

Journal of The American Institute of  
**ARCHITECTS**

1857



1957

A NEW CENTURY BECKONS

JANUARY, 1957

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Edmund R. Purves, FAIA

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George Bain Cummings, FAIA

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Edwin B. Morris, Jr.

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Ralph Walker, FAIA

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W. Pope Barney, FAIA

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Don A. Halperin

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James Grote Van Derpool

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35c

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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

JANUARY, 1957

VOL. XXVII, No. 1



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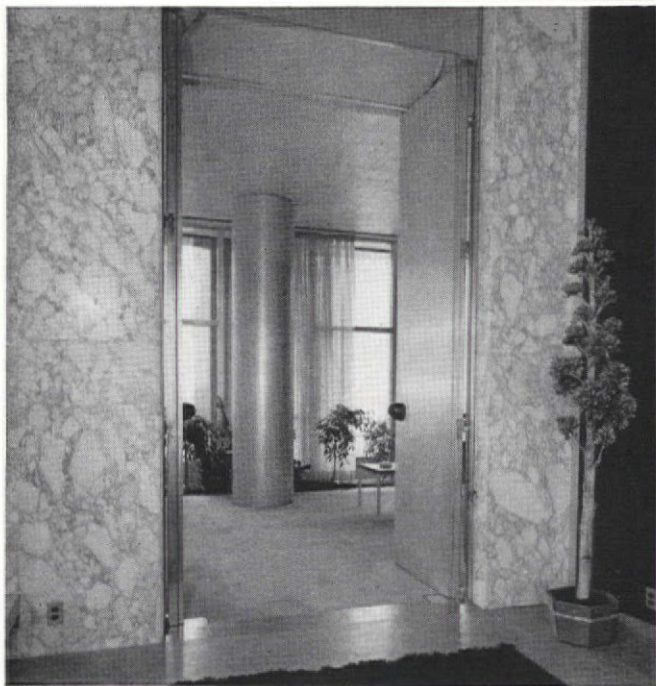
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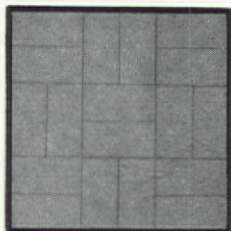
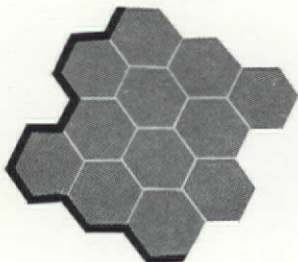
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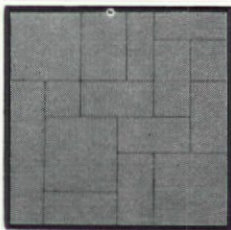
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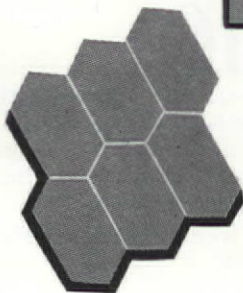
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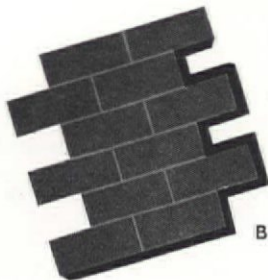
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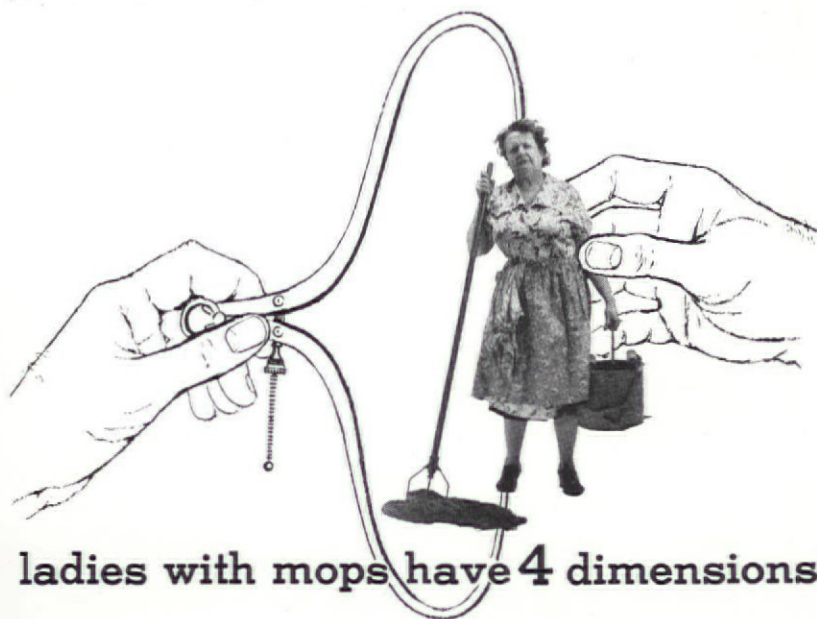


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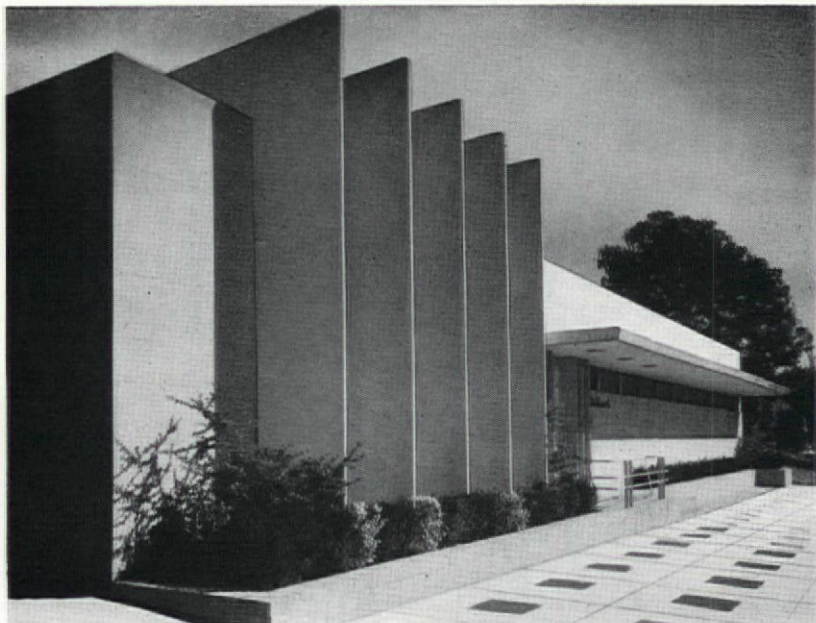
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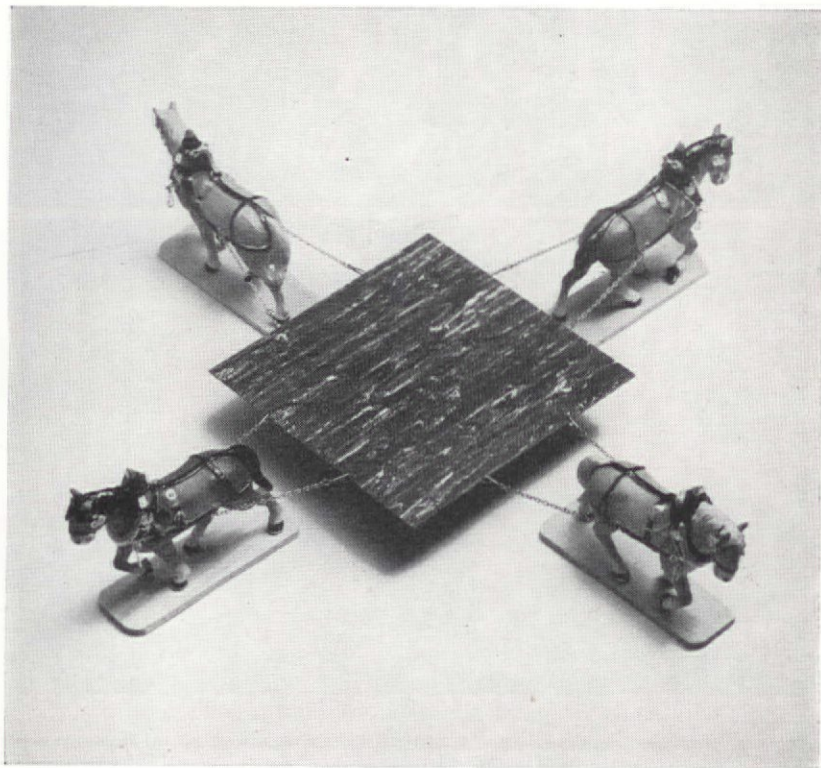
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## H. H. S.—An Appreciation

*By Edmund R. Purves, FAIA*

EXECUTIVE DIRECTOR

**I**T IS THE RARE ARCHITECT indeed of the first five decades of this century whose philosophy, in fact, whose career, was not touched directly or indirectly by the benevolent influence of Henry Hodgman Saylor, FAIA. The hundreds of us who have come within the orbit of his friendship and counsel are

grateful for the privilege. We recall those meetings with more than a touch of affection. My own acquaintance commencing in the days of the old Beaux Arts Institute of Design blossomed into a firm friendship in the old dining room of The Octagon after my return from the wars.

JOURNAL OF THE A. I. A.

The dining room became an office shared jointly by us and three secretaries. The Institute headquarters staff was small and compressed in a literal sense of the word. One lived and worked in such close quarters that getting on with one's fellow worker was essential to the success of the Institute. (It is still an Octagon ingredient.)

Propinquity is a source of pleasure. There was many a time when Henry Saylor's advice was sought; his counsel freely given was unailing for it was based on a lifetime of knowledge of one's fellow professionals and of people. Henry Saylor hails from the Dutch country of Pennsylvania—a land that has produced good people and kindly philosophy. He attended the famous Hill School at Pottstown, Pennsylvania. From there he entered the Massachusetts Institute of Technology, a member of the class of 1902. Shortly thereafter he married Mary Helen Miller—a successful and happy matrimonial venture which celebrated its own semi-centennial this last November 27th.

Henry Saylor enjoys a full and happy life. His probing scholarly mind with an educated flair for the land has not only seen him through

the successful editorship of the *Architectural Review*, *Country Life in America*, *American Architect*, *House & Garden*, and associate editorship of *Architectural Forum*, but has also led him to camping in the high Sierras, to riding to hounds and lately to caring for The Octagon garden which owes much to his skill, devotion and "green thumb."

