

Journal of The American Institute of  
**ARCHITECTS**



CELTIC ORNAMENT

APRIL, 1954

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

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Willem M. Dudok, HON. CORR. A.I.A.

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Louis A. Simon, F.A.I.A.

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Mortimer E. Freehof

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Lee Lawrie, HON. A.I.A.

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Dean Cornwell, F.R.S.A.

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Sir Hugh Casson, F.R.I.B.A.

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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

APRIL, 1954

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# The Steeple They Made of Porcelain Enamel

By *J. A. Strum*

MANAGER OF ARCHITECTURAL ENGINEERING

*Bettinger Corp., Waltham, Mass.*

FOR MORE THAN TEN CENTURIES church steeples were made of stone, wood or mortar. Then, in 1952, architect Lawrence S. Whitten designed the Central Park West Baptist Church of Birmingham, Alabama.

Whitten had a big job on his hands—in fact the biggest church in the state of Alabama. He wanted to top it with a tall and gleaming spire that would be at once strong, light, durable, economical and handsome. None of the orthodox architectural materials filled Whitten's bill, so, after thorough consultation with Bettinger ceramic engineers, he turned to porcelain enamel.

If you're travelling through Birmingham, Alabama, you won't have any trouble picking out the Central Park West Baptist Church. Its slim and elegant steeple reaches up 147 feet above the street, is made up of 910 separate pieces of prefabricated porcelain weighing a total of eleven

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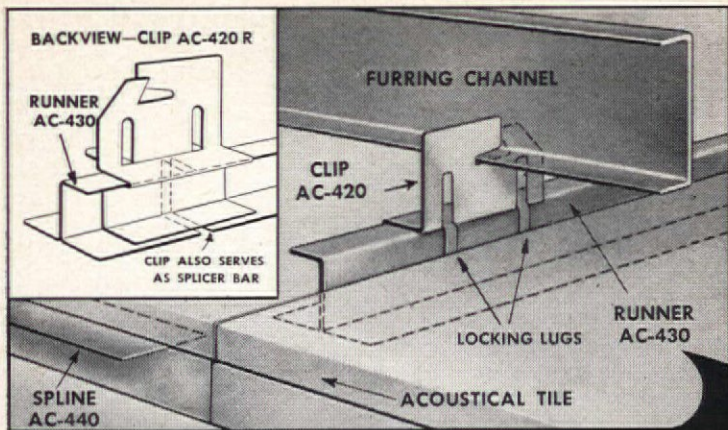
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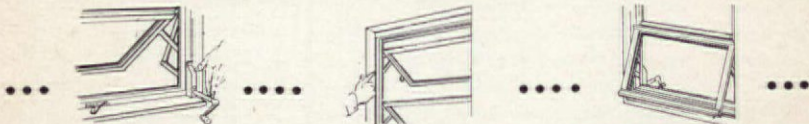


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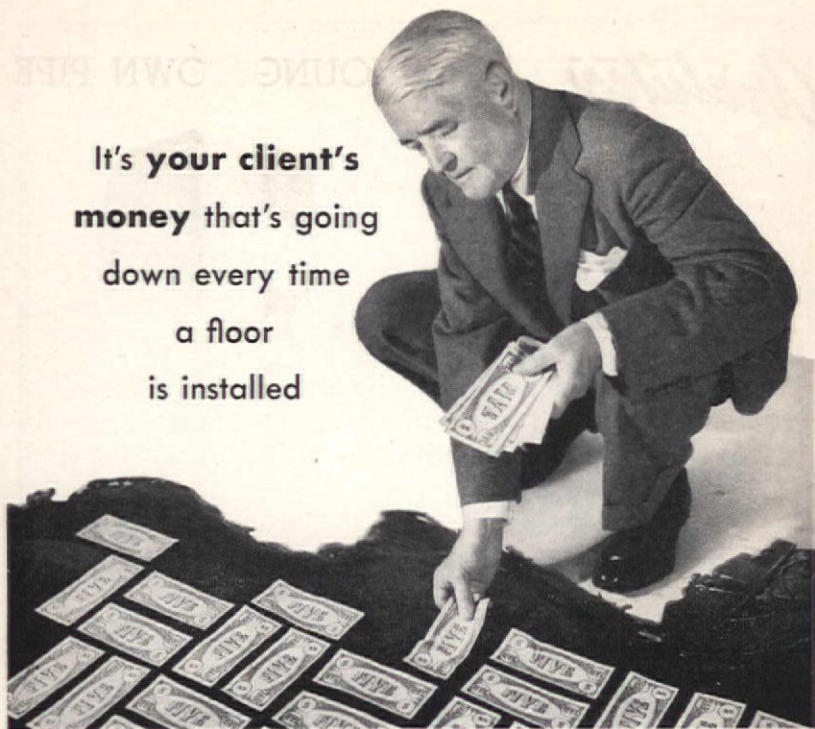
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## Whose Wall Is It?

In the collaboration between architect, painter, sculptor, the question of the title, seldom asked openly, is in the minds of each of the collaborators—and probably also in the mind of the client. We asked an architect, a painter, a sculptor to comment on this team relationship as it affects present-day practice.

BY DEAN CORNWELL

PRESIDENT, NATIONAL SOCIETY OF MURAL PAINTERS

I THINK a sympathetic collaboration between architect, mural painter and sculptor is as necessary as law and order is to the community.

If there is such a thing as non-collaboration, I'm sure this tops the list! In the dedicatory address by a noted modern architect unveiling a large fresco by a most capable Mexican painter, the architect said, "Thank God, at last we have a painter whose work is so powerful, it knocks down any wall we can build today—we'll have to develop better architects who can build walls Mr.— cannot knock down."

The other extreme was at the end of the "golden era" when everything new was glazed with umber to such a depressing tone

that an English critic of the time stated, "A picture, to be good, must be brown like an old violin."

For a few intervening years before W.P.A. and Treasury projects swarmed over every wall pillar and post like the locust plague, everybody began painting pale and pink, inspired by Puvis; and then along came Guerin who got so pale in his giant maps for the Pennsylvania Station that the dust settling on the uneven plastering now reads as stronger pattern than any part of the map design.

Out of the confusion left by the W.P.A. and Treasury projects, a new and healthy interest in mural painting has taken place, and three or probably four exceptionally fine talents were developed. Only one, if any of these men, have remained

in the field of mural painting. Two, I know, chose to go back to easel painting. It could be that collaboration was irksome to them.

The failure to put aside adequate compensation when planning budgets for large building projects has most certainly caused our more brilliantly talented young men to seek a career in the field of magazine illustration. The type

of architect who, with consent of client, for the sake of publicity will sacrifice everything or anything, and import some horrendous shocker, creates a discouraging picture for the sound and serious painter who really does a collaborative job, but who goes practically unsung in the face of such clash of cymbals and rattle of highly paid drum beaters.

### BY LEE LAWRIE, HON. A.I.A.

A.I.A. FINE ARTS MEDAL FOR SCULPTURE, 1927

THE EXAMPLES of collaboration are before us in the Parthenon, Karnak, the Arch of Constantine and the great cathedrals. If the results are good, the principle is good. We don't strive today for such magnificence. Still, our contemporary simplified design has just as great need of collaboration.

A building does not depend on sculpture and painting to make it good and noble. It is the people who require these arts. Even though we live in a machine age,

the people are not robots. There is still the spark among them that the arts enkindle. It is observable that the architects who regard a building mainly as an envelope for its contents usually lean heavily on one attendant art. More than once a cracker-box has been saved by its landscaping.

Our cities show the need of a few shots of collaborative planning, including not only the landscape architects but the painters and sculptors as well. They can enliven the scene.

### BY JOHN F. HARBESON, F.A.I.A.

OF HARBESON, HOUGH, LIVINGSTON & LARSON, ARCHITECTS

AN ARTIST working for a client—not sitting in a studio on his own time—is set a program by the

client, perhaps through an architect. Several artists working together should act as a team. Some

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one among them will be the organizer, to pass along the wishes or the orders of the client. This may be the architect, or the sculptor, or the painter, or may be an engineer, depending on the nature of the work. The client rightly sets the program and the character of the work; all the artists should endeavor to express these. The client will request their ideas, but no artist should claim "inspiration" beyond direction and insist on self-expression to the jeopardy of the total effort.

There are two types of artists working today. One kind (a recent development) works for himself to please himself, financing himself, his work meeting its mar-

ket at art galleries, or exhibitions in museums. The other type is paid by a client, on a program set by the client, and in collaboration with other artists in a team; one of this group acts as foreman responsible to and expressing the will of the client. All the great artistic expression of Greece and Rome, of the Middle Ages and of the Renaissance, was done on these lines. The other type of artist, who insists on self-expression at someone else's expense, is a modern phenomenon, comparable to those other citizens who believe the world owes them a pleasant living, whether or not they make an adequate contribution in return—a product of socialistic philosophy.

## Thoughts of the R.I.B.A. President

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

PRESIDENT, ROYAL INSTITUTE OF BRITISH ARCHITECTS

Quoting part of his inaugural address, November 3, 1953

THE FIRST INAUGURAL ADDRESS of a new President has at least some possible element of excitement. The man is fresh to his job—who knows? Perhaps he will utter something worth while. The second address is more painful. We have heard the fellow too often already, and after one year of office he is probably dead beat, but in

any case is likely to be properly muddled. Who would not be, after having had a taste of the problems that constantly pour into Portland Place?

My address, as you will shortly discern, is an expression less of fact than of strictly personal impressions and thinking. I am permitted on this occasion to speak as

an individual, aware that a large body of opinion within this Institute will disagree with me; but there have been many things on my mind, things which concern us all, and if I put some of them before you tonight it is because I am coming to you on the basis that a patient comes to a psychoanalyst. Just let the patient relax and go on talking, and perhaps he will feel some relief as a result!

If this were an ordinary sessional paper I would have to choose a title for it. I would hesitate between "Troubled Waters," "Random Roamings," and "Muddled Musings." I think you are beginning to grasp the general idea.

First, I want to speak about this sort of architecture which represents the main stream of our present-day output. By that I mean the buildings which rank for illustration in our technical press and architectural books. Broadly speaking, it ranges from the neo-Georgian to those buildings which are abreast of all up-to-the-minute developments here and abroad. I am purposely oversimplifying to make my point.

And now I am going to try to be constructively critical and suggest that in a great deal of this work certain deficiencies are being

revealed. Not technically, but esthetically.



