaterally" descended, on account of

he probably couldn't spell Collaterally. It ain't easy.

This proved conclusively that you and I are related, and it will do you no good to threaten me with a replevin, or an assumpsit, or something. Facts are facts.

That was a kindly and brilliant appraisal of me but hereafter, kindly keep Wisconsin out of it. Or at least her cheeses. This is not a word that I care to have bandied about in any estimate of my writing.

Calendar

February 13-18: Architectural Exhibit of School Buildings at the Convention of the American Assoc. of School Administrators, Atlantic City, N. J.

February 22-25: The American Concrete Institute celebrates its Golden Anniversary at its annual convention, Denver, Colo.

March 3-6: Spring Meeting of The Board of Directors, A.I.A., Washington, D. C.

March 7-May 2: "Blueprint for Tomorrow," an exhibition of accepted designs for buildings to be erected in the near future in the metropolitan area of Baltimore, including Annapolis and the area east of Silver Spring, The Peale Museum, 225 N. Holliday St., Baltimore 2, Md.

May 11-14: 47th Annual Assembly of the Royal Architectural Institute of Canada, Mount Royal Hotel, Montreal, Quebec, Canada.

May 26-29: British Architects Conference at Torquay. A.I.A. members are welcome, and further information and programs may be obtained from the Secretary of the R.I.B.A., Mr. C.

D. Spragg at 66 Portland Place, London W. 1, England.

June 10-12: 54th Convention of New Jersey Chapter, A.I.A., and New Jersey Society of Architects, Berkeley-Carteret Hotel, Asbury Park, N. J.

June 15-19: 86th Convention, A.I.A., Statler Hotel, Boston, Mass.



News from the Educational Field

UNIVERSITY OF OREGON, School of Architecture and Allied Arts, announces the appointment of Wallace S. Hayden as Executive Assistant to the Dean. Mr. Hayden will assume responsibility for the academic supervision of the curriculum in architecture.

Books & Bulletins

THE PLANNING OF INDUSTRIAL LOCATION. By Peter Self. 48 pp. 5½" x 8½". London: 1953: Univ. of London Press, Ltd. 2s. 6d.

The author, who is lecturer in public administration at the London School of Economics, deals with the importance of location of industry in town and country planning in Britain.

THE HOUSE AND THE ART OF ITS DESIGN. By Robert Woods Kennedy. 560 pp. 6" x 8⅞". New York: 1953: Reinhold Publishing Corp. \$9

Mr. Kennedy, who taught architectural design at M.I.T., and is now in practice, discusses the process of getting one's house built, with particular emphasis on the wide differences of thinking between people in several socio-economic zones.

THE CITY OF MAN. By Christopher Tunnard. 448 pp. 6" x 9¼". New York: 1953: Charles Scribner's Sons. \$8.50

An earnest effort to present the full significance of the urban scene, emphasizing the fact that people who live in the city want more than "clean lines" and "organic planning." Our efforts in scientific planning need the addition of bold imaginative ideas which will con-

vince the citizens that the city is to be made not only workable but beautiful.

PENCIL TECHNIQUES IN MODERN DESIGN. By William W. Atkin, Raniero Corbelletti, Vincent R. Fiore. 128 pp. 8¾" x 11½". New York: 1953: Reinhold Publishing Corp. \$8.25

Representative renderings by many well-known men, reproduced in gravure, and detailed explanations of the techniques for the student.

CLIMATE AND ARCHITECTURE. By Jeffrey Ellis Aronin. 314 pp. 8¾" x 11½". New York: 1953: Reinhold Publishing Corp. \$12.50

A young Canadian architect has gathered together the technical data, developed mainly in recent years, by which the building of today, particularly the residence, can profit by nature's manifestations rather than fight them. The volume will take the place of many hours of research hunting pertinent data.

BEFORE YOU BUY A HOUSE. By John Hancock Callender. 160 pp. 8" x 11". New York: 1953: Crown Publishers, Inc. \$2.95

A joint effort of the Housing Research Foundation of Southwest Research Institute and The Architectural League of New York,

seeking to help the public know more about how to buy a house. The work illustrated is primarily of merchant builders, and in each case architect-designed.

VICTORIAN ARCHITECT: THE LIFE AND WORK OF WILLIAM TINSLEY. By J. D. Forbes. 184 pp. 6" x 9 $\frac{1}{4}$ ". Bloomington: 1953: Indiana Univ. Press. \$5
The life and development of one who started as a builder and became an architect subject to the demands of his time in Ohio. Many of his buildings, though not notable for their architecture, are still in active use and appreciation.