In addition to the editorships, Henry Saylor was an executive of McBride, Nast & Company, Art Editor of Doubleday, Page & Company, Consultant to the Public Building Administration and, incidentally, he practiced architecture. He also found time to write a number of books: *Bungalows*, *Making a Rose Garden*, *Making a Fireplace*, *The Book of Annuals*, *Tinkering with Tools*, and the *Dictionary of Architecture*. He was the editor of *Distinctive Homes of Moderate Cost*, *Inexpensive Homes of Individuality*, and *Architectural Styles for Country Houses*.

And now he lays aside the responsibilities and regimen of the editorship of the JOURNAL to devote himself for the next few months to the writing of *The History of The American Institute of Architects*—a task for which he is

uniquely fitted and to whose end product we look forward with keen anticipation. Fortunately for The Octagon, we will continue to en-

joy his comradeship, his scholarly ways and the example he sets of the American gentleman and architect.



## Tools for the Improvement of Environment

IN TWO PARTS—PART I

By *George Bain Cummings*, FAIA

An address made before the Georgia Chapter, AIA, and the Georgia Branch of the Associated General Contractors, meeting together in Atlanta, March 15, 1956.

WE HAVE HAD a seemingly long, and a surely rigorous, winter in Binghamton. When, therefore, back in January, Griff Edwards telephoned me inviting me to visit *Georgia in March*, I found the suggestion very tempting. And when I bethought me of your famed hospitality, and of Herb and Mary Millkey, and a lot of other warm friends hereabout, the suggestion was irresistible. So I said Yes with such unseemly alacrity that I'm afraid Griff got the impression that I had been sitting around for a long time—all dressed up and no place to go! That hardly describes my life during these last nine months, but certainly I will say that I've never had a better place to which to go than right here in Atlanta to-night!

I am pleased to note that this is the annual dinner of the Georgia Chapter of The American Institute of Architects and the Georgia Branch of the Associated General Contractors. And in that respect this meeting is unique among all those I have attended this year. Not before have I had an opportunity to meet with these two groups and talk about our common job. I believe that such meetings are good for both of us, and good for our customers or clients—the people of America.

I speak of our common job. We are the builders—you and we. We, the contractors, the architects, the engineers, make the physical community. The people know that and depend upon us to perform that share in the division of labor. Our concern is the public interest.

Thereby we *earn* our living. If the public finds their physical environment unsatisfactory, the buildings they use unappealing and inefficient, they may properly complain of it to us. And so far as our technical control of environment is concerned, we must answer. But there is a large area of control—political control—in which we and all citizens share. It is of that area of control that I want especially to speak to-night—for if it is lacking, or weak, in a community, our technical control will little avail nor long prevail. The family is the prime element of human society. Government has come into being to protect and nourish the existence of families living together as neighbors. Our communities are, first of all, neighborhoods.

In New Hampshire, where I was born well before the turn of the century, the three selectmen of the town, the minister and deacons of the Congregational church and the principal of the Academy were the most respected persons in the neighborhood. The post office and corner store to which almost everyone repaired twice a day when the mail arrived by stagecoach, was the daily forum; and the annual town meeting, with dinner served

by the womenfolks, was the great event of the year. Parking was no problem. Behind the church were horse-sheds and around the post office and town hall plenty of road room. A few plodded along behind yokes of oxen. Most used buggies or farm wagons; and horseless carriages had hardly been heard of. Everyone had his own dug well, and took care of his own wastes. They were all neighbors—most of them good—and they put out fires together, raised barns together, and worked out their taxes by maintaining the roads—all of which in those days were plain dirt.



Well, times have changed. Now we have problems of hard roads, automobiles, tractors, radio, television antennae, civilian defense and taxes. We are a people on wheels. We can live all over the country and still be less than an hour's travel time by automobile from our job in some city or village. Industry and shopping centers have located in open fields. If a family doesn't feel like settling down, it parks the trailer near the job. The assurance of social security has led to early family formation and more children per fam-



ily. So our population grows and grows, and automobiles multiply, and problems of community and of physical environment become ever more complex.

As we have grown up together, and —again since the turn of the century—we have discovered the need to prevent conflagration and unhealthy congestion in our communities. We have resurrected ancient controls, such as building regulations, zoning and planning ordinances and other tools of the police power that existed before the Christian era. The motto of New Hampshire is "Live Free or Die," and many of these controls would not have been tolerated in the old days. No townsman would have permitted such encroachment on his personal freedom. And that fierce devotion to liberty that brought the first settlers to the New World, migrated with the colonizers into all parts of our country. And our traditional devotion to the principle of home rule is our natural inheritance from the founders.

So today we tread the narrow path between too much regulation that deadens the initiative of a resourceful and ingenious people and lessens their capacity for self rule and their sense of personal responsi-

bility, and too little regulation that permits the unscrupulous few to take advantage of the well-intentioned many.



What I shall speak about are building and other regulations that concern and affect the physical environment of our neighborhoods. We will all wish our communities to be safe, convenient and good-looking, so as to minister to the well-being of all its citizens, affording them not only a way of earning a living, but also a setting for the good life. The tools for the accomplishment of these ends which are available to us are found among planning, zoning and building regulations; and various health and safety provisions extended under the police power. My purpose is to mention some of these tools and show how they can be used in our communities.

Every town, certainly every county, should have a planning board. I could wish your county had as good a planning board as my Broome County. Perhaps it has. Here is where correlation of plans for orderly growth and improvement of environment can happen with persuasive effect. Not only does our County Planning

Board serve the county government, it assists the town planning boards when requested, and contracts with the City of Binghamton to render professional service to its Planning Commission. The County Planning Board ties in cooperatively with agencies of the state—such as the highway district of the Department of Public Works. Thus each town and village and city in the county, by availing itself of the enabling legislation in the laws of the State, may plan to correct present conditions of hazard and inconvenience, and to control new development, and to provide for future growth in the best interest of all the people. Similarly, counties and regions of the state have the same kind of legal enablement, so that order and convenience may be secured in areas of common interests. I am sure that the State of Georgia confers the same kind of power on your communities.

This kind of sensible, objective, democratic procedure is the tool by which we may ameliorate the sometime intolerable traffic and population congestion that has developed in the first half of the twentieth century, and provide the means for avoiding it in the future.

Zoning is the tool by which the

community conserves its interest in the use of its own land and that which borders upon it. Of course we all realize that the land belongs to all the people. If you own a piece of it and decide to move to California, you can't take it with you. Actually, although you are permitted ownership in fee simple, you may not use it in a way to endanger the neighbors. So, by democratically agreeing upon such restrictions as are deemed necessary to promote public health, safety and general welfare, the community protects itself as to the manner in which its land may be used.

The town that has availed itself of these enabling laws and has set up a planning board, adopted a master plan and enacted zoning regulations controlling the use of its land has gone far along the road of creating and conserving a good physical environment for its people. It has at the same time acquired the tool for controlling the subdivision of land and the development of new areas, so that we do not continue to repeat the planning mistakes of earlier years.

One abuse that has arisen to plague us is the failure of developers of raw land to stabilize the earth when new contours are created, and to provide a finished

surface on new streets, with curbs and gutters to care for the runoff of surface water. We are hearing about earth slides and mud floods, and reading letters from owners of recently built houses whose foundations have settled and cracked.

Shortly after the appearance of a story in the *St. Louis Post Dispatch* telling of the progressive steps taken in New York by the preparation of the State Building Construction Code, the office of our Commission received a letter from a young St. Louis War Veteran who had recently bought a new house on a sloping site and was suffering the dismal experience of watching the foundation slowly yielding to earth pressures. He expressed the hope that our code would prevent such conditions. Since people have lived with gravity and rainfall all their lives, such planning errors are inexcusable.

But this young man had only part of the answer. The control of platting and the preparation of land to become building sites lies in planning and zoning and not in building regulations. A town planning board may and should require the land developer to submit with his subdivision map the full details of his proposed drainage system as well as the layout of his streets, and the means by which he proposes to retain and maintain the different levels of sloping sites. When you upset the condition of rest to which Mother Nature has arrived in the natural contours of our land, when you remove the mat of tree roots and vegetation that has held the earth in repose for centuries—brother, you must have a care! The community has the tool for requiring this care, in land use control according to the principles of planning and zoning.

*(To be continued)*

## News from the Educational Field

THE UNIVERSITY OF ILLINOIS announces the competition for the Francis J. Plym Fellowships in Architecture and Architectural Engineering for 1956-57, each carrying a stipend of \$1700 for travel and study in Europe. Only gradu-

ates of the University's Department of Architecture are eligible.

PRINCETON UNIVERSITY, SCHOOL OF ARCHITECTURE, announces that Scholars and Fellows in the Graduate School will be appointed for the year 1957-58 on

April 1, 1957. There are twelve scholarships, fellowships and assistantships available to graduate students in the School of Architecture, ranging in amounts from \$500 to \$2000. In addition, there are a number of fellowships and scholarships available to students in the School of Architecture, ranging from \$600 to \$2200.

CORNELL UNIVERSITY, Department of City and Regional Planning, offers the following financial aids to candidates for the degrees

of Master of Regional Planning or Doctor of Philosophy with major study in Planning: Cornell Graduate Fellowship, stipend \$1,400 plus free tuition and fees; more than one may be awarded. University Scholarship, value, free tuition. Tuition Scholarships, value, free tuition; a number of awards may be made. Assistantships, stipend \$1100, plus free tuition and fees; several awards may be made. Applications will be received until February 15, 1957.



## A Ballad of Hasty Taste

*By Elise Jerard*

The style of Victoria  
's back in its gloria.

It's no year to sneer  
At the style of *l'Empire*.

The styles of the East  
Lift hearts like a yeast.

The style of stark function  
's receiving last unction.

Eclectic we putter  
In lovable clutter.

From the straight line we swerve  
To the Marilyn curve.

We're up to our noses  
In lurex and roses.

We're rococo-bingey  
And Diamond Jim fringey.

We're Siamese glowy  
And Cantonese showy.

The abstract seems bleak  
Though it didn't last week.

How ashen the passion  
For yesterday's fashion.

". . . forever," Keats said.  
But forever is dead.

## Books & Bulletins

ALUMINUM IN MODERN ARCHITECTURE, 2 vols. boxed. Vol. I by John Peter, Associate Editor Edward A. Hamilton; Vol. II by Paul Weidlinger. 660 pp. 9" x 9 $\frac{1}{4}$ ". Pub. by Reynolds Metals Co., Louisville, Kentucky; distributed by Reinhold Publishing Co., New York.

The first volume of these two handsome books is largely devoted to very well-presented photographs of contemporary buildings making intelligent uses of aluminum. Examples are drawn from both this country and abroad. Following are tape-recorded interviews with well-known contemporary architects, setting forth their views on architecture in general and the future uses of aluminum in particular, each accompanied by a photograph of the man—some being a series of pictures showing him during an animated discussion.