To come straight to the point, I feel that our contemporary buildings for all sorts of purposes risk becoming too much alike in their expression; the same formula for design, employing the same motives, basic forms, and treatment of façade in mass and detail, is widely applied to all problems. Of course, variations of treatment exist in plenty, and size and bulk play their part. But, broadly speaking, the buildings for various purposes are getting to resemble each other astonishingly, and so is the work of many architects whose basic thinking is on rational parallel lines. This applies both to the neo-Georgians and the extremists. Each in their category are acquiring the family face. In many architectural schools the same thing happens, but to a more extreme degree; though, of course, the neo-Georgian trend is in many of the schools practically non-existent.

What has happened becomes, I think, more apparent when one looks back at the work of the more distant past, particularly on the spot and not in photographs. There one sees that the best old work re-



veals immense personality, a character developed in the handling and treatment of form which springs from some deep root of feeling about architectural art. Great daring and technique are often exhibited, and risks were taken that are truly surprising in relation to the methods, materials, and the resources of the epoch. But the technique was not as a rule the mainspring of inspiration, and was seldom flaunted for its own sake. The designers of those buildings felt something and felt it deeply. They had a certain grandeur in their approach, even to quite small things. Their sense of response to human emotion seems to have been both natural and acute.

They had something of what a born orator or a preacher possesses, an ability to touch the chords and stir the emotions, the sort of basic warmth which is found in the music of the favorite classic composers. Perhaps the gift was there subconsciously, absorbed from the spirit of the age those people lived in. But, however it came to exist, this ability to make the form and treatment of buildings communicate an emotion, a sensation, has indubitably been present in all great periods. And it is something quite different from the astonish-

ment and wonder of a great engineering enterprise and achievement, although it is in some cases allied to it.

I believe these great successes of the past move people today in a genuine way, and not merely because the buildings are old. They say something in stone and brick to which people instinctively respond. These buildings very often come to be beloved by anyone ranging from antiquarians to our latest Royal Gold Medallist,\* who has proclaimed himself at heart a traditionalist.

Clearly there must have been economic troubles in those days as well as now, though perhaps both Church and State and the great patrons were willing to stretch a point where our own ministries and local authorities would merely whistle the treasurer out of his kennel to bite the architect on the leg. In other words, we cannot claim that a certain brittleness, uniformity and desiccation which show signs of attacking our contemporary architecture are entirely due to lack of funds, though austerities has certainly bred a habit of mind which is comfortably defensible.

Through overstressing of engi-

\* Le Corbusier

neering, false pride in structure, overanxiety to follow my latest leader, reluctance to draw upon the great and rich vocabulary of form and surface of the past, we risk producing an architecture which will finally cease to attract the public, and will be respected chiefly for its neatness and tidiness—the very qualities which can be found in a well-designed mechanism. Fine qualities, but in architecture insufficient.

By and large, people seem always

to seek in music a theme, and never cease to love a tune. Let all of us architects remember that. If the young architect can discover what it is that lies at the core of the vitality of the best work of the past and the present, he will be much further advanced than he would be by wobbling between the rigidities of Chicago and the latest extravagances from Brazil. The subject is a vast one. It should properly be included in the "Delight" section of a theory treatise.



## Town Planning

By *Willem Marinus Dudok*, HON. CORR. A.I.A.

Mr. Dudok's recent lecture tour in the United States, arranged by The Institute, has evidently brought to his audiences the refreshment of clear and logical thinking, unhampered by the dogmas of any particular school. Typical of the lectures is the following expression and one which appeared in the *March JOURNAL* under the title, "To Live and to Build."

I SHOULD LIKE to devote a few words to the significance of the time factor in relation to the town and to town planning, and, in connection with this, to the value of the form of the town. Of all the arts town planning is most firmly bound to reality, the reality of the town as it has been shaped through the centuries. The house has a

longer life than man himself; the plan of the city lives longer than the house. I would ask your attention for these two truths, for they are fundamental. Whoever builds a house in his thirtieth year for his young family discovers in his sixtieth that the house no longer answers to his requirements, although he still continues to live

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in it. Many larger buildings which I saw erected in my youth have, within a single generation, entirely changed their purpose. As I have said: the house survives the man, and frequently its use changes.

As to form and purpose, how do we stand in this respect in the case of the town plan? What happens in the life of a house also occurs with whole districts of the town. Round the original heart of the city, as the city and its center grow, residences are gradually converted to offices and factories; the town plan itself, however, is maintained for a very long time, covering many generations. A town lives, that is to say, changes, but at a far slower rate: *town and man belong to a different order in time.* This difference in duration irrevocably implies that a town, as it has come into being, cannot immediately adopt and assimilate all technical achievements nor all new desiderata of life. There is no town that can keep up with the ever changing requirements of life. Even an entirely new town, built in our lifetime, is in many respects antiquated after a few generations, and no amount of alteration can cancel this fact. The essence of the town is precisely that immutability, that fixity of form which

lives beyond the space of human life. Thus in a town we also see that cultural expression of life which in the most fascinating and significant manner links the present to the past. Of all that our society creates, nothing is so lasting and difficult to change as a town plan that has once been realized. There is no other human effort which more permanently influences posterity than a town plan.

This imposes a great responsibility upon us, and it is obvious that no town plan of any importance can come about without the collaboration of many individuals; such a complicated problem can only be solved by teamwork. If the human relations are good—and I have never had any complaint on this point—a high degree of cooperation can be attained, for intelligent people who desire to achieve a common purpose will certainly create the happy atmosphere to bring this about. But they will also realize that the character of creative work has not changed throughout the ages and that now, as formerly, in the last resort a single man must create the harmonious synthesis of various facets of the problem.

Precisely because the efficient and beautiful form is of such great

and lasting importance, I am convinced that—whatever others may say—the experienced architect is in the nature of things the obvious town planner, because he only can solve this problem of form.

In the second place, I should like to consider the relationship of the town or village with its surrounding country. In our time, with its alarming increase of population spreading chaotically over the whole country, things cannot be left any longer to chance. The countryside must be protected against uncontrolled expansion of our cities. Naïve pride in rising population figures is yielding more and more to the just view that human happiness gains nothing at all from the unlimited growth of our cities. Quicker communications, not only by vehicles like the motor-car, but also by sight and sound through the telephone, radio and cinema, make people less dependent, for the advantages of cultural life, on the large centers of population. The very nature of communications has been modified. If railways, bound as they are to a rigid network of lines, have brought about a concentration of the population, it is no less certain that the far freer movements of motor traffic tend toward decen-

tralization. And this decentralization is necessary because the unlimited expansion of cities and the unchecked increase of traffic create in the centers of our towns problems which are practically impossible to solve.



Prevention is better than cure. It is high time for us town planners to think not only of the expansion of towns but also of their restriction. The advantages of concentration have their limits from every point of view and in every field; why should not the same thing apply to town planning? Let me not be misunderstood. When I recommend the limitation of cities I refer of course to their horizontal expansion. Life is dynamic, and a living city is constantly evolving. For this reason the possibility of life and evolution must be maintained within the limited town. The kind of growth I have mentioned, however, this ceaseless sprawling of the town out into the country, is often nothing more than mere inertia, and I am firmly convinced that it would in many cases be better to restrict this growth.

We have done this, for example, at Hilversum, and I am somewhat



proud of having taken the initiative. Here we have preserved the natural beauties of the surrounding countryside—beauties which are the principal *raison d'être* of this flourishing municipality—by surrounding the town on all sides with natural reservations where all building is forbidden; and so we deliberately conceived the plan for the city as a plan for its restriction. Just as towns some centuries ago were encircled by fortifications, so Hilversum is now surrounded by green zones, which seems to me a far more human state of affairs. I remember quoting this example from my own personal practice in a lecture given in London in 1934. Impressed by the terrible problems of traffic and housing in London, I put the question to my colleagues whether it would not be wise to restrict the growth of London, or at least to control it systematically. How could I have guessed that ten years later Abercrombie would have the courage to follow this same line of thought and to pursue it to its final conclusion by removing a million Londoners to satellite towns built in country areas! What a blessed idea for Greater London. *Decentralization, a typical modern conception in town planning; decentralization and the*

*struggle against the overgrowth of towns!* But even if we do not believe in the possibility of reasonable limitation of towns—personally I am convinced of this—it is imperative that the town planner should strive after space economy, after efficient compactness.



I now approach the actual work of town planning. What is the ultimate object of town planning and architecture? *It is the harmonious organization of the spaces necessary to mankind and to society.* Let us be quite clear about this.

If we consider the town in itself, the harmonious organization of space—undoubtedly the first principle of all architectural art—demands above all the systematic distribution of the districts allotted to work, dwelling, traffic, and recreation. It is convenient for the zones allotted to dwellings to be situated close to those allotted to work, but also not far from the green zones, whose importance cannot be exaggerated. *We do not want amorphous towns any more,* and now we are striving toward a systematic hierarchical town, ranging from dwelling to neighborhood unit, from neighborhood unit to district (or borough), and from

district to the whole town. And here too the idea of decentralization makes itself felt. We give to these various elements of the town, especially to the district, great independence and thus greater complexity, and we surround these quarters by green belts. In a certain sense this is nothing more than one of the facets of our struggle against the overgrown town. The systematic introduction of green recreation areas, like arteries, into the stone town is another typically modern element of present-day town planning. In fact, we build as much with green and trees as with brick and stones. This magnificent contrast of green and stone will be the most important expedient in modern town planning. It has never been so. Certainly, there were always town parks, but these were ever a separate element, surrounded by a sea of stone, and never has the recreation area been conceived in such a systematic relationship with the dwelling area as at present. Thus the town planner is everywhere faced with the task of creating a captivating relation between the town in brick and stone and its veins of green: a spatial problem with unlimited possibilities.