FORMES, COMPOSITION ET LOIS D'HARMONIE, I. By André Lurçat. 362 pp. 8 $\frac{5}{8}$ " x 10 $\frac{5}{8}$ ". Paris: 1953: Editions Vincent, Freal & Cie.

The first of five volumes in which the well-known Lurçat explores, in French, the deep subject of form, composition, and the laws of harmony.

WHAT IS MODERN INTERIOR DESIGN? By Edgar Kaufmann, Jr. 34 pp. 7 $\frac{1}{2}$ " x 10". New York: 1953: The Museum of Modern Art. (Distr. by Simon & Schuster) \$1.25

Illustrations and captions, in pamphlet form, intended as a companion and supplement to a booklet issued earlier by the Museum of Modern Art, "What is Modern Design?"

GOVERNMENT CONTRACTS SIMPLIFIED. By George William Lupton, Jr. 596 pp. 6" x 9". Washington: 1953: George William Lupton, Jr. \$10 (including current supplement)

A comprehensive reference work explaining the procurement laws, regulations, decisions and rulings that concern the Government contractor and his subcontractor.

ST. SOPHIA OF OCHRIDA: PRESERVATION AND RESTORATION OF THE BUILDING AND ITS FRESCOES. By Ferdinando Forlani, Cesare Brandi and Yves Froidevaux. 28 pp. 9 $\frac{1}{4}$ " x 12 $\frac{1}{4}$ ". Paris: 1953: UNESCO. (Distr. by Columbia University Press, New York, N. Y.) \$1

The report, in paper covers, of the Unesco Mission of 1951, examining the possibilities of preservation and restoration of an important monument in Yugoslavia and its frescoes.

AN OPPORTUNITY TO REBUILD CHICAGO THROUGH INDUSTRIAL DEVELOPMENT ON THE CENTRAL SOUTH SIDE. 32 pp. 8 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ ". Chicago: 1953: South Side Planning Board. \$2
A proposal from the South Side Planning Board, which already has a record of achievement in helping to rebuild Chicago's central south side. This proposal is offered to the citizens, who must weigh its merits.

The Editor's Asides

NOT ONLY THE INSTITUTE but the whole of America has developed an unprecedented dependence on committees. Richard Attridge, in an editorial in the *Saturday Evening Post*, points out that the only really valuable contribution to be made by committee members is to get the chairman so mad that he does all the work himself. Developing possibly out of our success with mass production, the committee habit, Attridge says, is a method by which more and more people do less and less work to get more and more done, until finally no one has to do anything to accomplish everything.

IT HAS LONG BEEN OUR CONVICTION that an architect could do practically anything he set out to accomplish. The case of R. R. G. Beatson, an architect of Auckland, New Zealand, adds some new supporting evidence. As a hobby Beatson makes violins. It takes a year to turn out two. The traditional violin woods being unavailable, the architect studied the acoustical qualities of local timber and found Canadian spruce and mangeau, for front and back respectively, brought him the results he sought. Alan Loveday, concert

violinist, possessor of a Stradivarius, bought a Beatson instrument and is convinced that in a few years of mellowing it will be as good as the Strad.

THE WEST GERMAN CHANCELLOR had seemed to us somewhat of a highly respected abstraction until we read that his daughter, Dr. Lotte Adenauer, is engaged to Heribert Multhaupt, an architect. By some strange alchemy that brings the Chancellor out of the haze and into sharp focus.

LORIMER RICH is apparently running a high temperature over the announcement by a materials producer that it has the answer to the need for a "packaged chimney with a massive brick appearance." For this accomplishment in 3/16" cement asbestos sheets embossed to simulate brick and mortar joints, Rich suggests that we should honor the inventor with a Fellowship, or even our Gold Medal.

ARCHITECTURAL PRACTICE and architectural education seem to be getting tangled in a new way. Perkins & Will—seven members of the firm—are taking time from their active practice to teach Cor-

nell fourth-year students how to design a junior high school building. Mies van der Rohe, head of the department and professor of architecture at Illinois Institute of Technology, has been commissioned to design a Chicago hall for conventions and exhibitions, larger than two city blocks in area and costing about ten millions.