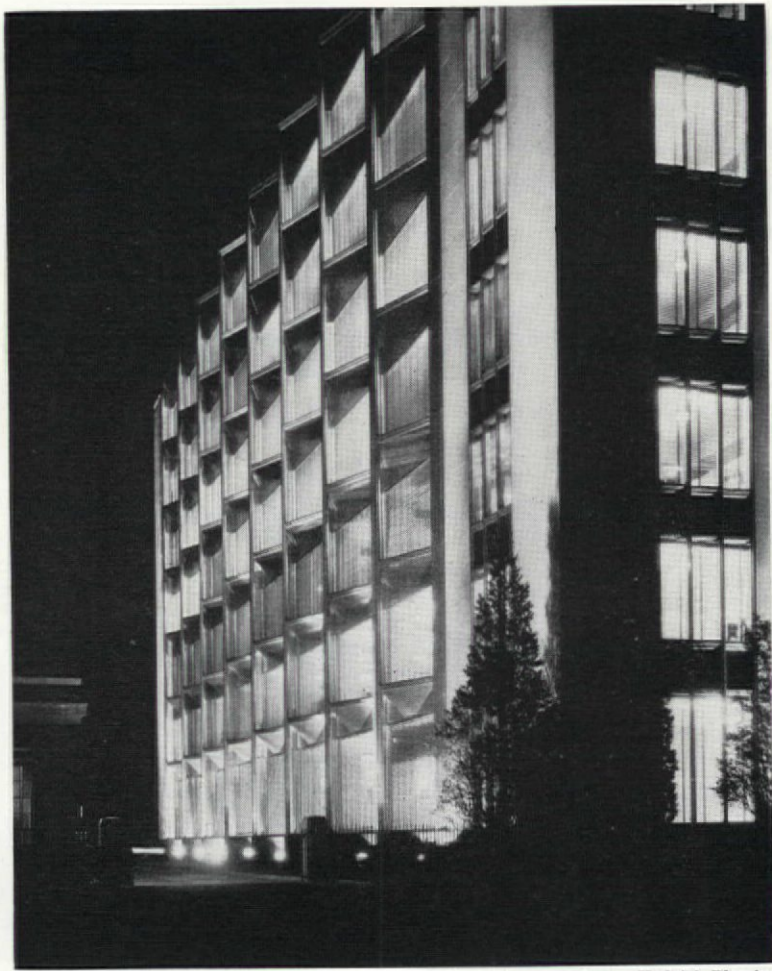
Volume two is devoted to the technical aspects of the material. There are chapters on its physical and mechanical properties, its production and finishing, and joints and connections. There are two chapters on its potentials as a structural material, with considerable data and some design examples.

The balance of the book is devoted to details of familiar typical uses of aluminum gathered from many sources. To say that a book is "monumental" has become trite, yet no other word can properly express the place of this book in its field. It should be of great interest and great value to the architectural profession.



BUILDINGS OF TOMORROW. Guide for Planning Settlements and Community Buildings. By Fern M. Colborn. 160 pp. 5 $\frac{1}{2}$ " x 8 $\frac{1}{4}$ ". New York: 1955: Whiteside, Inc., and William Morrow & Co.

Written by a layman for laymen, this little book would be of considerable assistance to the architect called upon to design his first settlement or community house. It deals with fund-raising and committee organization, as well as with plan requirements, equipment and operation. The author points out how many disciplinary problems can be avoided by proper planning, and goes into detail in discussing materials and finishes which can withstand the rough usage given them by children.

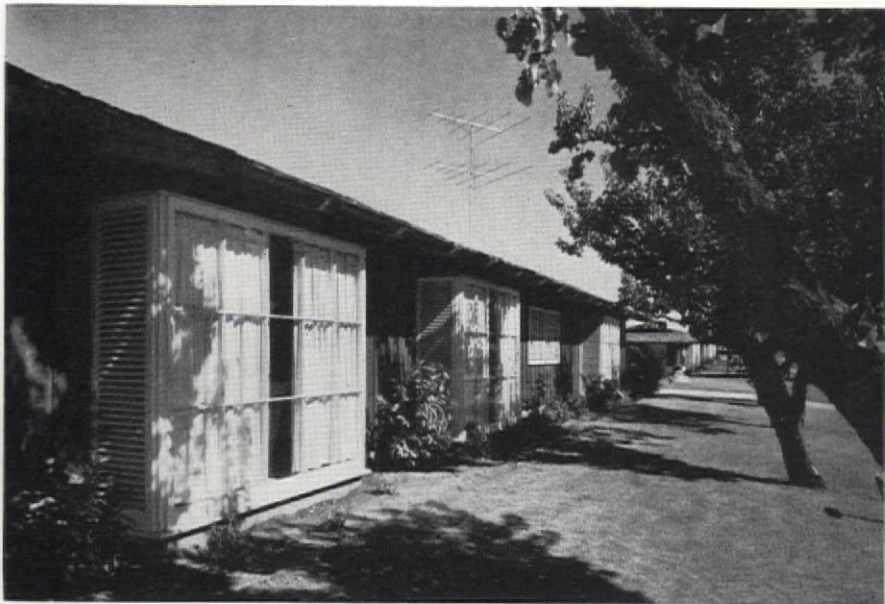


*Photograph by Hedrich-Blessing*

THE A. O. SMITH CORP. BUILDING  
MILWAUKEE, WIS.  
HOLABIRD & ROOT & BURGEE,  
ARCHITECTS

*Journal  
The AIA*

Favorite Features of  
recently elected Fellows:  
Gilbert P. Hall, FAIA



*Photograph by Roger Sturtevant*

RICKEY'S GARDEN HOTEL

PALO ALTO, CALIF.

THE OFFICE OF ERNEST J. KUMP, ARCHITECTS

Favorite Features of  
recently elected Fellows:  
Ernest J. Kump, FAIA

*Journal*  
*The AIA*

## A New Century Beckons

*By Edwin B. Morris, Jr.*

ASSISTANT TO THE EXECUTIVE DIRECTOR

**I**N ITS CENTENNIAL YEAR of 1957, the American Institute of Architects is facing the most challenging and most significant year of its history. The opportunities which are presented for self-examination, the examination of other forces and trends which affect us, and influencing public recognition and appreciation of the architectural profession, are an inspiration for every architectural mind. Now as never before it is our obligation to society and our duty to our profession to seek out, study and select the best opportunities; to plan and work in order that we may realize the utmost benefits to be gained from them.

The entire profession can be honestly proud of its professional society's accomplishments in its first hundred years. In the year of the Institute's birth, there was no such thing as an architectural profession in the United States. The great architecture of America's infancy was done by men who practiced the profession as a sideline, because there was no organized profession

into which they could profitably step.

Now, in 1957, the Institute may gaze with pride at the great and respected profession it has created. In observation of our Centennial, we will quite naturally pay tribute to the great and dedicated men who have brought the Institute to its present eminence, to the beautiful and lasting buildings AIA members have contributed to our cultural wealth, and to the spirit and sense of responsibility which have carved such a significant niche for architecture in the American civilization. In recognition of these achievements, a major exhibit, covering one hundred years of American architecture, will open in the National Gallery of Art on May 14th, 1957. This exhibit will be a carefully planned and integrated assembly of fine photography and will mark the first time that a photographic show has been displayed in the National Gallery.

But as a dynamic, growing organization, the AIA cannot merely look back with pride. It is our



obligation to assess the future, to determine what our profession's place in that future will be, and to plan to continue to meet our obligations in the public interest with constantly improving standards of service.

We are inviting to participate in our Centennial celebration in Washington, D. C., May 14-17, a number of persons of world-wide distinction, who are eminently qualified to discuss the forces which shape man's environment. In planning the Centennial program, we are directing our interest to the future rather than to the past, and to the influences of society upon architecture and not to architectural practice as such. Our speakers will discuss and explore the effect on human environment of such elements as our new technology, the international problems created by the shrinkage of time and distance, the pressures placed on resources by changing economies and expanding populations, the status of the arts in a dynamic civilization, and the impact of these interrelated movements upon our environment of tomorrow.

We foresee these discussions setting the stage for a much wider field of thought, study and action than their mere presentation during

the Centennial. They should point out the way toward establishment of policies and charting of courses which will go far toward establishing the architect's leadership in molding the environment of the future to suit civilization's needs, rather than forcing our civilization to endure environments haphazardly thrust upon us.

A forum of this magnitude is far more ambitious than anything heretofore undertaken by the Institute. Yet, if light can be shed on but one of the paths we are seeking, our purpose will be fulfilled in serving as an instrument of its discovery, and our Institute will truly have lived up to its obligations as a responsible leader in influencing and creating a better environment for the people of our country.

In past conventions the American Institute of Architects has sought ways in which it can contribute to our cultural wealth. In most cases, these have taken the form of seminars in which our members have striven to increase their professional competence in order to improve the service they may render to the public. This approach has been entirely proper and fitting. It has led to improvement of architectural practice, and con-

tributed greatly to the growth in size, power and prestige of the Institute.

In this, our one-hundredth year, our responsibility is a broader one. It is recognized that the forces which shape human environment are infinitely more complex today than at any time in the past century. Through our past conventions and programs of education and research, we have kept the practice of architecture apace with constantly growing needs. Our profession has been able to expand its services to take care of the change from its early days, when the profession was concerned principally with the problem of providing shelter for a pioneer society which was expanding its boundaries and bridging its frontiers, to the highly complex building problems which are handled routinely by architects today.

But as we look toward the future we must consider more things; we must consider simultaneously man's physical environment in relation to his new social aspirations and spiritual needs; to a host of new contrivances which afford him new comfort and leisure time; to new problems of traffic flow, land use and urban congestion; even to

the problem of shielding him not from the elements alone, but from the hazards of the world whose skill at making weapons has outstripped its ability to live without them. In making sure that our profession is able to meet these expanded needs of the future, architects must not only develop a new ideology of design and concept, but must be prepared to expand their services to include all those services which the client will require and insist upon in the changing world to come.

As we look upon the architectural practice of the past and project our thinking to the architectural practice of the future, as we reflect upon what our society has been and what it seems destined to become, we realize to some extent the enormity of the task we face. Our vast new knowledge of the nature of matter must be matched by an equivalent understanding of the nature of man. The architect can and must contribute to a closure of this gap in knowledge. This, then, is the aim of the Centennial Program of the American Institute of Architects. We proclaim this bold ideal as our purpose and have established as the theme of our Centennial Program these four words—A NEW CENTURY BECKONS.

# The Geometry of Man-Made Landscape

IN TWO PARTS—PART II

By *Ralph Walker*, FAIA

An address before the architectural students of the Rhode Island School of Design, February, 1956

WE MIGHT ALSO AGREE that all landscape designs are dependent upon the opportunity of growing old; to use a cliché—to grow old gracefully—to overgrow and be abundant, to upset the firm geometry of man's wishes, and yet at the same time to be barred by the limits he sets upon that growth. We are too apt to think that natural growth should have its own way; but, if the design is to achieve its fulfillment, as age is gained a continued selection, even removal of some of the parts of the design, must be made so as not to disturb the basic geometry of the plan.