I now come to the architectural

formation of towns. A good town must be made in harmony with the town's character. A plan without character is not a plan at all. *The town planner must be sensitive to the peculiar character of the town: it is his task to express this very clearly.*



The buildings which make up our towns must not stand chaotically one beside the other. The town plan must lay down how the various buildings are to be distributed, since this distribution is of social, economic and esthetic importance. *A town's beauty is not accidental, is not the outcome of chance; it is based on precise and well-timed repetition and variation.* To attain this a good town plan must contain the necessary instructions not only for two dimensions—a plan—but in three dimensions, at least roughly. It is in this spirit that I have usually worked out my detailed plans; I believe that only in this way can the town planner fulfill his calling with a full awareness of his responsibilities, in order to create a good and beautiful town. However, this will now be achieved in a way quite different from the past methods. For circumstances have fundamen-



tally changed, and never before have such powerful forces existed for a truly fresh approach. Individual houses, built one after the other, with all the variety of forms in which the owner's wishes are expressed as well as the artistic gifts of the architect: this perfectly normal factor, quite characteristic for our old towns, has now become an exception. In its place we see housing schemes being elaborated on a massive scale. Of course there is in this housing a certain amount of differentiation: single-family houses, flat buildings with two, three, four and more stories; still, the logical basis of this kind of housing results in normalization and typification. In this problem a dwelling means just a unit, and there can be no question of giving expression to individual family life. Rich citizens—as far as there are still rich people left in old Europe—no longer require very large houses because they are more and more short of servants. And thus, architecturally speaking, the houses of the well-to-do and the less well-to-do tend to become more and more alike. No, in *that* respect the interesting architectural contrasts of the past are no longer to be found, and that would mean an impoverishment of our towns if we

had not new factors at our disposal to counteract it. But fortunately that indeed is the case. For building in our time, which causes whole parts or towns to arise at one go, as one creative act, makes it possible to see in town building in the first place the art of space. Wagner—or was it Berlioz?—once said, "The most beautiful instrument is the orchestra." Can the town not once again become the most beautiful piece of architecture? For our social life with its many facets demands in those new quarters a rich diversity of buildings. The survey gives us an idea of what is necessary in the way of government buildings, churches of various denominations, schools for all sorts of instruction, recreation halls, sports stadiums, etc. In my opinion, it pertains to the task of the town planner so to distribute these special types of buildings that they introduce in this normal house-building the most natural variety. In this way we may arrive in our towns at an equally logical and beautiful synthesis. A synthesis of the classical element of repetition, inherent to our modern housing, and of the romantic element of variety by the proper distribution of the special buildings in those places where, for the future town-

aspect, they will be of the greatest value. And notwithstanding all the restrictions to which we are forced by financial stringencies, I see here the great chance for a typically modern beauty of our town. For it is mostly with the

simplest means that the finest town aspect can be created.

In art only the essential matters, and it is strange indeed that it always takes a man's lifetime to reach that little, that essential.

## School Building Competition

THE ANNOUNCEMENT of Awards of Merit and Honorable Mentions in the March number, under the heading "A.A.S.A. School Competition," was in error in confusing the results of the third annual competition sponsored by *The School Executive* and the competition sponsored by American Association of School Administrators and The Institute. In the March announcement, page 126, based on telegraphic news received just as we went to press, the jury's findings were those of the latter competition. The awards of the *School Executive* competition were as follows:

### TOP AWARD WINNERS

John Carl Warnecke, for Annex to White Oaks Elementary School, San Carlos, Calif.

Caudill, Rowlett, Scott & Associates, for Mirabeau B. Lamar Junior High School, Laredo, Tex.;

Caudill, Rowlett, Scott, Neff & Associates, for Sam Houston Elementary School, Port Arthur, Tex.

Leinweber, Yamasaki & Hellmuth, for Detroit University School and Grosse Pointe Country Day School, Grosse Pointe Woods, Mich.

John Lyon Reid, for Manor Elementary School and Deer Park Elementary School, both in Fairfax, Marin County, Calif.

A. G. Odell, Jr. & Associates, for Double Oaks Elementary School, Charlotte, N. C.

### HONORABLE MENTIONS

Joseph H. Baker & Associates, for Senior High School, Apple Creek, Wayne County, Ohio.

Russell Guerne deLappe & Mitchell Van Bourg, for Travis Air Force Base Elementary School, Suisun, Calif.

Max Flatow-Jason Moore, for



Irene McCormick Grade School,  
Farmington, N. M.

Victorine & Samuel Homsey, for  
Frederick D. Stubbs Elementary  
School, Wilmington, Del.

William B. Ittner, Inc., for Ad-  
dition to Des Peres School, Kirk-  
wood, Mo.

A. M. Kinney, Inc., for Madeira  
Elementary School, Madeira, Ohio.

William E. Nash, for Ben

Milam Elementary School, Bryan,  
Tex.

Sargent, Webster, Crenshaw &  
Folley, for Liverpool Elementary  
School, Liverpool, N. Y.

Howell Lewis Shay, for Spring-  
field Senior High School, Spring-  
field, Pa.

Sherwood, Mills & Smith, for  
North Street Elementary School,  
Greenwich, Conn.

## Hubertus Junius to Hubertus Tertius

**G**REETINGS, MY SON, and may  
your greetings to your fel-  
lowman always be well chosen.

Words are the means by which  
you are first judged, and they are  
the logistics of your ideas. You  
may think a wordless thought but  
you cannot convey it to another.

Architecture is created in four  
steps, words, sketches, working  
drawings, and supervision; and the  
last three are never possible unless  
the first be successfully achieved.

There is both an art and a cour-  
tesy in the use of words. Art is  
the ability to choose words which  
exactly express the meaning you  
wish to convey. Courtesy is the  
ability to find these words within  
the understanding of the listener.

You read and understand many

words you do not use. Put these  
lazy words to work, but first in-  
vestigate them to be sure of their  
exact meaning. Discover their syn-  
onyms and how they differ, for no  
exact synonyms exist, each differs  
slightly from the original and from  
one another.

Test them all for emphasis value  
and do not dilute your meanings by  
overemphasis. "Wonderful" should  
be reserved for the truly wonder-  
ful, else you may find yourself with  
a superlative dulled into mediocrity  
by overuse.

A precise use of words will avoid  
the repetition engendered by ver-  
bosity. State it once. State it  
simply. State it clearly.

Many volumes have been writ-  
ten on mores and morals and the

means by which they are to be instilled in the young.

A sage once said to his adolescent son, "A gentleman never makes a lady an unacceptable proposition," thus saving himself painful ex-

planations and lifting many awkward similes from the shoulders of the long-suffering flora and fauna of our time.

This, my son, is an artful use of words.

## The Threat to the Old Patent Office

*By Louis A. Simon, F.A.I.A.*

WITH THE MOVEMENT, now happily established, to preserve historic buildings as heritage that is meaningful and lasting, there comes a comfortable feeling that the complex of life has not deadened our sense of values. But signs are not lacking to show that there is no room for complacency on that score.

As related to the Nation's Capital City, immediate concern is aroused by the effort now being launched to demolish the old Patent Office Building, for the purpose of constructing in its place a building for parking automobiles—no less!

By those who know Washington, the old Patent Office is recognized as an outstanding example of the spirit of the Greek Revival period that obtained in Europe, and spread to America in the early years of the nineteenth century

where it found ready acceptance.

As a philosophy of national life, set up in a written instrument of world-shaking importance and dealing with ideas with far horizons, there is arresting interest in relation to the Patent Office. As a Government agency it exists by virtue of a concept that plays a vital part in shaping the industrial and cultural destiny of these United States. The Constitution, it will be recalled, presents that concept in Article I, Section VIII where, in naming certain powers of Congress, it includes "the power to promote the progress of science and useful arts, by securing, for limited times, to authors and inventors, the exclusive right to their respective writings and discoveries."

In consonance with that pronouncement and the importance attached to it, there came out of



the first Congress the Patent Law of 1790, creating a Board of three Cabinet officers with power to grant patents. Followed then the Act of 1793, abolishing the Board and placing solely under the Secretary of State (Thomas Jefferson at that time) the duty of granting patents. Later there was provided a Commissioner of Patents appointed by the President but acting under the direction of the Secretary of State.

With the passing of the years, the ever-growing volume of patents and the assemblage of models, records, etc., led to authorization for a separate building for the Patent Office, and funds were made available for its construction "of the kind of material of which the walls of the Capitol and the Mansion of the President are constructed"; but with the thrifty admonition "provided that a cheaper and more suitable material cannot be secured."

July 6, 1836, President Jackson appointed Robert Mills to design public buildings, and in a communication to a Congressional committee two years later, Mr. Mills wrote: "The letter of appointment which I have the honor to hold from the late Chief Magis-

trate, among other duties made it obligatory on me to see to the construction of a Treasury Building and Patent Office, the former building to be erected on the old site and the latter on the square north of the Post Office. With these instructions it has been my best endeavor to comply."

The building, as designed by Robert Mills for the Patent Office, was occupied by that agency for some ninety years. Now, still in good condition, it accommodates the Civil Service Commission. Begun in 1836 and finally completed after an interruption of several years, the building bears the stamp of Robert Mills' unflinching ability to express in his designs that refined simplicity and quiet dignity so characteristic of the architecture of the Greek Revival period.



And now where do we stand in this year of grace 1954?

We stand facing the fact that interests, whose identity is not thus far disclosed, seek to have the Patent Office Building demolished.

We stand in the shadow of a threat to blot out one of history's milestones by legislative process.

If bills which have been introduced in the Senate and House of

Representatives are passed, they would authorize the disposal of the building and its site "to make available a site . . . for the erection by private enterprise of a building to be used for parking of motor vehicles"; and they would further authorize the imposition of "such restrictions in connection with disposal of the property . . . as will assure the use of the property for such purposes for a reasonable period of time."

That over-concentration of population in our large cities results in great traffic problems, none will deny, nor that motor vehicles as they are used, create such problems. However necessary automobiles are, they remain the oft-time nuisance and the all-time source of dissension—the Juggernaut that tends to override judgment in terms of miles per gallon, and causes historical issues to be weighed against inadequate measures to solve present-day planning problems.

