

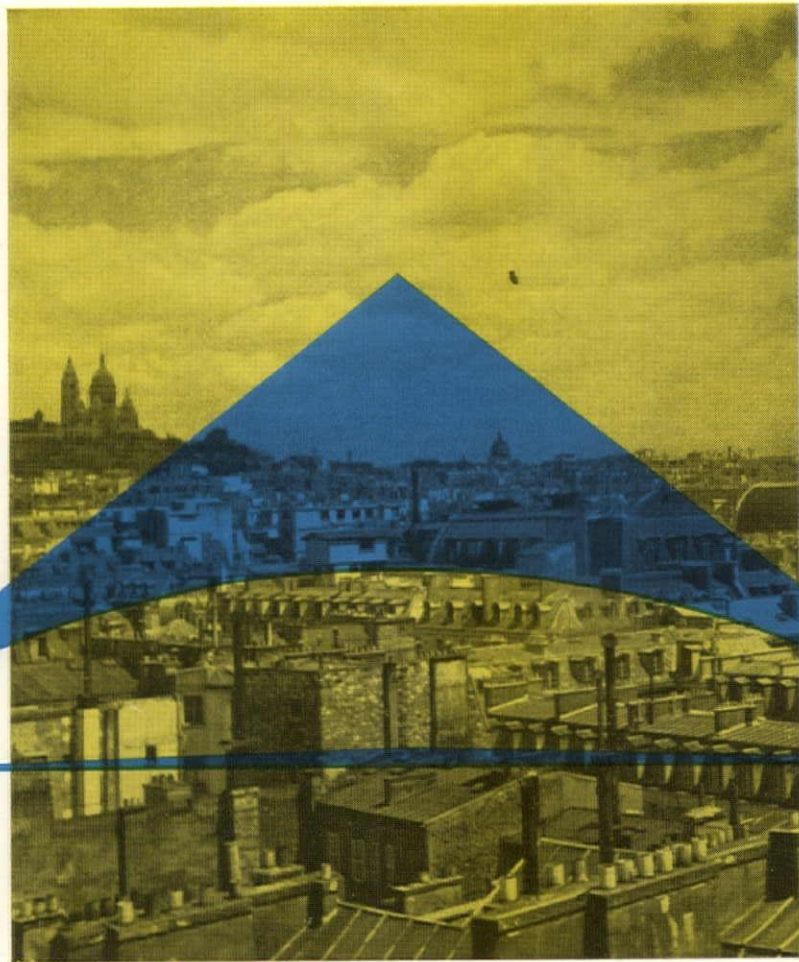


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July 1959

Journal

OF THE AMERICAN INSTITUTE OF ARCHITECTS



Architectural Schools in Europe · Federal Legislation to Foster the Fine Arts
Planning the Law Office · In Defense of the Ivory Tower · Images and Letters

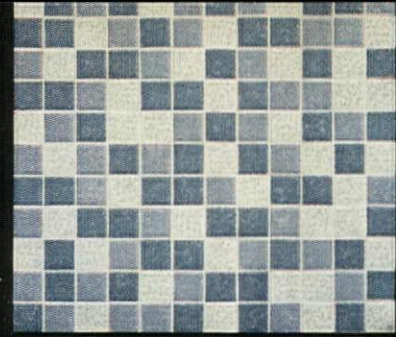


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Plate No. 012-1

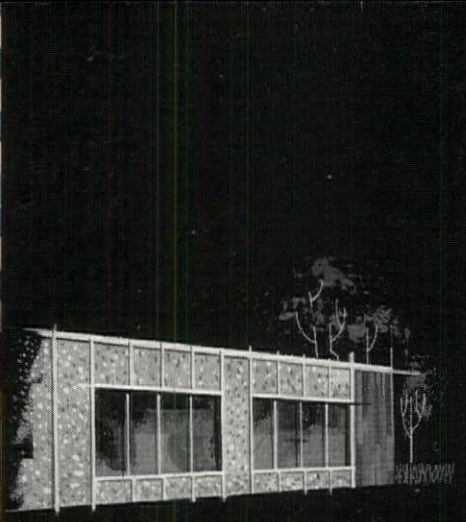


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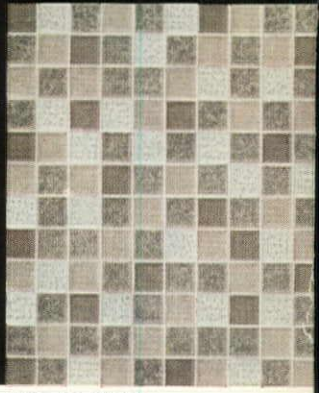