In Bath, England, there is a "Circus" by John Wood, and in the center, when I last visited Bath in 1943, there was a simple circle of green grass in which, casually, several quite large trees in a small stand interrupted the quality of circular plan. They were not, and never had been, germane to the architectural plan, but were a mere accident, and I am sure not con-

sidered by the architect as necessary or desirable. These accidentals, if planned and controlled, oftentimes add enormously to the effectiveness of the fundamental geometry, but they must never be permitted to assume a dominance over the composition. The type of trees seen at Bath do not belong there in the first place, because where the geometry is so marked the natural elements should be lower and more subordinated. A good example is the Place d'Alliance at Nancy, where the roof line adds another perhaps more rigid shadow line to the softer green architecture below it.

In New York City there are two excellent examples of city landscaping where, strangely enough, the buildings since added around each park have not changed the quality of that geometry which tends to hold the spaces together. It is interesting to note that both were designed by architects. The one at 58th to 60th Street and Fifth Ave-

nue, where the Saint Gaudens statue of Sherman and the Pulitzer Fountain are tied together by an architectural treatment, designed by Thomas Hastings, of pavement and nature which leads finally in creating an entrance of grandeur to Central Park. The other is in back of the Public Library, designed by Lusby Simpson, a successful winner in a competition created to make work for architects in the depression of the thirties. Here the arrangement of tree-covered terraces shading the noonday worker and vagrant alike from the blistering summer sun, the mall in rear of the library devoted to the poet Bryant, and the fountain designed by Charles Platt dedicated to another poet, James Russell Lowell, make a composition which in treatment of space compares favorably with two of my favorite pieces of landscape design in Washington: the great reflecting pool leading up to the Lincoln Memorial, with its accompanying foils, the long tree *allées* (while only God can make a tree, man can glorify it by planting an *allée*); and the great oval in back of the White House, which is one of the most superb treatments of open lawn and encircling trees to be found anywhere. Again, landscape de-

sign, formally and architecturally enhancing alike such divergent characters as the White House, the Washington Monument, and the Department of Commerce, also that potpourri of architecture starting with the Corcoran Gallery and ending with the Pan American group. The geometrical form of the immense oval is strong enough to tie all these differences of design opinion into a convincing architectural concept.

Years ago as a traveling student I thought the Place de la Concorde too big, but in later years (perhaps my ideas have expanded) I find it completely satisfying. One realizes that it is not so much a city square enclosed by buildings, although there is no finer architecture anywhere than the two buildings flanking the Rue Royale and the great walls of the Tuileries Gardens with the two old monumental winter greenhouses rising above them; or the vista of the *Chambre des Députés* across the Seine, as it is an amazing design device which ties together these structures and the long and magnificent rise up the Champs Elysées to the Etoile. The several parts of this marvelous composition are so definitely and geometrically inter-related that one

would miss and find each component naked without the whole.

This concept of great outdoor scale, not dwarfed by high buildings, is found again and again in French landscape design. Vaux-le-Vicomte, Sceaux and others of André Le Notre's school, may seem endless in perspective on the axial line, but as one travels toward the empty and tremendous sky, that vista always at the end of the axis, one appreciates that one's attention may wander along the sudden deviations to right and left and then the geometry takes on new scale.

If we believe that Le Notre was only interested in the long vista, the unending axis, we have never walked through his works. The court life of the period must have been in many ways like living in a goldfish bowl, and the little odd corners, the bosques with their possibilities for love and discreet conversation, offered, I am sure, a welcome opportunity for privacy which helped breed peace and content as well as bawling infants.

Certainly at Vaux-le-Vicomte the great canal offered a diversion totally unexpected from the house whose rotunda room creates another surprise for its majesty; and as one descends the staircases at

Sceaux the expanse of the pools are so well hidden that again there is a welcome surprise. This element of bigness of conception, containing within it many opportunities for surprise, leads to the conclusion that no design outdoors is ever too big if it is natural—that nature can be opened up into wide expanse and still be in scale to man; whereas massive buildings, near or widely placed, cause a sense of claustrophobia. It is the main reason why Le Corbusier's early schemes for his Radiant City ended in being inhuman; nor did his small knowledge of nature and its possibilities ever result in humanizing the horrific geometry of his building concept. Unlike Le Notre, Corbu was never able to develop in his desire for bigness that other element, surprise. The result has been, regardless of the power of the T-square and triangle, a quality of formlessness not apparent in the great schemes of classic French landscape. There must never develop the idea that the Baroque and mere bigness are synonymous; the former is always related to nature, and even when it is grotesque it is always related to man, and it is a way of designing which permits nature's patina to move in and soften the qualities of hard un-

natural geometry which on an *esquisse* looks so well.

But why not the informal tied into the formal? Why not the Japanese garden? Why not Burle Marx with his cubist Victorianism? For a moment we might consider one or two of the great moments in Japanese garden design. Both of them at Kyoto, a romantic literary capital removed from politics and power, yet the forecourt of the room in which a faded symbol of power was crowned is a simple square of raked sand, with only two small incidents of green, further symbols of fertility and longevity placed symmetrically to suggest that this throne is the oldest in the world's history. When I saw this landscape monument the tine marks of the rake made an enormous key design.

The other, the temple garden at Ryoan-ji where a rectangular courtyard, partially surrounded by buildings and old walls, is again a raked pattern of sand. This design, however, is one in which some twelve stones have been, to European eyes, oddly placed—but have they been? If one studies the plan, each group of stones has been placed at a positive geometrical place. Move it away from its planned position and the whole

composition fails as a concept. This appreciation of geometric relationships within a form is as old as the 3-4-5 triangle and has generated one masterpiece after another; in fact, it is much safer as a method of placement than the so-called basic design idea which gives the uninformed the creative delight of the kindergarten gained from the irresponsible pushing around of odd pieces.

But what about the generally accepted idea that a Japanese garden is a poem in informal nature, such for example as that at the Katsura Palace? Here I believe one must look at the architecture as well. We are inclined to think of that palace as an early Mondrianesque prototype, but if we visit it we are impressed by the relation of architecture in its texture to that of nature. It is an enlarged and completely "elegantized" native house, placed in a refined lake and island landscape; but look closer and here is a pattern of geometrical forms which adjoins the nearer confines of the house; and so we see here what we also see in Europe, that the geometry of the palace has been recognized to a certain distance before the natural landscape, but one which still, controlled as to vista, takes

over and leads one on into the informal and accidental. Finally, may we say that the Japanese think of their gardens as formal expressions as tightly held as one of their poems with its combination of five- and seven-syllable lines.

Burle Marx has had a great influence on modern garden design, but in his works there is a failure to comprehend the geometry of building and landscape. The cubist forms which recall the patterns on the sidewalks of Rio appear well in flat design, but seem strange when seen against and under the austere lines of the buildings they are supposed to enhance. The garden and the building both occupy the land but they are not related to it. The static building and over-active landscape are in constant combat. In Rio de Janeiro the loveliest garden graces the Itamarati Palace, where again a simple reflecting pool and separated *allée* of royal palms stabilize the space design. In Burle Marx there is never peace, only chaos, while in the palace gardens one lingers in the cool and repose.

In Paris there is a house of the nineteenth century built for one of the Rothschilds and now occupied by the Union Interalliée, in which a garden moves away within strong

limitations of party-line fences. The rectangle, in length probably three to four times its width, has a very simple pattern of paths, but the landscape itself has been treated as if the land were rolling in contour. Perhaps from the highest point to the lowest grade there is not more than 8' or 9' difference in level, yet the shadows of the trees bordering the paths fall across the green lawn with a gentleness and grace which adds enjoyment to observers gazing out on a brief winter sunlight; or from the terrace in the summer one is surprised to find that in what seems an informally treated design the paths are straight.

And so it has been always, for while a charming path across the mountain may be made by a meandering mule, a design adjacent to architecture closely related to man's artificial geometry will be found giving quiet, calmness and continued joy in lights and shadows as they fall across the rigid quality of structure and the living dynamic symmetry of nature.

As our architectural works grow greater in extent and height, they more and more need the restraint of geometry in man-made landscape. And the landscape architect might well study what has been in order to create a better to be.



Photograph by Henry Kloss

## Two Presidents.

President Leon Chatelain, Jr., of the AIA, and President Douglas E. Kertland of the RAIC, take a bow together at the Convention of the New York State Association of Architects at Lake Placid, October 26th, 1956

## Calendar

*January 20-24, 1957:* National Association of Home Builders 13th Annual Convention and Exposition, Chicago, Ill., at Hotels Conrad Hilton and Sherman, and the Chicago Coliseum.

*January 24-26:* Annual Meeting of the Society of Architectural Historians, in conjunction with the College Art Association, Detroit Institute of Arts, Detroit, Mich.

*April 4-6:* South Atlantic Regional Conference, Atlanta, Ga.

*April 20-27:* The 24th Annual Historic Garden Week. Details from The Garden Club of Virginia, Room 3 Mezzanine, Jefferson Hotel, Richmond 19, Va.

*May 14-17:* Centennial Celebration Convention of the AIA, Shoreham and Sheraton-Park Hotels, Washington, D. C.

*June 27-28:* Annual meeting and convention of the Minnesota Society of

Architects, Hotel Duluth, Duluth, Minn.

*July 10-13:* British Architects' Conference in 1957 at Oxford, at the invitation of the Berks, Barks and Oxon Architectural Association. The R.I.B.A. tells us that any AIA members in England at that time will be welcomed as delegates.

*September 5-7:* Western Mountain Regional Conference, Jackson Lake Lodge, Jackson Hole, Wyo.

*October 2-6:* California-Nevada-Hawaii Regional Conference, Coronado, Calif.

*October 6-9:* Gulf States Regional Conference, Birmingham, Ala.

*October 12-14:* Second annual convention, California Council of Landscape Architects, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

*October 31-November 2:* Central States Regional Conference, Skirvin Hotel, Oklahoma City, Okla.

JANUARY, 1957



## Art or Science

By *Hubertus Junius*

Is it Art or is it Science?  
Continuously they ask you,  
And if you give an answer  
They endeavor to unmask you.

Don't let such idle arguments  
In any way affect you.  
Before men knew Art from Science  
They practiced Architecture.

For when the first man learned to stack  
His rocks with some reliance,  
And taught this trick to other men  
He spawned a bit of science.

And when he chipped a jagged stone  
To make it fit a part,  
Undoubtedly he started  
A major building art.