As to the Patent Office, and appealing to those who exalt to first rank the so-called practical expedients, consideration is due to the following:

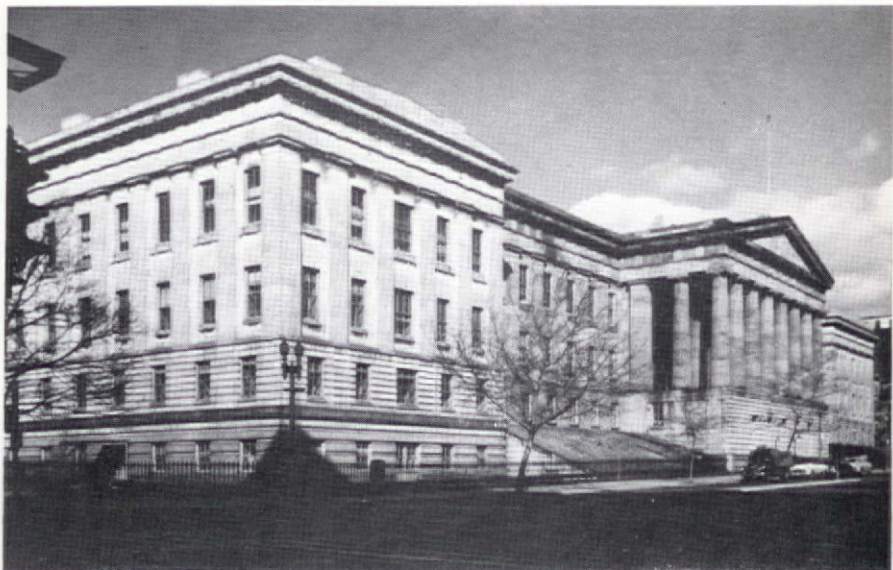
The building in question is estimated to have a floor area of about 200,000 square feet; working space

for Government employees is greatly needed and the need might be increased if an emergency should arise; pressure to demolish occupied but unsightly temporary war-buildings is being exerted, and while this movement has certainly much to commend it, it would reduce office space by many thousand square feet; the cost of labor and material to compensate for all these losses would obviously be very great. All this makes very poor reasoning for demolishing the Patent Office Building, Government-owned, occupied, and in good condition.

Certainly it would be an anachronism to apply the spirit of the Greek Revival as a school of thought to express the life of the twentieth century. But, on the other hand, it is unfortunate that parking automobiles should be confused with the value of preserving historic buildings.

As to the question of values, the preservation of the milestones of history through the years points to no nostalgic yearning for the past. Rather does it raise the level of our sight and give the upward lift to inspiration by which to measure man's aims in the long, long journey that ever remains in the making.





IN DANGER of being torn down—  
Robert Mills' original Patent Office Building  
threatened by a bill in Congress to replace it with a parking garage



*Evening Star photograph*

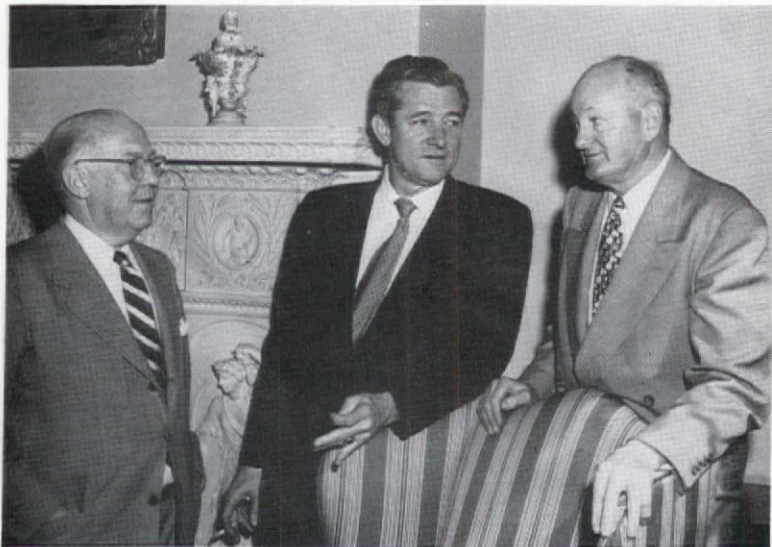
IN DANGER of being allowed to mar The Mall indefinitely—  
"temporary" buildings erected for World War II emergency



Regional Director Berners, Institute Secretary Cummings,  
Regional Director Kastendieck and H.H.F.A. Administrator Albert F. Cole

AT A LUNCHEON IN THE OCTAGON DURING THE SPRING MEETING OF THE BOARD

Regional Directors Matcham and Pearson, and James W. Foilin, Director  
H.H.F.A. Division of Slum Clearance and Urban Redevelopment





# It's on the House

or, Why Architects Don't Want to do Residential Work

A TRAGEDY IN ONE ACT

By *Mortimer E. Freehof*

THE CAST: SECRETARY—in jumper, with pad and pencil

ARCHITECT—in smock, horn-rimmed glasses

MR. ROBINSON

MRS. ROBINSON

MISS LUCILLE ROBINSON

MRS. BROWN

SCENE: The Architect's consulting-room, with tables, chairs, phone, sketches.

Architect is seated at table, writing.

Enter Secretary

*Secy.*

Good morning, Mr. Jones.

*Arch.*

Good morning, Miss Smith. Any calls for me?

*Secy.*

Yes. Mr. Cuddysark phoned to say he got the Certificate of Occupancy for his house.

*Arch.*

Good.

*Secy.*

He said the building superintendent told him it's the best designed and best built house in the whole suburb.

*Arch.*

That's wonderful. He should be pleased.

*Secy.*

Oh, but he's not. He's very

angry. He blames you for doing such a good job because he says now his taxes will be high.

*Arch.*

You just can't win. Anything else?

*Secy.*

Yes. The Robinson family is here in full force, to see their house sketches.

*Arch.*

Yes, I'm expecting them. Please show them in—and keep your fingers crossed.

*Secretary exits and ushers in clients, who are carrying suitcases. Architect shakes hands.*

*Mrs. R.*

Mr. Jones, I'd like you to know our daughter, Lucille, and this is my sister, Mrs. Brown. We

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brought them along because they are both so artistic and have such original ideas.

*Archt.*

Fine, fine. [*points to suitcases*]  
Are you all going away on a trip?

*Mrs. R.*

Oh no. We just brought along a few of our magazine clippings. [*opens one suitcase*] Now this is the mantel we want for the living-room. This is the kind of bookcase wall for the den, and, oh yes,—this is how we want all our closets fitted. That is, all except in Lucille's room. She saw the cutest closet in a house she visited and she wants you to go and copy it.—The house is up in Albany.

*Archt.*

Well, we'll get to those details later, but first let's establish the basic plan. [*points*] Now you see, we enter the house here, and—

*Mrs. R.*

Mr. Jones, speaking of entrances, what color do you favor for the front door?

*Archt.*

Color? Well, I hadn't thought—that is—well, we'll come back to that. Now, as I started to say, we enter into a gracious reception foyer, and from there—

*Mrs. R.*

Oh, you don't have to show me,

Mr. Jones. I can read plans perfectly. Let me look. There's the staircase, and . . . but why did you put the chimney in the powder room?

*Archt.*

That, Mrs. Robinson, is not a chimney. It's a toilet bowl.

*Mrs. R.*

Oh—I'm sorry. But about the powder room, we saw one that was all gold tile in a house in Farmingdale. It was—

*Mrs. B.*

No, sister, that wasn't in Farmingdale; that was Huntington. Don't you remember? The day we went to Farmingdale we had a flat tire on the rear right wheel, and—

*Mrs. R.*

Oh no, Matilda. That was the day we were in Scarsdale and saw the bar with the heliotrope mirrors. We had a flat on the front left when we went to Huntington.

*Mrs. B.*

No dear, I'm sure I'm right, because when we went to Farmingdale I wore my cloth coat and right after that I got a new hat that didn't go well with the coat—and oh dear, I just remembered, I borrowed an umbrella from Grace Smith so I wouldn't get my new hat wet and I haven't returned it.



Why that's a perfect example of the association of ideas. Don't you believe in the association of ideas, Mr. Jones? I mean I—

*Arch.*

Yes, Mrs. Brown, of course, but—may we get back to these sketches? As I was saying, you see how the living and dining areas flow together, and yet, privacy can be achieved by—

*Mr. R.*

The den is what interests me, Mr. Jones. What kind of mantel will there be at the fireplace?

*Arch.*

Well, there really won't be a mantel in the den. The fire opening will be in face of the brick, and—

*Mr. R.*

What! No mantel? But there *must* be a mantel.

*Arch.*

There will be one in the living-room, Mr. Robinson, but you see, in the den—

*Mr. R.*

But I *want* a mantel, Mr. Jones.  
*Lucille*

Oh, Father, it's not important. If you want to lean on the mantel like in the picture of the man of distinction, you can do it in the living-room.

*Mrs. R.*

How big *is* the living-room, Mr. Jones?

*Arch.*

Oh it's spacious, I assure you. I wish you'd let me cut it down. It's 24 by 42 feet.

*Mrs. R.*

Well, I don't know. It seems small to me. Now in the Jackson's house, I'm sure their room is at least 50 feet long. You see, the interior decorator said—

*Arch.*

But my dear Mrs. Robinson, the decorator is not going to pay for this house. I'm afraid we've already exceeded the budget.

*Mr. R.*

What's that? Now look, Jones, I've told you I won't spend a penny more than—

*Arch.*

I know, Mr. Robinson, but the increased requirements are making the house bigger all the time. I was going to suggest strongly that you cut down on some of these ideas.

*Mrs. R.*

But I simply *can't* get along with any less. Oh, I know. [*pointing*] There's a place—the maid's closet can be smaller, and that's a saving. But I do want an incinerator, and

I forgot to tell you—we need a separate bathroom for my canary birds. They splash so. After all, if that man in Connecticut could build a whole glass house just for his fish, I don't know why I can't have—

*Archt.*

But the cost, Mrs. Robinson. Remember the cost.

*Mrs. R.*

I don't see why everything should cost so much. I saw a much bigger house published in the *Lady Boilermakers' Gazette*, and the article told how cheaply it had been built. Of course, that was without the labor. But I'm sure we'll get this house for our price, because we have a friend who's going to get us all the hardware at wholesale.

*Archt.*

But my dear lady—  
*Mr. R.*

All I've got to say, Jones, is that I won't spend a penny more than—

*Mrs. R.*

Now Egbert,—please. Let's not be small about this. That's what always happens. That's why you couldn't keep that nice Mr. Simms in your office. Just because he wanted a raise, you—

*Mr. R.*

Now don't get started on that,

Matilda. Don't *you* talk. You never keep a maid more than two weeks because you—

*Lucille*

Mother! Father! I'm sure Mr. Jones isn't the least bit interested. Don't let's wash our linen in public.

*Mrs. R.*

Wash our linen? Oh Lucille, I'm glad you reminded me. Mr. Jones, in the laundry, how many steps does one have to take to get from the washtubs to the—

*Enter Secretary*

*Secy.*

Excuse me, Mr. Jones. Mr. Olinspiegal is on the phone. He says they are starting to excavate tomorrow for the foundation.

*Archt.*

Yes.

*Secy.*

He said to tell you his wife has now decided she wants a ranch house, so he wants you to take the second floor out of the blueprints.

*Archt.*

Oh no! After all these months! Tell him to call off the excavator and to hold everything until I can see him. Now you were saying, Mrs. Robinson?