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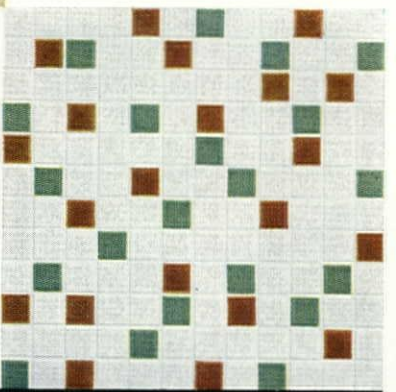
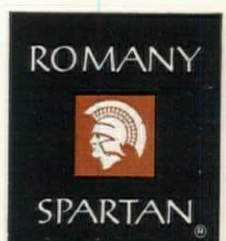


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VOLUME XXXII, NO. 1

JULY 1959

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The Journal of The American Institute of Architects, official organ of the Institute, is published monthly at The Octagon, 1735 New York Avenue, N.W., Washington 6, D. C. Editor: Joseph Watterson. Subscription in the United States, its possessions, and Canada, \$4 a year in advance; elsewhere, \$5.50 a year. Chapter Associate members, \$2.00; Students, \$1.50; Members of Art Museums, Associations, etc., \$2.00 (by special group arrangement). Single copies 50c. Convention Issue \$1.00. Copyright, 1959 by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C. under the Act of March 3, 1879. Change of Address: Notify The Octagon, giving both old and new addresses. Allow four weeks for change.

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THE COVER

Contemporary student work superimposed on the beloved "tois de Paris" suggests the theme of Muschenheim's report on architectural schools in Europe. Photo: Fred Stein, Black Star.



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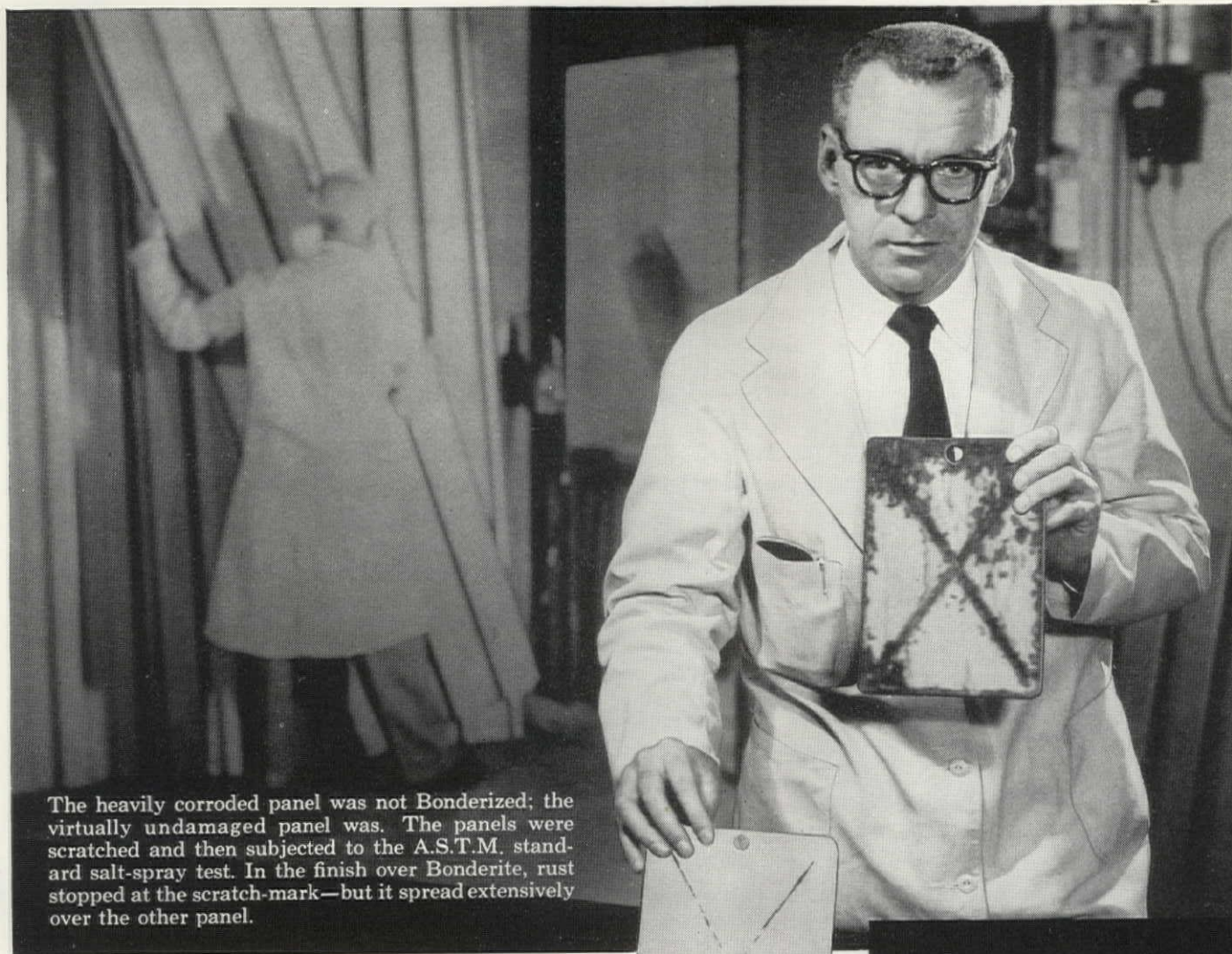
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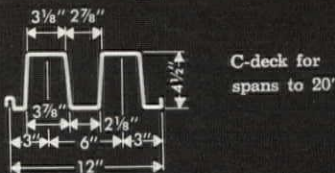
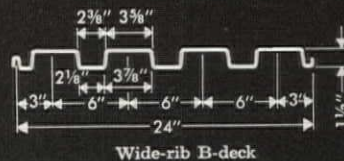
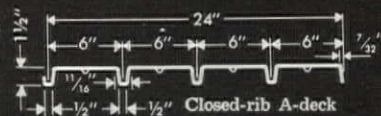
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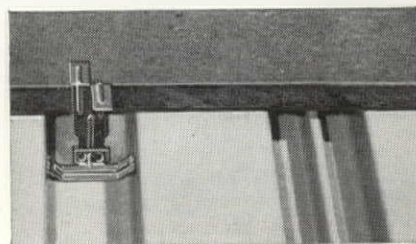
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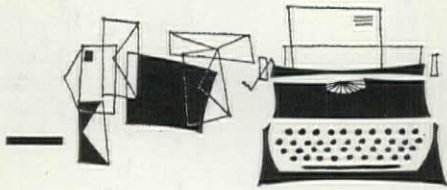
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L E T T E R S