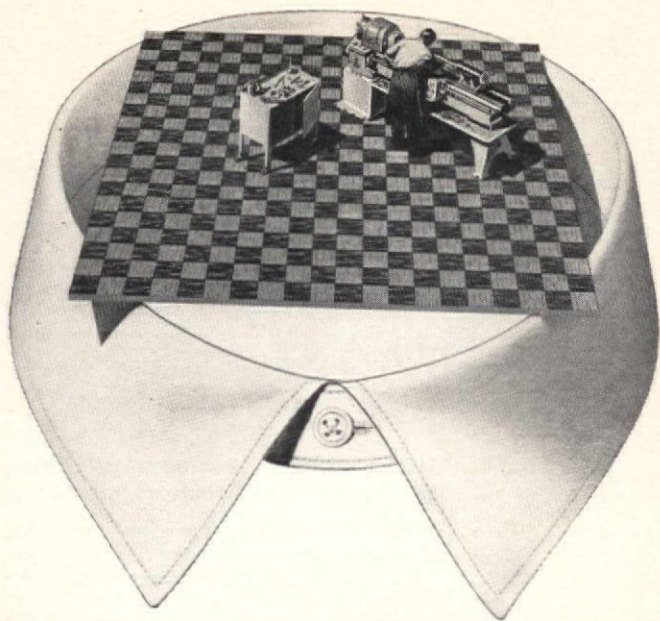
ANGELO MANGIAROTTI, one of Italy's young progressive architects, coming here to serve for a year as a visiting professor at Illinois Institute of Technology, spots something new to him. Our fire escapes, he thinks, are one of the truly original expressions of American architecture. They have no roots in Europe and have developed here in a completely individual form that is not related to any movement or school of architecture.

All of which may be so, but we have yet to find an architect taking any pleasure in designing one.

DOWN IN CLINTON, ALABAMA, the Baptist Church has an acoustical regulating system installed a hundred years ago, and they say it works. Seven pear-shaped jugs, ranging in size from three to twenty gallons, are set in the ceiling. If the preacher's voice does not carry

well the church officials remove the stoppers from the jugs; if it gets too loud they put some stoppers back. So says the *United Press*, as quoted by the *New York Times*. We don't guarantee the system.

THE PUBLIC RELATIONS EXPERTS tell us that very few architects of our time are known beyond the comparatively small circle of their professional activity. We recently attended the funeral services of one who evidently was the exception. In St. Patrick's Cathedral, New York City, a pontifical requiem mass was offered December 29 for Daniel Paul Higgins, F.A.I.A. Two thousand persons attended, comfortably filling the vast nave, and the architects were a very small part of the throng. Dan Higgins, in his busy 67 years, had made countless friends in his profession, in the construction industry, in his church, in civic activities, particularly in his work with boys' clubs. Comparatively few of the thousands who mourned his passing thought of the loss to his profession, great as that is. The vast majority felt the loss of a man who fairly exuded good will and the love of his fellow men. May his great soul rest in peace.



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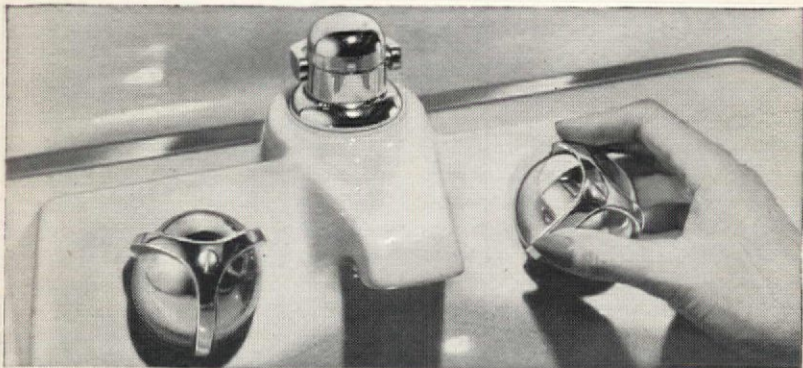
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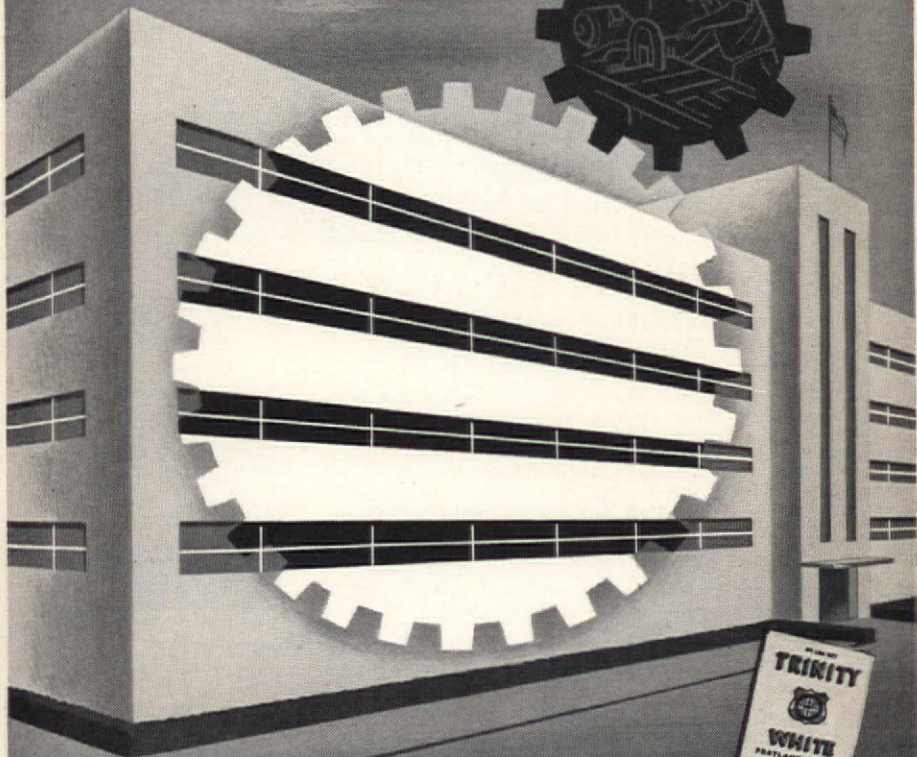
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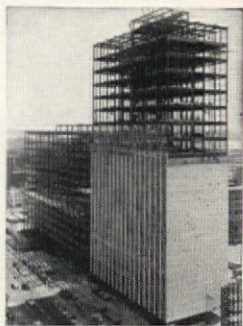
CITY-COUNTY BUILDING DETROIT, MICHIGAN