*Mrs. R.*

I see some of your clients are still old-fashioned enough to want



ranch houses. How quaint! Now I want to tell you, to keep up to date, I'd *really* like to have a split-level house.

*Archit.*

But your property is as flat as a pancake.

*Mrs. R.*

Well, I don't see what that has to do with it. I'm sort of torn between the two-story and a split-level. Sometimes I think one way and sometimes another.

*Lucille*

Oh, Mother! That's just your split-level personality.

*Mr. R.*

Well, why not a split-level? If it's the latest thing, we ought to have it.

*Mrs. B.*

But have you done split-levels, Mr. Jones? Perhaps you should call in a split-level specialist—

*Archit.*

That won't be necessary. If you insist, I'll split a level with you. Now, have you decided on the exterior finish?

*Mrs. R.*

Oh yes, I must tell you about that. At first we thought we'd never get together on it. You see, Mr. Robinson likes stone, my sister adores white-washed brick, my

son wants shingles, and Lucille, here, insists on redwood. We just couldn't agree, until we hit on a wonderful solution. We'll just use *all* of those materials. Then each of us will have one part of the house we like, and everybody will be happy.

*Archit.*

But wait. You can't do that. You see—

*Mr. R.*

And don't forget Aunt Genevieve. She's buying us all the furniture, so we have to please her. She likes stucco and that half-timber stuff, so put in some of that, too.

*Mrs. R.*

And by the way, we'd like the general tone of the interior to be brown. Tan wall paper, walnut trim, honey-colored pine in the den, and dark brown stain on all the floors.

*Archit.*

But there should be some relief and contrast. Why so much brown?

*Lucille*

Grandpa chews tobacco!

*Archit.*

Well, I see I'll have to revise the sketches completely. [*All rise, to take leave.*]

*Mrs. R.*

Yes. And please show us *various*

ideas. Make one sketch with the garage in front, one with it on the side, and one on the rear. And I'd like to see how it would look with high windows and with windows to the floor. And could you make one picture in summer, with foliage, and one in winter, so we can judge the appearance in different seasons?

Mr. R. [*shaking hands*]

How soon can we have some

blueprints, Mr. Jones?

*Arch.*

Well, it will take some time to get these tracings out, and—

*Mrs. R.*

Well, send us the blueprints right away, and you can finish the tracings later. Good-bye, Mr. Jones.

*Exeunt, leaving Architect slumped at table, with head in hands.*

CURTAIN

## Architectural League Medals

AT THE OPENING of the 1954 National Gold Medal Exhibition at The Architectural League of New York, the awards of medals and honorable mentions were announced in six categories of the arts:

### ARCHITECTURE

*Gold Medal:* Lever House, New York, N. Y., Skidmore, Owings & Merrill, Architects.

*Silver Medal:* Corning Glass Company Building, Corning, N. Y., Harrison, Abramovitz & Abbe, Architects

*Silver Medal:* Heathcote School, Scarsdale, N. Y., Perkins & Will, Architects

*Honorable Mentions:* William

Foster Home, Orinda, Calif., Henry Hill, Architect; Housing Project, St. Louis, Mo., Leinweber, Yamasaki & Hellmuth, Architects

### DESIGN AND CRAFTS

*Gold Medal:* Wharton Eshe- rick, for a group of ten pieces in wood, including two staircases, a fireplace, several chairs and tables.

*Silver Medal:* Robert Harmon, for windows in St. Ann's Church, St. Louis, Mo.

*Honorable Mention* in Industrial Design: Henry Dreyfuss, for a vault door for the Mosler Safe Company; in Crafts: Dorris Hall, for an enamel decoration "Sagittarius"; in Design and Craftsman-



ship: Paul D. Holleman, for a design in mosaic; George J. Wells, for rug design.

#### ENGINEERING

*Gold Medal:* Rio Blanco Bridge, near Vera Cruz, Mexico, Thomas C. Kavanaugh, Engineer.

*Silver Medal:* S. E. Fourth Avenue Bridge, Miami, Fla., Hardesty & Hanover, Engineers.

*Honorable Mentions:* George P. Coleman Memorial Bridge over York River, Va., Parsons, Brinkerhoff, Hall & McDonald, Engineers; Precast Concrete Warehouse, Great Lakes, Ill., Arsham Amirikiam, Engineer.

#### LANDSCAPE ARCHITECTURE

No Medals

*Honorable Mentions:* Ewald Associates for gardens of Norfleet House, Memphis, Tenn.; Richard C. Guthridge for two playgrounds in Brooklyn, N. Y.; Harold W. Lautner for Michigan State College Campus; Arthur A. & Sidney N. Shurcliff for Shopping Center, Framingham, Mass.; Simmonds &

Simmonds for Conservatory and Aviary, Pittsburgh, Pa.; Frederick B. Stresau for Davis Cafeteria, Miami Beach, Fla.

#### MURAL DECORATION

*Gold Medal:* Allyn Cox for the frieze in the rotunda of The Capitol, Washington, D. C.

*Silver Medal:* Francis Scott Bradford for a mural for the U. S. Government Cemetery, Cambridge, England.

#### SCULPTURE

*Gold Medal:* Cecil Howard for a torso

*Silver Medal:* Ernest Morenon for several sculptures designed for buildings in Boston, Mass.

*Silver Medal:* Oronzio Mardarelli for a sculpture in wood, "Triad"

*Honorable Mentions:* Clara Fasano for a terra-cotta figure, "Penelope"; Vincent Glinsky for a marble figure, "Melody"; Henry Fox for a kneeling figure of St. Joan of Arc.

## They Say:

G. Yates Cook

*(Speaking at a news conference)*

Many blighted areas of New York can be salvaged at the expense of the slum landlords whose

neglect and indifference are largely responsible for today's slum crisis. But these planners want to tear down structurally sound apartment buildings, rebuild from the

ground up, and pass the bill on to the taxpayers. They are trying to bail out the slum landlords at the expense of the already overburdened New York taxpayer . . . If this city's vast housing inventory is permitted to rot away at the present rate, as it must without a complete reversal of official thinking, New York will be a ghost town within fifteen years.

**Lewis Mumford**

*(In "Art and Technics," Columbia University Press, 1952)*

By now, many architects have become aware of a self-imposed poverty: in absorbing the lessons of the machine and in learning to master new forms of construction, they have, they begin to see, neglected the valid claims of the human personality. In properly rejecting antiquated symbols, they have also rejected human needs, interests, sentiments, values, that must be given full play in every complete structure. This does not mean, as some critics have hastily asserted, that functionalism is doomed: it means rather that the time has come to integrate objective functions with subjective functions: to balance off mechanical facilities with biological needs, social commitments, and personal values.

**Robert Matthew**

*(In his inaugural address as Professor of Architecture, University of Edinburgh, as printed in The Architects' Journal (London), Nov. 26, 1953)*

The introduction of the technique of Industrial Engineering to building is like the introduction of the use of steam or electricity, and we can already see—for instance, in some school buildings particularly—its initial development taking place on a permanent basis. To the architect in any position of public responsibility there is really no choice in the matter. He knows only too well that he must fail hopelessly in his time-schedule if he relies on traditional methods, and no large authority that I know has seriously tried to do so. The absorption of this powerful force into the process of architectural design is not easy, and this is hardly surprising as it represents the fusion of two elements that for a very long time have been artificially separated—namely, the designing skills of the architect and of the structural engineer.

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

PRESIDENT, ROYAL INSTITUTE OF BRITISH ARCHITECTS

*(In an address to students, February 2, 1954)*

The principle that I would suggest as more directly applicable,





*Photograph by George H. Van Anda*

SERVANTS' ENTRANCE, MORRIS HOUSE, BRIDGEPORT, CONN.

CHARLES WELLINGTON WALKER, ARCHITECT

Favorite Features of  
recently elected Fellows:  
Charles Wellington Walker, F.A.I.A.

*Journal  
The AIA*



BOSTON COMMITTEE FOR THE 1954 CONVENTION

*Front row:* Charles R. Strickland, Isidor Richmond, W. Bradford Sprout, Jr., Thomas F. McDonough; *back row:* Burnham Kelly, Sherman Moss, James Lawrence, Mrs. Harold D. Walker, Walter E. Campbell, John W. Ames, Jr., Neil A. Connor, Joseph D. Leland.  
*Not present:* David J. Abrahams, Eugene F. Kennedy, Jr., Chester L. Churchill, Henry R. Shepley, Joseph P. Richardson, Hugh A. Stubbins, Jr., Dean Jose Luis Sert, Prentice Bradley.



and useful, is a return to the conception of architectural design as, basically, a solution. Having achieved a solution, comes the conception. They may come together. But I think it is wise to take the solution first in one's approach to a problem at school or in the office . . . In approaching this search for a solution, we should throw away all thought of being like Corb, like Mies, or anybody else. If one studies their work as a stimulus it should be from the angle of the solution *they* offered to *their* problems, and not from that of what the buildings looked like.

Some may object that this approach to design through the solution is out of date, that it is the old Beaux-Arts idea again. To that I answer, never mind. It is the one principle that lifts architectural design out of the battle of styles and "isms" for a goodly portion of its process of development. It provides a basis of unassailable logic not to be found in expressionism by itself, and brings out the common denominator that lies within all satisfactory design; the denominator that makes it possible to assemble good furniture of nearly all periods in a room, and good buildings of widely varying periods and individualities in a street.

Sir Patrick Abercrombie, F.R.I.B.A.  
*(In his Presidential Address before the Third Congress, U. I. A., Lisbon, September 21, 1953)*

So we can only hope for a succession of great artists to carry forward our architectural progression. And finally, so that our younger members may not be too optimistic, let us remember that the creative artistic faculty of man does not increase; like the powers of nature, it is fixed and unaffected by adventitious circumstances. It is impossible to detect any artistic advance in the 3,000 years since Homer wrote, or the cave at Lascaux in the Dordogne was painted 20,000 years ago.

Herbert Disney

*(In a letter to the Editor of The Times, London, quoted in The Architects' Journal, November 5, 1953)*

I am sure I cannot be unique in taking no interest in art of any sort and in thinking that those who enjoy its harmless attractions should themselves pay for their enjoyment.