So when contentious people  
Attempt to quiz or lecture,  
Assure them Art and Science are  
But parts of Architecture.



### They Say:

Mr. Harper (Eric Larrabee)  
(In Harper's Magazine, *November*,  
1956)

Designing office buildings must be so easy these days that anyone can do it. There appears to be a new one going up every five min-

utes in midtown New York and the only way to tell them apart is by whether the outside stripes are vertical or horizontal, or made of the stamped metal patterns that look—as one architect has said—

like left-over TV-Dinner plates. There may have been periods in the past when bad architecture was produced as fast and as furiously as we produce it, but surely it was never before so densely packed into the same small space. What would have been an ordinary event has therefore become newsworthy, and I am compelled to report to you that a new office building has been added to the Grand Central area which differs from the rest.

It is called 711 Third Avenue and its architect was William Lescaze. I had hesitated to write about it earlier, on the theory that the arrival of originality would be so spectacular that the newspapers and magazines would be full of it; but they have not been, and apparently will not be. Actually, there is nothing spectacular about 711 Third except its appearance of uniqueness—its contrast with the surrounding blur of conformity. The building itself is not unique, inasmuch as Mr. Lescaze did a similar—and, indeed, superior—version twenty years ago for the Philadelphia Savings Fund Society. Nor is the design uniquely conceived. It is just as box-like as the others, a tower sitting on a base (true, the tower is blue—which is mildly startling, but something

someone else could just as well have thought of). After all, an office building can only be just a little different and still be an office building. Lescaze has merely put the essential elements together with a sense of proportion and personal style—just enough of both so that they show.

Perhaps the building itself has been slighted because of the attention paid to two of its minor features—a multicolored mosaic mural around the elevator core designed by Hans Hofmann, and a piece of stainless steel sculpture designed by Jose de Rivera and fastened to the wall of the vestibule. Neither, again, is so remarkable as the fact that they are there—that the builders have gone to the trouble to show what can be done with just a little extra effort, extra imagination, and extra cash. Clearly the over-all conception is Mr. Lescaze's, but credit should also go to the owners—William Kaufman and Jack D. Weiler—for having the courage to support him; so doing, they have made every other builder in town look timorous and stingy. If only people would speak their minds about new architecture they like or detest, the proportion might shift. It's always so nice, from either side, to know that someone cares.

**Robert Moses**

(In "Working for the People," in the summer 1956 issue of the JOURNAL of the American Institute of Planners.)

The ivory-tower planners tell us that nothing short of a complete revolution in present conceptions of land ownership and control will permit the decentralization of population which is essential to decent living. They would rebuild metropolitan areas on satellite village and greenbelt theories. They advocate all-wise and all-powerful planning boards, superior to the executive, legislative and judicial branches of the government. They will have no piecemeal improvements and no limited objectives. They are not afraid to expand the fields and functions of civil service beyond our capacity to govern. They will have no truck with what they call half-baked public works programs. The cost is of no consequence. If we cannot have a revolution, they say, let's not have anything.

I am a believer in limited objectives, and step-by-step progress toward goals which are not too far ahead, and which can be realized in this generation without breaking the bank. Like Cardinal Newman, "I do not ask to see the distant scene, one step enough for me!"

The suburbs, too, often are leaderless. I worry more about the

suburbs than about the cities. In the cities we are at least aware of and are trying to undo the errors of the past. In the suburbs these felonies are being compounded and perpetuated.

**Harry A. Boswell, Jr.**

(Chairman NAHB's Community Facilities Committee, speaking at the 35th Annual Meeting of the Producers' Council.)

Everyone here knows that today we are having a temporary lull in new family formations before the greatest storm of population growth our country has ever known. But how many of you realize that in most of our cities—the major repositories of our national wealth—the leaders just don't know, or act as if they don't, that the deluge is almost upon us. The plain and simple facts are that at a time when we should be getting ahead we are falling terribly behind in providing the basic community needs. According to a responsible estimate in the field of schools, hospitals, water and sewers, roads, and other municipal facilities, we are coping with only two-fifths of the problem.

What does this mean to the Producers' Council? Right now it means that New Castle, New

York, a community of nearly 8000 people, recently decided to award no more than 100 building permits annually. Other areas not providing facilities use other techniques: Charging exorbitant building fees, or making the new homes furnish facilities the community should provide, such as school and park sites, demanding more storm drainage, streets, or sewers than should be charged against the individual houses, or increasing the requirements for construction or sites so that houses won't be built. The result has been to price the completed site so high that housing prices are being driven beyond the reach of the mass market. By not providing the facilities, the American home and the American community is becoming a less desirable product. . .

We must reverse the trends that have in a few years changed the relationship of lot to sales price from 10% to almost 20%. . . Community leaders of good will, beset by inability to support schools or other needs from the real estate tax, and faced with problems stemming from political boundaries, illogical in the face of metropolitan growth and needs, make decisions from the sole viewpoint of discouraging lower and middle income

housing. . . These officials and citizens have a real problem but they are treating the symptoms rather than the disease. . .

There is time and there is hope. Our cities have talent and wealth beyond what the world has ever known. We will never have time or wealth or talent to waste; but today we are wasting them all. Today is the day to determine that we want balanced cities with no right or wrong side of the tracks; where housing will be provided through individual initiative for all people; where neighborhoods will be stabilized to provide permanent values and where sufficient but not extravagant facilities will be provided.

**Albert M. Cole**

*(In an address to the Mortgage Bankers Association of America, October 10, 1956)*

What I do want to emphasize is that the house that can be built for \$9,000 or less represents a real market. Last year it was worth not less than a billion-and-one-half dollars. Is that kind of market worth having, or isn't it?

I become very impatient with people who point out all the reasons why a good low-cost house can't be built in 1956 or in 1957. My

answer to them is to think in terms of reality, in terms of all the families that need, urgently desire, and can buy that kind of house. And the second part of my answer to these people is: Go out and build up that market—you have hardly tapped it so far—and you *can* get the financing if you will use the new tools at your disposal.

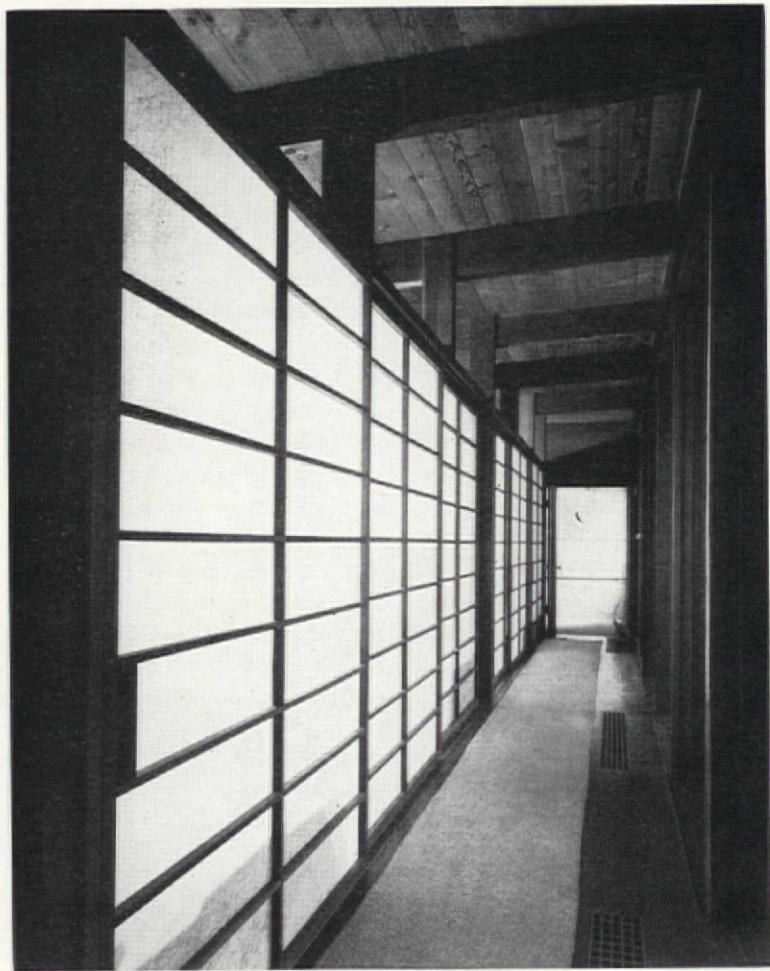
#### Editorial

(From *The Architects' Journal*, London, for October 18, 1956)

Architecture is the only art which has a practical function to perform and from which society cannot escape. Robert Furneaux Jordan, in an excellent recent BBC talk on the criticism of architecture, pointed out that whereas a Munnings or a Braque "may end its days in the cellar of the Tate, the Shell-Mex building is always with us." It is the inescapable presence of a building and its behaviour-moulding influence for those who live near it, or live and work in it, which makes it so important that we get the best buildings we can. Good architects are not enough. Intelligent, informed clients are essential. The task of the critic is to create such clients.

Unfortunately, criticism today is largely confined to aesthetic criticism. Criticism of the performance

of a building is not given, and this is due to two things. First, it is believed that the present laws of libel discourage it. Second, aesthetic criticism, which, we admit, has an important enough part to play, is considered an infinitely superior, cultured pursuit to mere technical criticism. It is this rift between art and science which J. Bronowski so vigorously condemned in last week's "*Observer*." Modern architecture, if it means anything, is the fusion of art and science. But the majority of architectural critics pay only lip service to the science and the technique of good building. For reasons of plain, old-fashioned, intellectual snobbery, or fear of libel, criticism, in the main, is still confined to the visual appearance of buildings, and not to their true content. The idea of originality at all costs, and the frenzied creation of individual masterpieces by not very eminent individualists, constantly hampers the steady development of modern architecture as a social force. For the encouragement of this, and for the rift between art and science, many so-called leaders of the modern movement, many critics, and not least, many architectural periodicals, must carry a portion of the blame.



*Photograph by Hedrich-Blessing*

DETAIL—RESIDENCE OF WINSTON ELTING, ARCHITECT  
LIBERTYVILLE, ILLINOIS

*Journal  
The AIA*

Favorite Features of  
recently elected Fellows:  
Winston Elting, FAIA



CHAPEL, ST. PAUL'S LUTHERAN CHURCH

COLUMBIA, S. C.

HEYWARD S. SINGLEY, ARCHITECT

Favorite Features of  
recently elected Fellows:  
Heyward S. Singley, FAIA

*Journal*  
*The AIA*

## Changes in Architecture 1907-1956

By *W. Pope Barney*, FAIA

IT IS NOT DIFFICULT for an architect to enumerate the changes in architecture over the last fifty years. Changes from an over opulent and enthusiastic traditionalism to a questioning and reserved recall of the past, through the trying years of a bare functionalism to the present scientific age where the spirit of inquiry is leading us amid startlingly new shapes and new materials—there is no dearth of changes certainly. The difficulty comes in evaluating the changes without becoming dogmatic.