*Architects—HARLEY, ELLINGTON AND DAY, INC.
General Contractor—BRYANT AND DETWILER, INC.*

For the second building in the development of Detroit's notable Civic Center, Vermont marble was again chosen for the exterior stone work. The Veterans' Memorial was constructed three years ago in Danby marble. The City-County Building exterior is being completed in marble from the same quarry. It calls for 190 carloads of Highland Danby, as well as 17 carloads of dark green Ver-Myen Serpentine for contrast in spandrel areas.

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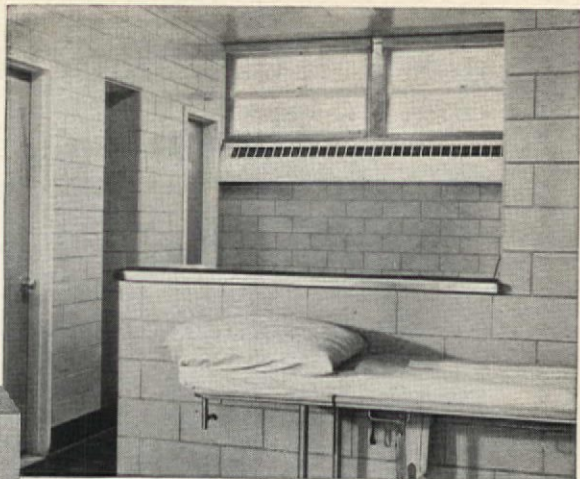
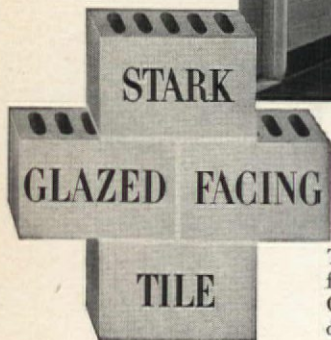
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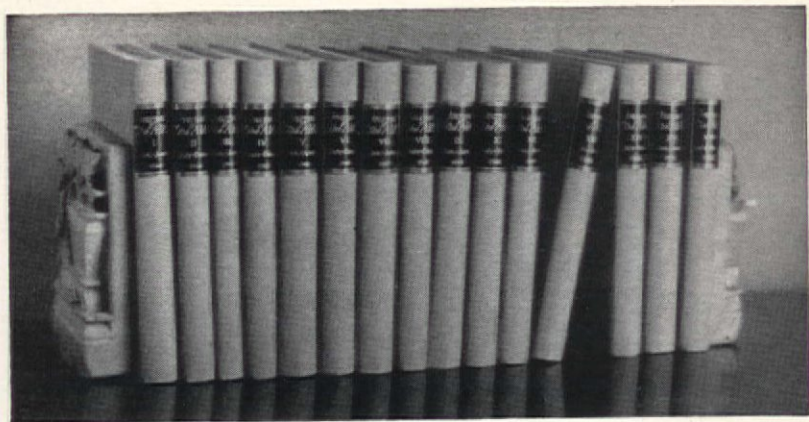
Like the rest of the building, these areas are planned to accommodate future expansion with as little dislocation as possible.