R. B. Hammond, F.N.Z.I.A.

*(In "Recent Observations on Public and Private Housing Overseas," Journal of the New Zealand Institute of Architects, July 1953)*

We find that the American artisan could pay the purchase price of the most expensive type [of de-

velopment housing in California] with under two years' income, and the least expensive with one and one-third years' income. If he bought on the instalment plan, the monthly payments would absorb approximately one ninth to one eighth of his monthly income, depending on the type of house he bought. I know of even more

favorable terms of purchase which would enable the American artisan to buy housing for as little as one twelfth of his income. If we take one of the most favorable bases of buying a house in New Zealand we discover that the New Zealand artisan has to devote approximately one quarter of his income to pay the outgoings.

## Character Studies

II—MILES ADRIFT

By Sir Hugh Casson, F.R.I.B.A.

In his inaugural address as President of the Architectural Association, London, Sir Hugh Casson developed five characters closely connected with the architectural profession. The address was printed in full in the *Architectural Association Journal* for December 1953.

ONE OF THOSE who considers B.V. a well-meaning old back-number is Miles Adrift—a young bachelor three years out of architectural school. "Every French schoolboy," Nancy Mitford tells us, "has by the age of fifteen acquired three things—a moustache, a mistress and a hoop." Of these three essential ingredients of what Alan Pryce Jones would call *The Good Life*, Adrift has only achieved the first, and the lack of the other two—mistress and hoop (or relaxed sex life and capacity for simple fun)—is perhaps the

cause of much of his troubles. He is a not unattractive figure—tall, thin, lanky, pallid, deep-set eyes, and a quick, almost desperate way of talking. His hair, which used to tumble over his forehead to the despair of his parents, is now crew-cut, and he has recently replaced his horn-rims by steel-rimmed octagonal-shaped glasses. He dresses with very carefully studied lack of elegance, wrinkled socks, suede shoes with soles as thick as railway sandwiches, pullovers (in the creases of which you can usually see cigarette ash and pencil par-

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ings), and he never wears a hat, except occasionally a very small narrow corduroy cap. He lives in a Highgate basement which he has transformed into a fair representation of a disused TV studio—acoustic-tiled ceiling, grey rubber floor, white wallboard walls, the whole lit by far too many small arc lamps on spidery black tripods. A home-built low square table, a Steinbergian wickerwork chair, a divan, a South Bank chair, complete the furnishings. The walls are bare of pictures, partly because he has no money to buy them, but principally, I am afraid, because a picture by a live artist is a committal of personal taste which he is reluctant yet to make—but over the gas fire, asymmetrically placed, are a blown-up Leonardo da Vinci drawing (pinched from an old BIF stand) and what looks like a crushed bicycle saddle but is in fact an early maquette by his sculptor friend, Ted Footman. The room, with its owner-designer perched like a black raven on a stepladder in one corner, has been photographed by *House and Garden* and is quite indistinguishable from the rooms of all his close friends.

Miles Adrift had a successful school career. Impatient, impulsive, burning always with enthu-

siasm, he was a splendid if at times intolerably tiresome gadfly in the studio—though admittedly always more self-confident and articulate in argument than upon the drawing-board, where he floundered in alternate moods of miserable indecision and relentless pursuit of the preconceived. As a designer he was a rationalist—a lover of precision, of the module, of the scientific approach. As a child he was a great reader of *Popular Mechanics*—and who, as my beloved Rosalind Russell used to say, ever heard of a really popular mechanic! (I also remember the famous story of the science master taking the English literature class rather nervously. He told them to open up their Shakespeares, to read and not let him hear a word from them until the thing was over. Sooner or later one of the little miseries raised his hand and said, "Please sir, it says, 'The quality of mercy is not strained.' Does that mean it has not got to be put through a thing or that it must not be pulled out?" The science master said, "Look, it says 'The quality of mercy is not strained'; you don't have to do anything about it at all." And this was never forgotten by Miles Adrift.) Esthetically perhaps his outlook was over-

dominated by the rectangle and the cube. Psychologists might say that he worshipped the cube because it has an end, it is an invitation to the known, it is a symbol of finality. But whatever the reason, it meant that his judgment of contemporary work was blinkered. Is it, he would obviously say to himself, in the mood, or is it not? If it is, then good or bad it's O.K., and we can all go fishing—if only for compliments from our colleagues. He had not so much hitched as welded his wagon to a particular design approach—even, alas, to a particular *cher-maitre*, the well-known man of iron whim. All school programmes were viewed with suspicion and combed for irredentism before being accepted, but his exasperated instructors comforted themselves with the warmth of his enthusiasms and noted that even in the most coldly analyzed and presented scheme there was always a place—usually labeled “store”—where the artist had got the better of the logician, and the final decision had been one from the heart and eye and not from the mind. This think they worked hard to keep open. His thesis on Boiler House Development in Central Europe had been highly praised by an examiner who had frankly been

a little out of his depth at the time and been hypnotized by the exquisite tracery of the illustrations. These looked like the sort of drawings you see in engineers' magazines in hotel lounges—not surprisingly, as they had of course been traced from them. Since leaving school, Adrift had worked for a time in the town-planning department of a Midland city. Here he had spent a lot of time drafting rather bossy letters to well-meaning hoarding owners intending to make gardens in front of their advertisements, pointing out how unsuitable rubble walling was as part of the urban scene. Luckily the hoarding owners were far too anxious to oblige to observe that the same rubble walling was an apparently essential ingredient of all projected buildings for the redeveloped shopping center on Adrift's drawing-board. Lately he had changed his job and was now in the Housing Section of a North London local authority, where he was generally regarded as an able and enthusiastic assistant, admittedly lacking in compassion, and with a bee in his bonnet about linear planning and point flats, but otherwise a useful member of the office, no more to be blamed for his complete inability to design a font



or a wrought-iron gate than you could blame a more romantically-minded colleague for being at a loss when faced with a box of Meccano and told to make a school of it.

"There's nothing wrong about that lad," his boss would say, "that a wife and two kids won't eventually cure."

(Next month—Frank Spoke)



## Architects Read and Write

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



### A PENNSYLVANIA ISSUE

BY BERYL PRICE, Philadelphia, Pa.

I READ your February issue with great interest and look upon it almost as the *Pennsylvania Gazette*, alumni organ of the U. of P.

Your first article by Henry Churchill, whose words are always interesting and informative, is written by an adopted son of Penn. A few pages along, Paul Beidler of Easton fame, is also one of Penn's outspoken and favored sons. The next comment by Marc Wright recalls to me that he was one of the depression babies at

Penn, and a few pages further, Floyd Rible, one of that swell group of Californians, is best remembered as that vigorous redhead from the U. of P. Later on, Allan Neal of Pittsburgh, whom we always think of as a Pennsylvanian, put his oar in. Although Ed Steese was not, as I recall, a Penn man, he did serve with distinction in the War Production Board together with myself and many other loyal Pennsylvanians.

Congratulations on the Pennsylvania issue of the JOURNAL.

### INCOMPETENCE

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

IT WAS WITH DEEP REGRET that I read in the MEMO that the Florida State Department of Public Instruction has found it necessary to require the insertion of a

personal responsibility clause, making the architects of public school buildings personally responsible for extra construction costs that occur as the result of failure to show the

necessary details on working drawings. It stands to reason that no such mandate would have been issued had not some one or more architects, at some time or other, failed to prepare complete plans, especially the usual marginal scale detail drawings.

This situation could occur because of several reasons, a few being the following.

1. Lack of knowledge as to the preparation of details.
2. Indisposition on the part of the architect to furnish complete drawings and/or specifications.
3. Lack of proper training prior to entering practice.

My personal experience in dealing with young architects, particularly those just out of college,

leads me to believe that reason 3 above is the fundamental cause of this unfortunate circumstance, which sadly reflects on our entire profession. Colleges and state registration boards of architects who, in the first instance, do not teach in full the practical side of our calling, and, in the second instance, grant licenses solely on beautiful planning and designing, are also seriously remiss.

It is a sin and a shame that our profession must be told by official mandate how to prepare plans and specifications, and those responsible for this disgrace should be brought up on charges.

It would seem to me that The A.I.A. should immediately investigate this situation in Florida and take remedial measures. This is of nationwide import.

## THE BATTLE OF PRESERVATION

BY EDWARD STEESE, New York, N. Y.

I HAVE READ with much approval Turpin Bannister's article in the December JOURNAL on The Institute's program for the listing of historic buildings.

As you know, I have been for several years Chairman of the Municipal Art Society's Committee on Historic Structures, a name chosen in preference to "buildings" since it can include bridges and other edifices which are part architecture,

part engineering. In our survey of Greater New York, now complete except for detailed documentation, we have chosen the date of World War I (the end, rather than the beginning) for our index and I think this preferable to The A.I.A.'s equally arbitrary date of 1900. The destruction of architecturally historic structures in New York is so rapid that even the date we have allowed should prob-



ably be moved up to 1930; at least it is not too soon to prepare a list for future consideration. As to the rate of destruction, of our original list of buildings almost 20% have been demolished in the past two years. It seems almost unlucky for a structure to be included in the roster: down it goes! Still, we have managed to save a few.

I have written to Frank Voorhees suggesting that the Society of Engineers make a similar listing of historic structures (included in our own list are the Cooper Union and Brooklyn Bridge) from the standpoint of engineering. Undoubtedly they would include some of the great dams as well as bridges and

skyscrapers of a past era—again I suggest 1918—and I am only afraid they might want to preserve some of our early tubes and subways as monuments of progress. Still, they might be “noted.”

I find myself on the list of members of the New York Chapter’s “preservation” committee, and of course the records of my committee of the Municipal Art Society will be available to it, as they have been in the past. I am, however, retiring from the latter post and am glad to say that it will be carried on by Mrs. Agnes M. Gilchrist, of the Society of Architectural Historians, with the help of substantially the same committee.

#### ETHICS AND THE YOUNG PRACTITIONER

BY HERBERT SOBEL, Chicago, Ill.

THE ARTICLE entitled “Ethics and the Chapter” by Ulysses Floyd Rible in the February JOURNAL was extremely interesting and well defined.

I am wondering, however, if these articles by virtue of the writers’ (or the speakers’) past experience aren’t being directed too much towards the established practitioner as against being directed to the younger architect just starting out on a practice of his own. Actually the established practitioner is not in as great a need of that information.

It seems in my opinion that it would be wise to direct the younger practitioner on a path which might be simpler for him to follow towards ultimately attaining the proper goal as regards proper ethics of an architectural practice.