I recall that shortly after World War I several of the former students of Paul Cret were trying to get him to talk before a group, only to have Cret refuse. Under pressure he explained—"When I talk I become dogmatic. I say what can not be done and the next day I see it has been done, very well done, and by a very dumb man."

Despite my best efforts to be objective I fear my liberalism will offend some and my personal enthusiasm will offend others, but differences of opinion are normal among architects—in fact our

drafting room sounds like a debating society.

That the world progresses and each year shows some advance toward our ideals is our justification for life and effort but the progress is far from even on all fronts. Sometimes the movement is so oblique that it seems backward to some of us who perhaps are too close to preserve proper perspective.

This last certainly seems true to those who highly evaluate the more distinguished of those architects whose work is no less creative because they found inspiration in tradition. Men like McKim, DeLano & Aldrich, Goodhue, Klauder, and Paul Cret, worked creatively in the spirit of a style. Many lesser men at the same time did not, and today there are few who can distinguish, or even care to distinguish, the difference. That this can be truly said indicates a movement forward so oblique that I will venture to say that time will show it to be actually retrogression in architectural thought.

Sensitive appreciation of the subtleties of a bygone form-expression is not easily come by nor lightly



to be thrown aside. It is like traditional courtesy—a very desirable asset for a cultured society.

It is true that for most of us who were in practice through the 1920s there came even then a questioning as to how vital were these subtleties, and a growing appreciation of how hampering they could be when the depression of the 1930s shifted the accent from architecture as a fine art—the added amenity in an age of super amenities—to architecture as one of the social sciences, potent in the alleviation of slums and in providing a framework for the good life.

The new client came on the scene in the shape of a benevolent government or an awakened citizenry and bespoke our services, rather than the institution or individual of great wealth.

Functionalism became the word of the hour even though it sometimes was used in an antisocial way to show how more sardines could be put into the can for the benefit of those who owned cans.

However in time we came to appreciate that indispensable as functionalism is to a rational architecture it has its abuses and its limitations, unless of course one stretches the meaning of the word to include all excellencies.

The thirties saw a great simplification in architectural expression, some of it springing from an honest personal predilection for the uncomplicated and even the naive, but most of it the inevitable result of the need to get the most of usable space within the tightly stretched enveloping walls which therefore had little material left for tucks, pleats, buttons and bows. An architectural austerity began to be seen on all sides.

This austerity is still with us, only we begin now to suspect it may not be so much healthy as hardened and look for ways to enliven the scene. Often the cure seems worse than the disease to all except perhaps the architectural press whose flair for the “newsworthy” seems often untempered by a realization of all the facts of life as lived by the profession.

World War II confronted us all, young and old, with the sternest experiences of our lives both at home and abroad, both in the services and out of them. It gave occasion for deep thought and broadening thought for questioning as to what is worth-while and what is not. To a realization of where we stand and what we stand for and for the faith that is in us.

Personally I find the present full of stimulation. I think the worst years are past, the transition from what is behind us to what may be before us. I feel a "high enthusiasm" for an architecture which will again be both *a science and a fine art*, and here I am reminded of a remark made by the inimitable Will Rogers during the depths of the depression who said he found the times most interesting and he would have a "high enthusiasm" for them if someone else would only pay the rent.

The wealth of new materials, like other wealth, carries the responsibility for its wise use. The constantly increasing interest in and accent on new methods of construction, new forms and exciting contrasts, may be like champagne the morning after. Both the bill and the headache are yet to be—in short the full connotation of the present trend toward a more scientific approach to architecture is too closely akin to the work of scientists in the atomic field for me to sleep entirely secure.

To paraphrase the general—to house the mostest with the leastest, to keep the heat in and the water out, is still the paramount architectural problem. We have been working on this for some thousands

of years without too much success and now we have countless new opportunities for mistakes. I sometimes think I am like the man who wouldn't buy an eight cylinder automobile, but said it was hard enough to keep four cylinders firing let alone eight.

But to be serious, the future does hold out unspeakably more possibility of progress in the science of our profession than the last fifty years have seen. Progress in economy of material, in structural innovations, in comfort engineering, in group planning and in the service of the whole commonweal.

There remains one comment I would like to make as my contribution to our joint wisdom for use in tomorrow's work. Mastery of form in architectural design as in any three dimensional art requires more understanding than any drawing or scale model can possibly convey. One must see the actual object in situ in order to appraise it, to see its unanticipated virtues and to sense its possibilities for improvement. I have often experienced this sort of thing in designing furniture and making the pilot model of it myself for the factory only to find that when I finished it that the working drawings should be done over in order to correct pro-

portions which seemed right on paper but proved faulty in the round and at the true scale.

Since this technique could hardly apply to a building we must make shift to do the best we can, and see in similar work of others not something to copy but the genesis

of a new idea, as something to profit by appreciating as sensitively and imaginatively as if one had in truth done it oneself. Therein lies the legitimacy of tradition and the germ of a fresh start—the gift of yesterday and the promise of tomorrow.



## Structural Form in Design

By *Don A. Halperin*

ASSISTANT PROFESSOR—COLLEGE OF ARCHITECTURE & ALLIED ARTS,  
UNIVERSITY OF FLORIDA

**“FORM FOLLOWS FUNCTION.”** An excellent alliteration, perhaps already an architectural cliché, but is that statement truth? If it were, then we must concede that once the problem is known, the solution is obvious, and the job of the architect is only to embellish the skeleton, to carve and mold and fresco the guts of a structure. The architect becomes reduced to the role of a petty appliqué artist, a delicate little fellow who daubs pretty pictures, be they with paint and plaster, or be they with glass and steel. But we are convinced

(or should be) that the master craftsman known as Architect is more than this, and so we must discard our lovely phrase, and search for a new principle.

Granting that ours is an age of mediocrity, as what age wasn't, and that the specie genius is indeed a rare one, we will find that it is still not impossible for the average skillfully trained architect to create beauty. It is perhaps simply a lack of understanding which creates the lack of attempt at honesty and strength, or even delicate grace. Perhaps we should better have

stated, "The form is the natural outgrowth of expression; architecture is not the cloak and cloth, but the revelation of beauty." We have drifted from this tenet to a facade architecture, the very proposition which was fought so bitterly during the first half of this century. Fifty years ago Dr. Rickert of the University of Illinois found ten "styles" which he grouped under the heading "Modern Architecture." It would not come as a very great surprise to find someone soon categorizing our present day rebirth of the art nouveau.



To continue the strong growth in design and attitude toward design, let us look at the evolution of structural elements. Perhaps then the designer will not say, "Which form shall I choose?" but rather, "Why is this the best expression for this building?" His solution will not come on the basis of capricious choice (Doric, Ionic, or Corinthian), but rather as the best compromise between architectural, structural, and economic factors, and his ultimate aim will not be compromise, but the simultaneous satisfaction of all imposed limitations in a beautifully blended solution.

We have at our disposal today infinite variety in form made possible only by the fairly recent developments in fluid connections—concrete, welding, and glues. Because of these hardening fluids, we can achieve plastic forms never before seriously considered. But it is necessary to understand them in order to use them intelligently.

There actually exists a strong interrelationship between all structural forms. In every case the basic problem is the same: To transmit the weight of the structure, its contents, and its superimposed atmospheric forces, into the stable earth. In the skeleton frame, this was accomplished at first through the use of sticks—upright sticks one next to the other, and horizontal sticks between, and more upright sticks in the next layer, and so forth, much in the fashion of a child in Kindergarten playing with his blocks.

But with our modern techniques we should do better, especially for one-story construction. Instead of posts and beams, we can join the corners in such fashion as to obtain a rigid right angle bent. While this helps the beams, it increases the size of the columns, so it is desirable to bend the beam. In order to eliminate the ensuing bending

moment completely, the form will ultimately become an arch, which is in pure compression. The evolution of this shape,



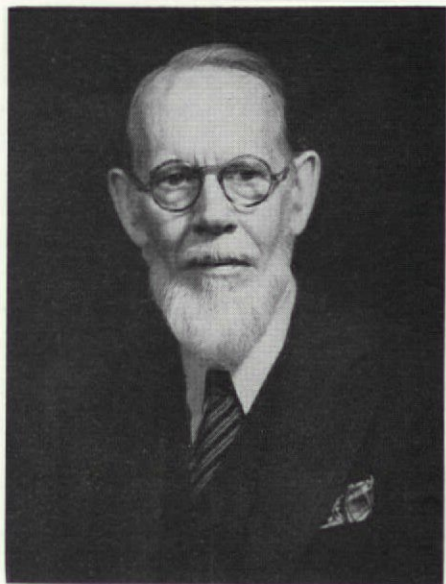
aptly describes the relationship of form among structural systems.

The arch form, while it is the most economical in material, contains certain inherent difficulties. There is a great deal of wasted space in the corners near the spring line. Fabrication is expensive, since we manufacture steel and the wood for formwork in straight sticks. It is difficult to achieve an economical roof on the steep pitch near the ground. Finally there is an unused volume under the curve which must be heated and cooled at a waste in mechanical equipment. And so we compromise, and use the gable bent. But even here there could be a vast improvement if we consider the structural skeleton as a three dimensional solid rather than a bunch of sticks put together. Our basic problem is the strength of the shell enclosing our spatial volume, and not the treatment of any one plane.



Herein lies the major argument of this thesis. Too long have we considered the elevation, until we

now proclaim a Mondrian composition, or a pitched roof on stilts as the essence of beauty. True, the plans are no longer formalistic reflections of exact symmetry forced by dogmatic spacing of apertures. But neither is the enclosure of the plan considered as a spatial shell, of mutual supports and organic growth. We think of a series of trusses on columns, or a series of rigid frames, or a series of arches, but we neglect to make full use of the stuff that really holds up the slab of the roof. All these minor pieces, purlins, sag rods, and wind braces, should become vital parts of a three-dimensional structure, lending mutual support to one another, and the whole tastefully expressed in the architectural idiom. This cohesion will inevitably lead to a saving in the total tonnage of material, especially in the number of pieces employed, and thus to an obvious saving in labor. We will reduce the depth, and thus the volume, of our roof structure. All things considered, we will have effected great economy, obtained dynamic architectural rhythm, and achieved maximum structural utility and soundness, simply by considering the structure as a solid instead of as a series of flat vertical planes.



Talbot Faulkner Hamlin, FAIA  
1889 - 1956

ON OCTOBER 8, 1956, the *New York Times* announced the sudden death of Talbot Faulkner Hamlin in Beaufort, S. C. on the preceding day. He had been stricken on board his beloved yacht, the *Aquarelle II*, on his way to Florida. Those of us who knew him well and loved him deeply—and we are indeed legion—could not comprehend that the “Friendly Sage of Avery,” the “Dean of American Architectural Historians,” and that teacher who always

seemed more the student’s friend than his professor, would no longer shed his bright presence among us.