Architect Isadore Rosenfield used Stark Glazed Facing Tile to provide structural partitions and a permanent, suitable finish in a single building operation. The clear glaze surface is easily maintained, also blends with other elements of the color scheme to produce a cheerful, psychologically helpful environment for patients.

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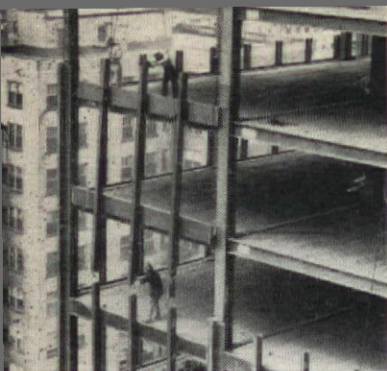
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THE DRAMATIC UPSWEEP of glass and steel that distinguishes Chicago's latest skyscraper apartment building was made possible by the unique steel design and construction that holds the floor-to-ceiling glass walls in place. The steel face of the building 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**

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Considered by the Chicago Plan Commission to be a major contribution to planning in Chicago.

Professional Advisor, Howard L. Cheney, of Chicago, Illinois, Fellow of The American Institute of Architects.

Competition closes 5 P.M. Thursday, July 15, 1954.

The objective of this competition is to produce a redevelopment plan that will achieve:

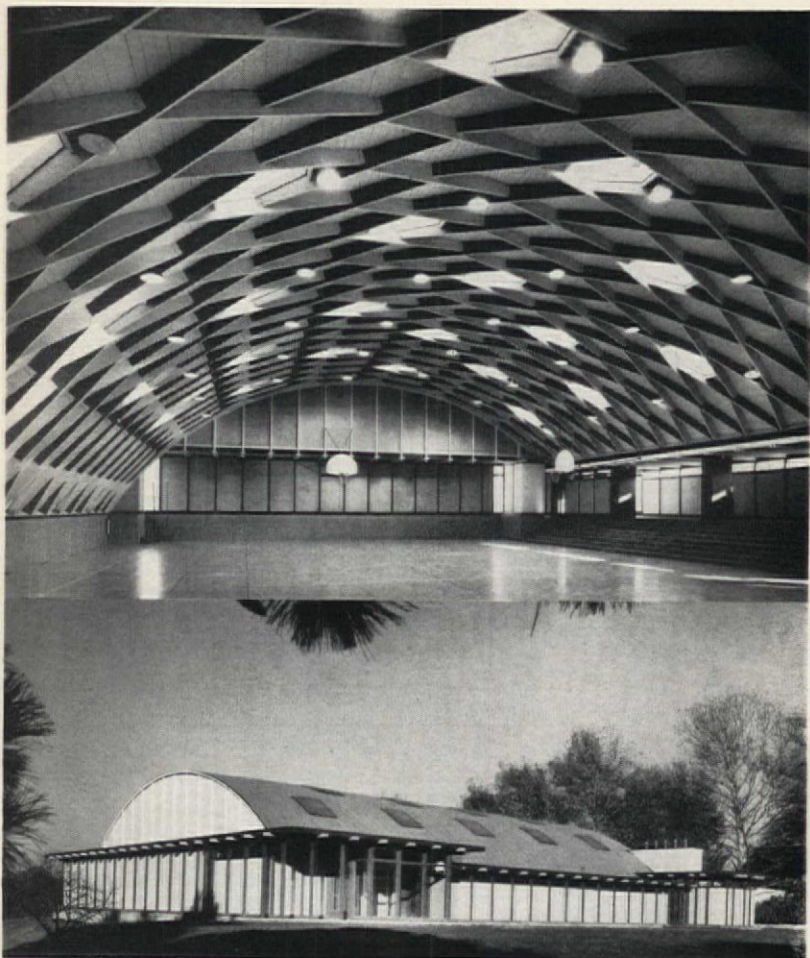
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Winning entries will be decided by a jury of awards consisting of recognized architects, city planners and engineers of established reputation, whose names will be announced after the jury has met and selected winning solutions.

Information given here is to be considered an announcement only. Mandatory requirements and detailed information are fully covered in a program which will be ready for mailing February 15, 1954. Your copy will be mailed promptly upon request to:

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