This particular article in the JOURNAL dwells considerably on the “contract between the architect and client” and is actually an extremely important document to the young architect. On the other hand the young architect is by nature of the profession forced to seek

his clientele among those people who have small projects to be built and usually in the residential field. There are few individuals or organizations ready to entrust to the young architect a sizeable project because the young architect has few, if any, examples of completed buildings or already satisfied clients who will provide the proper recommendation.

The architect who enters into a contract (whether it be verbal or written) with the potential client is, we hope, entering into this contract with good intentions. It would seem wise for that architect to exert himself to the utmost to provide more to the client than would be normally required of him by virtue of this contract. This additional service might be actual or even somewhat abstract to the extent of reassurance to that client that he has retained the proper architect.

This young architect knows little of law, and more importantly the individual with whom he is likely to come into first contact on start-

ing a practice of his own also probably has an extremely meager knowledge of law. Very often the thought of a written contract brings fear on the part of the potential client (with a small project in mind), and it is extremely difficult for the young architect to overcome that fear.

Once an architect has a few completed projects and a few satisfied clients "under his belt" he is in a much better position for requesting a written contract from a proposed client. Until that time it would seem, in my opinion, advisable for the young architect to outline to his initial potential clients mainly what they are to expect in the completed project, rather than what they are to secure in the way of services from the architect. The young architect should stress the fact that he is going to provide the services necessary to give the client that completed project, and the limitations of the architect's services would be only those imposed by the architect himself.

## Books & Bulletins

ART AND ARCHITECTURE IN FRANCE. 1500-1700. By Anthony Blunt. 522 pp. 7" x 10 $\frac{1}{8}$ ". Baltimore: 1953: Penguin Books, Inc. \$8.50

The professor of history of art in the University of London presents a scholarly study of French architecture, painting and sculpture, with particular regard for the

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social and economic forces of past eras and their effect upon the arts.

**SURVIVAL THROUGH DESIGN.** By Richard Neutra. 396 pp. 5½" x 8¾". New York: 1954: Oxford University Press. \$5.50

Mr. Neutra's essays—evidently the work of years—repeatedly astonish the reader by the depth of his thinking and the breadth of his investigations. We were privileged to publish a chapter from this book in our January issue.

**ROYAL HOMES.** By Gordon Nares. 112 pp. 8½" x 11". New York: 1954: British Book Centre. \$4

An impressive photographic record of England's state palaces: Buckingham Palace, Windsor Castle, St. James's, Holyroodhouse, Balmoral, Sandringham and Clarence House—the last three very briefly mentioned, being the private homes of the Royal family.

**CHURCHES & TEMPLES.** By Paul Thiry, Richard M. Bennett and Henry L. Kamphoefner. 318 pp. 8⅞" x 11⅝". New York: 1954: Reinhold Publishing Corp. \$18

A timely collection of contemporary representatives to illustrate our search for design forms which will fit the needs of established liturgical conditions and, at the same time, embody the structural elements of our own age. The il-

lustrations are well chosen, and there is a particularly valuable assembly of graphic details.

**WORLD FURNITURE TREASURES.** By Lester Margon. 192 pp. 8¼" x 10¼". New York: 1954: Reinhold Publishing Corp. \$7.50

A personal selection from examples in the museums of America and Europe and from the showrooms of today's designers. Fully detailed measured drawings supplement many of the illustrations. An opportunity for close comparison between examples of earlier design with some of the efforts of today's designers.

**TRANSPORTATION AND THE GROWTH OF CITIES.** By Harlan W. Gilmore. 182 pp. 5½" x 8½". Glencoe, Ill.: 1953: The Free Press. \$3

Analysis of communities on the basis of a combination of economic and social functions which the author maintains can best be measured by the element of transportation.

**AN INTRODUCTION TO MODERN ARCHITECTURE.** By J. M. Richards. 236 pp. 4⅜" x 7⅞". Baltimore: 1953: Penguin Books, Inc. 65¢

The editor of *The Architects' Journal* and *The Architectural Review*, explains the beginnings and character of what we call modern

architecture, with the timely warning that all is not modern that is merely modernistic. The examples, well illustrated by photographs, are chiefly European but include some of the outstanding buildings in this hemisphere.

**MANUAL OF TRAVELLING EXHIBITIONS.** By Elodie Courter Osborn. 112 pp. 6 $\frac{7}{8}$ " x 8 $\frac{3}{8}$ ". Paris: 1953: UNESCO. Available from Columbia Univ. Press, New York. \$1.75

A technical handbook on the packing, installation and other aspects of travelling shows. The author was formerly head of the Circulating Exhibition Department of the Museum of Modern Art.

**MIES VAN DER ROHE.** By Philip C. Johnson. 216 pp. 7 $\frac{1}{2}$ " x 10". New York: 1953: Museum of Modern Art. Distributed by Simon & Schuster. \$7.50 (\$3.50, paper bound)

A sympathetic review of Mies' work from his early training under Bruno Paul, Peter Behrens, and the influence of Karl Friedrich Schinkel and the Dutch architect, Berlage, right up through the Farnsworth house and the Chicago Lake Shore Drive apartments. The second edition of a work first published in 1947, illustrated by plans, drawings and photographs.

**FURNITURE FOR MODERN INTERIORS.** By Mario Dal Fabbro. 208 pp. 8 $\frac{3}{4}$ " x 10 $\frac{1}{4}$ ". New York: 1954: Reinhold Publishing Corp. \$7.50

The author's fourth book in this field, seeking "examples of furniture designed according to the rules of Euclidean geometry, others designed in the most capricious manner imaginable, and still others designed according to time and motion studies." He found them all, and supplements the illustrations with dimensioned drawings.

**HOUSING MARKET ANALYSIS: A STUDY OF THEORY AND METHODS.** By Chester Rapkin, Louis Winnick, David M. Blank. 100 pp. 7 $\frac{7}{8}$ " x 10 $\frac{1}{4}$ ". Washington: 1953: Housing and Home Finance Agency. (Available from Superintendent of Documents) 50¢

A study developing more precise definitions underlying the market analysis process, sponsored by the Division of Housing Research in keeping with the provision of the Housing Act of 1949, and prepared under a contract with Columbia University.

**ARCHITECTURE IN BRITAIN, 1530-1830.** By John Summerson. 584 pp. 7" x 10 $\frac{1}{4}$ ". Baltimore: 1953: Penguin Books, Inc. \$8.50

The curator of Sir John Soane's



Museum has summed up, in his broad knowledge of the subject, the fascinating history of English architecture before the Victorian period. There is, in the Appendix, a succinct picture, from the Eng-

lish viewpoint, of the beginnings of architecture in America. Photographic illustrations and reproductions of drawings are superb. This is one of the volumes in the Pelican History of Art.



## Necrology

According to notices received at The Octagon  
between December 11, 1953, and March 10, 1954

AGUSTA, MICHAEL  
Brooklyn, N. Y.  
BARNES, DAVID DONALD  
Boston, Mass.  
BARRETT, ROBERT EMMET  
Portland, Ore.  
BISCOE, MAURICE BIGELOW  
Boston, Mass.  
BRADSHAW, PRESTON J.  
St. Louis, Mo.  
CAMPBELL, CARLTON PAUL  
Wyandotte, Mich.  
CLARKE, WILLIAM M.  
Los Angeles, Calif.  
COATES, WILLIAM D.  
Fresno, Calif.  
ELLISTON, H. RICHARD  
Cincinnati, Ohio  
FARRAR, VICTOR C.  
Mt. Kisco, N. Y.  
FASSETT, FRANCIS HENRY GILE  
Yakima, Wash.  
GABLE, GEORGE E.  
Los Angeles, Calif.  
GAUVIN, OLIVER O.  
Cranston, R. I.  
GEORGESON, FRANKLIN T.  
Eureka, Calif.

HAMILTON, JOHN A., F.A.I.A.  
New York, N. Y.  
HAMPSON, JOSEPH RAYMOND  
Pittsfield, Mass.  
HIGGINS, DANIEL PAUL, F.A.I.A.  
New York, N. Y.  
HIGH, WAYNE M., JR.  
Reading, Pa.  
HILLIER, JAMES DALE  
Detroit, Mich.  
JOHNSON, JESSE TOWNSEND  
Avon Park, Fla.  
JURENES, STEVEN PHILIP  
Hibbing, Minn.  
KANNER, I. HERMAN  
Los Angeles, Calif.  
KOMAR, MORRIS L.  
Chicago, Ill.  
KVENILD, BIRGER  
Carmel, Calif.  
LUDLOW, WILLIAM ORR, F.A.I.A.  
Madison, N. J.  
MA, SHWEN WEI  
Van Nuys, Calif.  
MCGILL, HENRY J.  
Brooklyn, N. Y.

MILLER, HAL ARLUCK  
Baltimore, Md.

MILLS, WILLIAM  
Nelsonville, Ohio

MODJESKI, RALPH BENDA  
Santa Ana, Calif.

PARADICE, FRANK H., JR.  
Pocatello, Idaho

PEUGH, WILBUR D.  
San Francisco, Calif.

PUCKEY, FRANCIS WILLARD  
Chicago, Ill.

STANTON, HENRY F., F.A.I.A.  
Detroit, Mich.

STEIF, B. LEO  
Chicago, Ill.

THOMAS, HARLAN, F.A.I.A.  
Arlington, Wash.

THOMAS, LEE A.  
Portland, Ore.

TREVVETT, WALTER EGAN  
San Francisco, Calif.

TRYSELL, ERNEST H.  
Detroit, Mich.

WALKER, HARRY LESLIE  
New York, N. Y.

WALSH, EDMUND F.  
Boston, Mass.

WAYLAND, CHARLES WILLIAM  
Boise, Idaho

WELCH, EVERETT V.  
Dallas, Tex.

WESTON, REES WILLISTON  
Boalsburg, Pa.

WITTENBERG, GEORGE H.  
Little Rock, Ark.

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## Calendar

*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.

*April 22-24:* Third Annual Conference of the Western Mountain District, A.I.A., Santa Fe, New Mexico. Theme: The Architect and the Potentialities of his Environment.

*April 27-May 8:* Exhibition of designs, "British Artists in Crystal," Steuben Glass, 718 Fifth Ave., New York, N. Y.

*May 5-June 15:* Architects' Trek to Europe, visiting England, Sweden, Switzerland, Italy and France, under the leadership of Clyde C. Pearson, F.A.I.A.

*May 7:* First Annual Conference for Engineers, Ohio State University, with

a review of student projects in the School of Architecture and Landscape Architecture, and a demonstration of architectural materials of construction.