As messages came into Columbia from all parts of the country, we realized anew that Talbot Hamlin was a citizen not of one world—but of many different worlds of the mind and heart. There was something universal in him, that allowed him to penetrate many differing fields of *both* thought and action and participate with a sense of “belonging there,” if only briefly. The

JANUARY, 1957

roster of his colleagues and friends could well embrace an eastern mystic, the Harbor Master of an Atlantic port, a syndicated cartoonist; a pioneer city planner or a current practitioner; an *avant-garde* architect or an architect *du temps perdu*. Artist, musician, poet and the lonely spirit searching for "the best of all worlds" found something kindred in him and gained in strength from him.

Whatever the secret of his gentle power, it was amplified and extended by what we came to think of as his "scientific core" that directed thought into a controlled and reasoned action. His judgment, his criticism, his writings were tempered by this quality and it enhanced their validity.

In the field of letters, his contributions have been so numerous that a separate bibliography is needed. Some eighty articles and reviews stem from his pen. His books include the first biography of an American architect to be crowned by the Pulitzer Award—his brilliant study of America's earliest professionally-trained architect *Benjamin Henry Latrobe* (Oxford Press, 1955). Talbot Hamlin developed this great work with an almost surgical skill into a subtle and complex analysis of

the architectural profession in this country at the end of the eighteenth and early years of the nineteenth centuries, encompassing the tangled social, political and economic components which, with a Greek sense of the "relentless," played on the career of Latrobe and tempered great achievements with a mounting sense of tragedy. Professor Hamlin's *Greek Revival Architecture in America* (Oxford, 1944), is still the most important historical study of this subject, and it firmly laid the foundation for subsequent scholarly research in this area. Historians and analysts of the future will value increasingly a great project to which he gave six years of his life as editor and contributor for *Forms and Functions of Twentieth Century Architecture* (4 volumes, Columbia University Press, 1952). In these he sought to resolve the architectural theory of the first half of our century as Julien Guadet had done for the nineteenth century in his *Eléments et Théorie de l'Architecture . . .* (Paris, 1902).

It was characteristic of "T. F. H." that he found time to carry his message to the layman in the fond hope that the joy he felt in architecture might be shared by others. Among these works were:

*The Enjoyment of Architecture* (Duffield, 1916); *The American Spirit in Architecture* (Yale, 1926); *Architecture Through the Ages* (Putnam, 1940) and the revision of his first book under the title *Architecture, An Art for All Men* (Columbia, 1947).

In quite another category of T. F. H.'s efforts is his testimony of love for the sea, *We Took to Cruising* (Sheridan, 1951), in which he records, with his wife Jessica, one of his cruises along the Atlantic coast from Maine to Florida in the yacht specially designed and built for them.

One thinks of Talbot Hamlin almost as an "Essential New Yorker." He was born here on June 16, 1889. While his father was long associated with the School of Architecture at Columbia, his grandfather had founded Robert College in Turkey and resided there for many fruitful years. In some ways the duality of this background explains the typically New York cosmopolitanism in Talbot Hamlin's make-up. Educated at Horace Mann School, Amherst College ('10) and the School of Architecture at Columbia ('14), T. F. H.'s first architectural work was (1914) with the firm of Murphy and Dana. He became a

partner in 1920, when the firm was first reorganized as Murphy, McGill and Hamlin, and subsequently (1925) as McGill and Hamlin. In 1930 he headed his own firm.

Since 1916, Mr. Hamlin had been giving some time to teaching extension courses at Columbia. When, in 1934, he was offered the headship of Avery Library at Columbia, with its great traditions of international scholarship, no one was surprised at his acquiescing and a period marked by rich accomplishments ensued. From this central position, he was drawn ever closer into a vortex of stimulating professional and cultural movements. Regional Planning, Housing for Low Income Groups, Historic Preservation, Urban Renewal, the Society of Architectural Historians, promotion of American cultural studies, the affairs of the Institute itself, all claimed his enthusiastic support, as indeed did contemporary painting, the theater and ballet. Yet the world of books and scholarly production remained the central core of his busy life at Avery Library, as it did after 1946 when he became, until his retirement in 1954, professor of history of architecture in the School at Columbia. In this latter post, opportunity for concentration on re-



stricted zones of knowledge was offered to him. He embraced this opportunity, but somehow retained his wide range of roaming interests as well. His students were inoculated with his enthusiasm and keen critical judgment. He seemed a tower of learning and high idealism, yet always remained wonderfully approachable for them. They respected both his standards and the force with which he could rise against human folly or tragic short-sightedness.

Honors came to him early and continued long. Among those which he most deeply valued, but wore

lightly, were his election to Phi Beta Kappa, his nomination to Fellowship in the American Institute of Architects, his being awarded an Honorary Doctor of Science Degree by Dickinson College and, lastly, the Pulitzer Prize.

If he had a specific credo, and to think otherwise seems impossible, it certainly involved a deep and vibrant concern with human values and the inherent dignity of Man. Throughout his life, to those in a position to know, it ran as a kind of *leit motiv*, and explains him as does nothing else. May others "rise and follow."

JAMES GROTE VAN DERPOOL

## The Editor's Asides

MR. IRVING COMES TO THE EDITOR'S RESCUE!

"Thus perplexed by the advice of his friends, who each in turn closed some particular path, but left him all the world beside to range in, the editor found that to follow all their counsels would, in fact, be to stand still.

"He remained for a time sadly embarrassed; when, all at once, the thought struck him to ramble on as he had begun; that his work being miscellaneous, and written for dif-

ferent humors, it could not be expected that anyone would be pleased with the whole; but that if it should contain something to suit each reader, his end would be completely answered. Few guests sit down to a varied table with an equal appetite for each dish. One has an elegant horror of a roasted pig; another holds a curry or a devil in utter abomination; a third cannot tolerate the ancient flavor of venison and wild fowl; and a fourth, of truly masculine stomach,

looks with sovereign contempt on those knickknacks, here and there dished up for the ladies. Thus each article is condemned in its turn; and yet, amidst this variety of appetites, seldom does a dish go away from the table without being tasted and relished by one or other of the guests.

"With these considerations . . . (the editor) simply requests the reader, if he should find here and there something to please him, to rest assured that it was written expressly for intelligent readers like himself, but entreats him, should he find anything to dislike, to tolerate it, as one of those articles which the editor has been obliged to publish for readers of a less refined taste."

—Washington Irving *The Sketch Book*  
(Thanks to *The Chemist*, May, 1955)

AND NOW the first "Home Theater" is being installed in Bartlesville, Oklahoma—a city recently in the news for another quite different bit of architectural news. A wire directly from the local movie theater to the home TV set will make it possible to see the latest pictures without even leaving the living room. Sounds like the beginning of the end for the drive-in. Of course there is an admission fee,

in the form of a monthly subscription charge. Seems as though there's no end to what the entertainment industry won't do to keep amusing us, whether we want it or not.

IT SEEMS INCREDIBLE, but the U. S. Department of Labor's Bureau of Labor Statistics tells us that almost 10,000 new single-family non-farm homes will be built this year without bathrooms. There is more cheerful news, however, buried in these statistics, and that is that the split-level is by no means as triumphant as it appears to those who live in the New York area! The split-level represents only 6% of the national total of "starts" for 1957, while the one-story house accounts for 87%, the two-story house 4%. In the Northeast, the "splits" total 25%. From personal observation, it would seem that all of them are built on perfectly level land—if there was a virgin slope there in the first place, the developer bull-dozed it away.

THERE MAY BE SKEPTICS who still wonder if all these AIA committees really accomplish anything. The following quotation is addressed to them. It is taken from the report of the Committee on the National Capital, addressed to

the Board of Directors of the AIA, and dated November 23, 1956:

3. *Transfer of Site of Proposed Life Underwriters' Building*

The unhappy proposal to place the new Life Underwriters' Building on the corner of 22nd and "C" Streets was brought to the attention of our Committee with a plea for assistance. It was pointed out that the placing of this building in this location would detract in appearance from the main entrance to the proposed new State Department Building. We took this matter up with various persons responsible for the placing and use of the Life Underwriters' Building and were finally able to see a very satisfactory solution attained whereby the building is to be moved so as to front on "C" Street in the middle of the block between 22nd and 23rd Streets. This was made possible by the purchase and elimination of the old and unsightly laundry building; so open landscaped area in front of the contemplated State Department Building has been obtained. In the face of odds we were able to accomplish this important

mission in planning and various agencies have expressed their appreciation for our collaboration and support.

Past President Glenn Stanton is Chairman of this committee. We consider this a very important achievement, and it is only one of the many matters this committee is acting or advising upon.

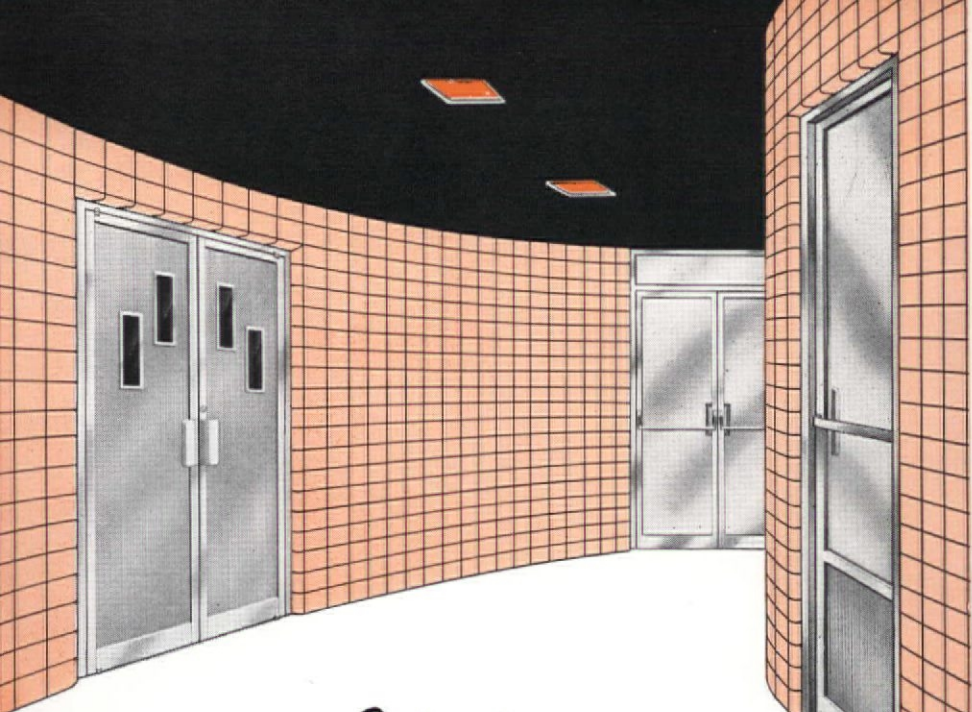
THE REYNOLDS METALS COMPANY has really gone all out for the architects this year. In addition to their handsome two-volume book, *Aluminum in Modern Architecture*, reviewed elsewhere in this issue, they threw a gigantic party, or series of parties, simultaneously in sixteen cities of the U. S., attended by 5,000 architects, builders and business men. A closed TV circuit carried the speeches and the stage show from the ballroom of the Waldorf in New York City to the other fifteen parties. AIA president Leon Chatelain, Jr., and Reynolds president R. S. Reynolds, Jr., were the principal speakers. The purpose of the occasion was not only the introduction of the book, but the announcement of the R. S. Reynolds Memorial Award of \$25,000, to be given annually, on an international basis, to the

architect who has made "the most significant contribution to the use of aluminum, esthetically or structurally, in the building field." Here is certainly an opportunity for eager and inventive architectural minds to cut loose and gain recognition, to say nothing of a sizable chunk of cash.

FROM "THE TALK OF THE TOWN" columns of the *New Yorker* we are advised of an historical exercise which many other cities might do well to emulate. It seems that last spring the Municipal Art Society and the New York Chapter of the Society of Architectural Historians sponsored a walking tour of "the rich cluster of buildings of assorted ages and styles that are to be found in the neighborhood of Madison Square." Many of the buildings are so neglected and begrimed, as well as being overwhelmed by their more showy modern neighbors, that one would ordinarily never notice them. Yet they have great interest and beauty, both historically and esthetically. This fall, the two groups sponsored another such walking tour, covering the area from Wall Street to Battery Park. About a hundred people went on the tour, divided up into four groups, each

with a guide. The group of which the *New Yorker* editor was a member was conducted by Henry Hope Reed, Jr., whose enthusiasm for the buildings built before 1930 was boundless. "Nothing like this superb complex of buildings can be seen anywhere on earth!" Mr. Reed exclaimed, seeking to embrace with both arms the vista of towers that soared in majestic disarray all around us. 'Only the Acropolis and the Campidoglio in Rome deserve to be compared to it. One should judge these buildings from a wholly esthetic point of view; it's an accident of culture that they house financiers instead of priests or statesmen.'" It is very interesting, this reawakening of interest in the "American Renaissance," and perhaps about time. After all, no nation, and no art, can afford to turn its back on its history.

WE WONDER how many readers noticed the very end of "The Editor's Asides" in the December JOURNAL? "H. H. S. signing off." H. H. S. has not really signed off yet. As Editor Emeritus he will be available for counsel and guidance for months to come. We shall never be able to fill his shoes—we are not speaking now of shoe size, we are speaking of stature.

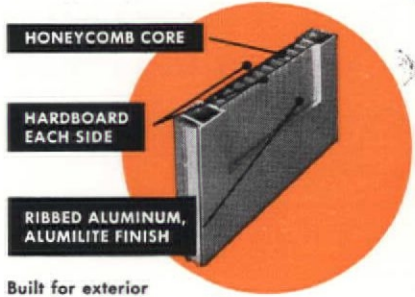


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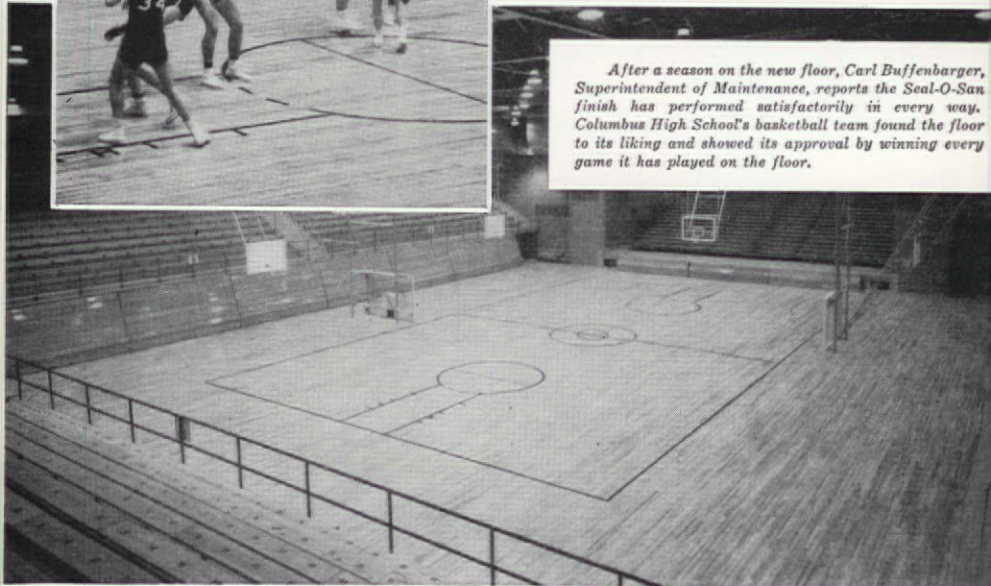


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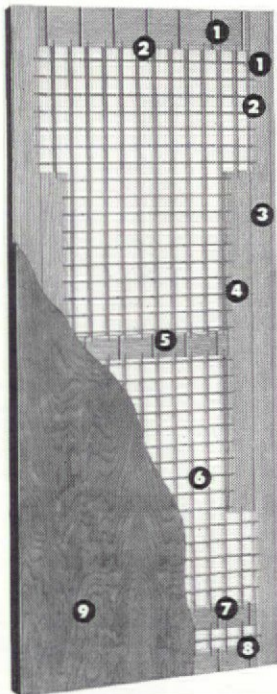
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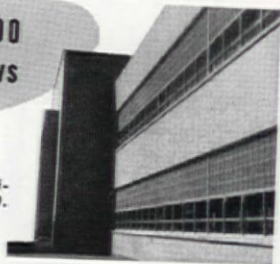
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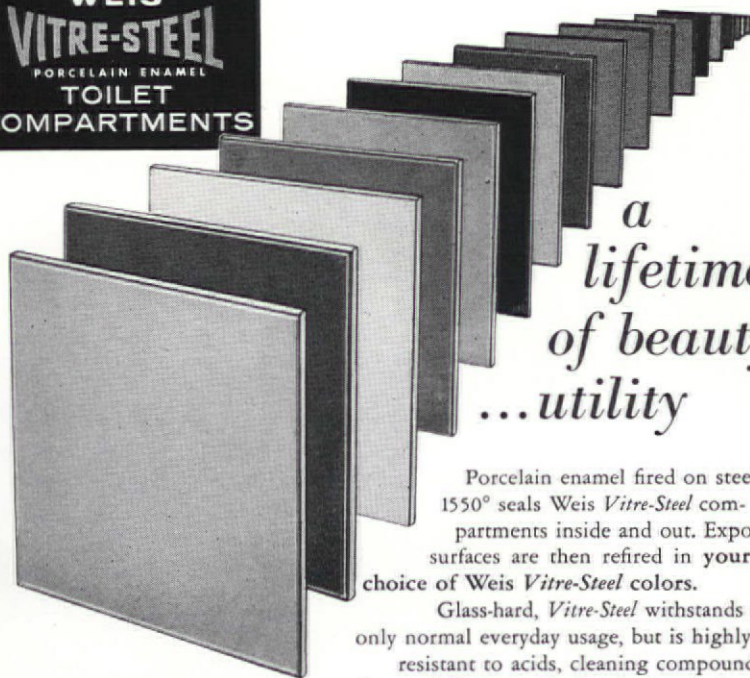


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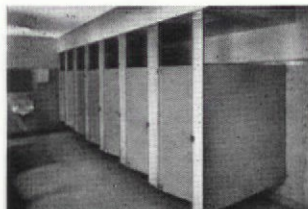


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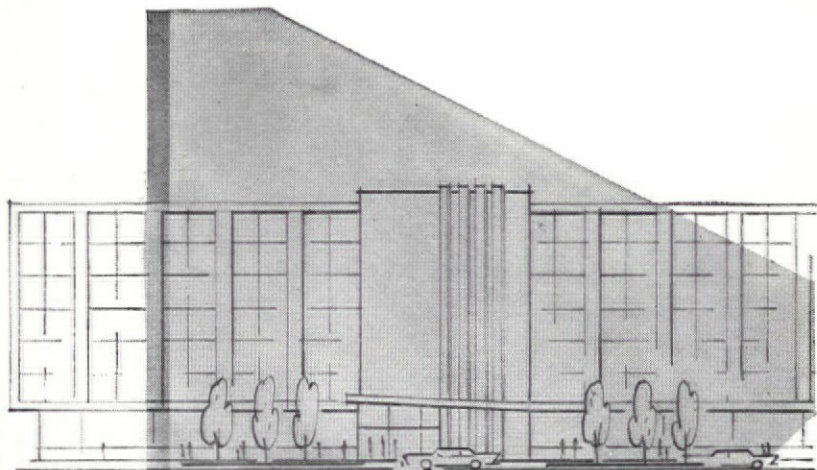
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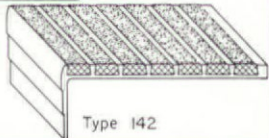
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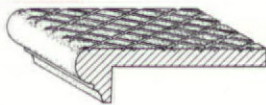
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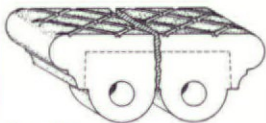
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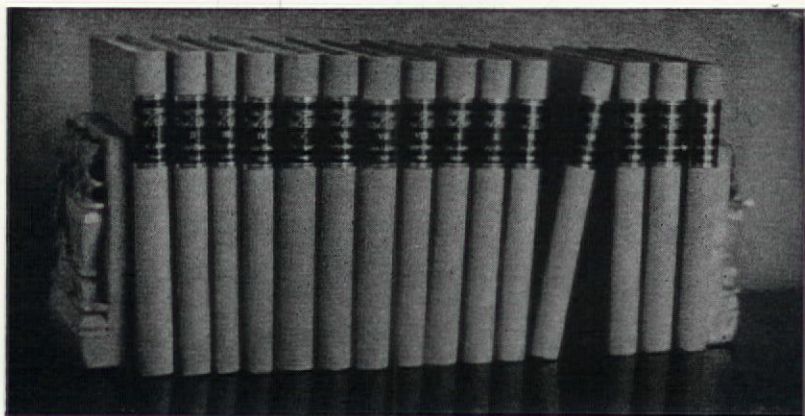
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