*May 9-12:* South Atlantic Regional Conference, A.I.A., Gen. Oglethorpe Hotel, Atlanta, Ga.

*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 10-13:* Annual Meeting of Board of Directors, A.I.A., Statler Hotel, Boston, Mass.

APRIL, 1954



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

*June 21-23:* Conference on Thin Concrete Shells, part of the 1954 Summer Session at M.I.T., Cambridge, Mass.

*July 9-30:* Third National Trust Summer School on the Country Houses of England, Attingham Park, Shropshire, England.

*August 19-21:* Regional Conference of Northwest District, A.I.A., Eugene, Ore.

*September 4-October 7:* Fall Architects' Trek to Spain, Italy, Greece, Egypt and France, under the leadership of Edmund R. Purves, F.A.I.A.

*September 16-19:* Annual meeting of Pennsylvania Society of Architects, Great Lakes Cruise on the *South American*, leaving from Erie, Pa.

*September 26-28:* Regional Conference, Gulf States District, A.I.A., Marion Hotel, Little Rock, Ark.

*October 21-23:* Convention of the New York State Association of Architects, Lake Placid Club, Lake Placid, N. Y.

*October 28-30:* Conference of North Central States District, A.I.A., Kahler Hotel, Rochester, Minn.

*November 3-5:* Convention of the Texas Society of Architects, The Texas Hotel, Fort Worth, Tex.

## News from the Educational Field

UNIVERSITY OF ILLINOIS, College of Fine and Applied Arts announces that, following the request of Prof. Turpin C. Bannister to be relieved of his administrative duties, Prof. Alan K. Laing has been appointed as the new Chairman of the Department of Architecture. Prof. Laing, who has long been a member of the faculty, is a graduate of the University of Denver and M. I. T., and has done graduate work at Harvard.

CARNEGIE INSTITUTE OF TECHNOLOGY announces the appointment of Norman L. Rice as Dean of the College of Fine Arts. Dean Rice succeeds B. Kenneth Johnstone, who resigned in June, 1952, to give all his time to his practice

(Marlier and Johnstone). Dean Rice has been Director of the School of Art, College of Fine Arts, Syracuse University.

PRATT INSTITUTE, Brooklyn, is establishing a School of Architecture as a separate unit, as of July 1, 1954. In addition to the present five-year program for the Bachelor of Architecture degree, a sixth year leading to the degree Master of Architecture will be offered. Olindo Grossi, Professor and Chairman of the Department of Architecture, has been appointed Dean of the new school.

PRATT INSTITUTE, School of Architecture, through Dean Olindo Grossi, announces the participation of the following critics

in the design course of the graduate program to be initiated this fall: Philip Johnson, Morris Ketchum, Jr., F.A.I.A., Frederick J. Kiesler and George Nelson. In charge of the Research and Graduate construction, Robert Davidson and John Hancock Callender. Dr. Paul Edwards will conduct a seminar on esthetics.

## Carson Pirie Scott Competition

THE CENTENNIAL COMPETITION in City Planning, sponsored by Carson, Pirie, Scott & Company, of which announcement was made in a previous issue, is now open to competitors from all nations. It closes at midnight, Central Daylight Saving Time, July 31, 1954.

## Scholarships and Fellowships

THE ARNOLD W. BRUNNER Scholarship for 1954 has been awarded to Ralph E. Myers, A.I.A., of Kansas City, Mo. The \$2,400 will aid Mr. Myers in editing a series of 30-minute lectures in the form of color slides with tape-recorded commentary, under the general title "Architecture—U.S.A." These lectures will be available to A.I.A. chapters, the architectural schools, and civic groups.

THE AMERICAN ACADEMY IN ROME has announced the award of eight Rome Prize Fellowships for one year each, beginning October 1, 1954. Each fellowship has a total value of approximately \$3,000. The fellowships in architecture went to James A. Gresham, of Enid, Okla., B.A. from

University of Oklahoma; and Robert Venturi, of Rosemont, Pa., M.F.A. from Princeton University, and until recently with the architectural firm of Eero Saarinen and Associates.

UNIVERSITY OF ILLINOIS, Department of Architecture announces the appointment of Thomas H. Klausmeyer as the Edward L. Ryerson Fellow in Architecture for 1953-54. He plans to sail for England in late April.

UNIVERSITY OF NORTH CAROLINA, Department of City and Regional Planning, announces a limited number of graduate assistantships in city planning for the year 1954-55. Inquiries should be addressed to the Department at Chapel Hill, N. C.



## The Editor's Asides

GENERAL DEAN and the thousands of our soldiers who alternately sweltered and froze in Korean prisons will be interested in the news that Olney, Ill., is air-conditioning her three modern cells.

YALE UNIVERSITY'S Department of Architecture recently honored George Howe, F.A.I.A., as the retiring Chairman of the Department. He was succeeded, as has been announced, by Paul Schweikher. George Howe has probably set a record for educational connections, having served the American Academy in Rome, Harvard, Princeton, California Institute of Technology, M.I.T. and Yale.

AMID THE RUMBLINGS of recession, depression and doom heard from the amateur economists, we read the Dodge Reports of contracts awarded for future construction in the 37 eastern states. Setting an all-time high for any February in Dodge's 63-year history was a figure 7% over the previous February high, set in 1951, and 20% over February 1953. Combined with January, the contract awards were 9% ahead of the Jan-Feb. high set in 1951 and 13% higher

than Jan.-Feb. 1953 which started a record-breaking year. Moreover, the recent figures show only the usual percentage of the very large engineering projects—nothing to distort the picture of continuing high activity in building.

THE WEST VIRGINIA CHAPTER, A.I.A., has on its program for this year the project of developing a chapter library. Charles W. Breed, Chairman of Library Committee, 922 Woodland Ave., S. Charleston, W. Va., would be glad to hear from other chapters who have established libraries and have solved some of their initial problems of plan and expenditure.

IN FEBRUARY 1953 we printed Vernon DeMar's impressions of a hasty inspection of the eastern or Russian zone of Berlin, accompanied by photographs of memorial art "designed for the appreciator of greeting-card art and feed-store calendars."

Columnist Marquis Childs has recently also made the tour into Treptower Park, where the Russians buried their soldiers who fell in the Battle of Berlin. Mr. Childs reports his impression of "a crude sentimentality . . . as com-

pletely without artistic merit as a crude comic strip." In his pursuit of architecture as a form of history more revealing than the written word he finds most dismaying the Soviet Embassy in East Berlin—"a massive structure rather like a fortress that is trying nevertheless to be elegant. There is a center structure and two attached wings, all with huge windows heavily curtained. On the top at the center is a kind of cupola stone, looking as if the architect had been hastily summoned before the appropriate commissar and ordered to step the whole thing up with something fancy and be damned well quick about it."

FROM the Plainfield (N. J.) *Courier-News* comes evidence that even in the architectural profession the principle of barter has not perished from the earth.

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CARLOS LAZO, JR., seems not to be resting on his laurels as the coordinating architect of Mexico's University City. As Minister of Communications and Public

Works, he is now launching a program of road-building that is expected to provide continental links through Mexico's Gulf Coast and Pacific Coast jungles and circle the country's interior to link up state capitals and harbors.

H. H. WAECHTER has been made American correspondent of the Japanese architectural monthly, *Sinkentiku*. Prof. Waechter would be glad to hear from architects who have unpublished material which would presumably be of value and interest to the Japanese architect. His address: 541 12th Ave. E., Eugene, Ore.

WHEN A BIT LOW IN MIND in the fear that we are not building enough dwelling units for our growing population, we might look at the figures recorded by the Bureau of Labor Statistics. Starting at 1920, the total was 247,000. In the next decade we reached a high point of 937,000 in 1925, but dropped to 330,000 in 1930. In the next four years our annual production fell to a low of 93,000, but it rose steadily to 602,600 in 1940. Down again to 141,800 in 1944, but since then a steady rise until we topped the million mark in 1949 and have held above that ever since.





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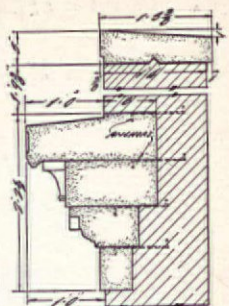
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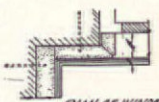
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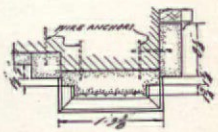




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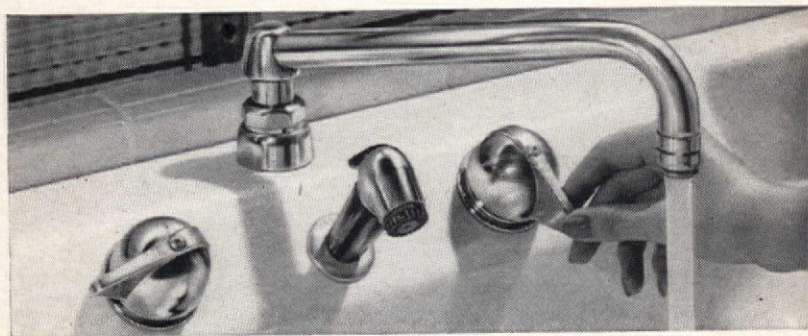


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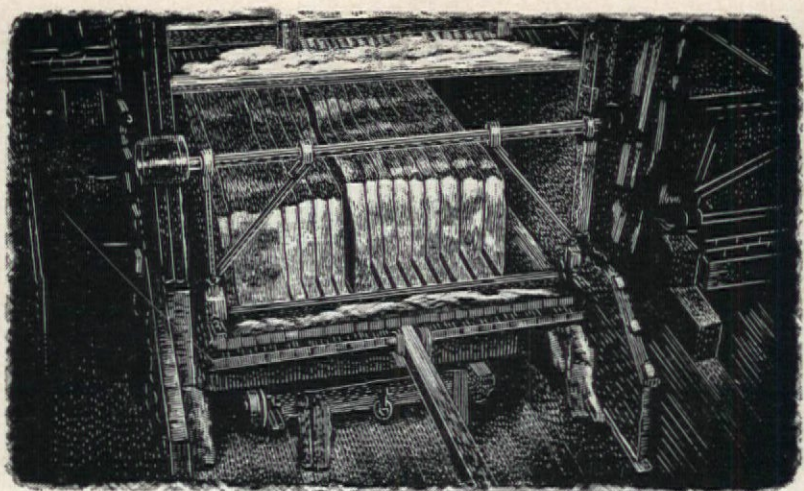
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