EDITOR, *Journal of the AIA*:

I am certain that your readers will be interested in the recent article by David L. Bowen on the American house to be shown at the Moscow Fair this summer. The article appeared in the *Washington Post*.

"We offer an entirely new kind of opportunity today: If you build this design you will have a home that has made—and may make more—international history.

X-61 is a Cold War celebrity; the "typically American" 3-bedroom ranch that is being put up in Russia as a star attraction in the American National Exhibition opening July 25 in Sokolniki Park in Moscow.

The designer is Stanley H. Klein, a Long Island, N. Y., architect whose plans have been followed in thousands of development homes. He was asked to design the house for an average middle class family, holding the cost to around \$12,000, not including land, basement or garage.

The Russian news agency Tass already has paid unwitting tribute to the skill of architect and builder, charging that "there is no more truth in showing this as the typical house of the American worker than, say, in showing the Taj Mahal as the typical home of a Bombay textile worker, or Buckingham Palace as the typical home of an English miner."

In addition to confounding the Russian propagandists, who apparently are apprehensive over the possible impact of the exhibit on the poorly housed Russian public, the design should have wide appeal at home because it was so carefully aimed at the average American family.

6

The building firm chosen by the State Department to select and construct a typical American home at Moscow, All-State Properties, Inc., has the identical model for sale with completely improved quarter-acre lot in a Commack, Long Island, development for \$14,490. Available on 30-year mortgages, the homes in Commack can be purchased by a veteran with no down payment and monthly carrying charges of about \$101.

Company officials maintain that the house, with no basement or garage and exclusive of land, should

sell for \$11,000 to \$13,000 anywhere in the United States.

When erected in Russia, the house will have a 10-foot wide corridor splitting it down the center. This is to permit all of the estimated 3½ million Russian visitors to see the interior, which will be furnished by Macy's on a retail budget of \$5000. The corridor also has given the home its popular name: the Splitnik.

If custom built in the United States, the house would probably have a garage (few private citizens in Russia own cars) and might have a basement. At the request of House of the Week, the architect has worked up these alternate versions.

So much for background, here's the house:

The main entrance brings the visitor into a modest foyer set apart from the remainder of the living room by a coat closet. The living and dining rooms are laid out in the familiar "L" shape, with the kitchen in between and handy to both.

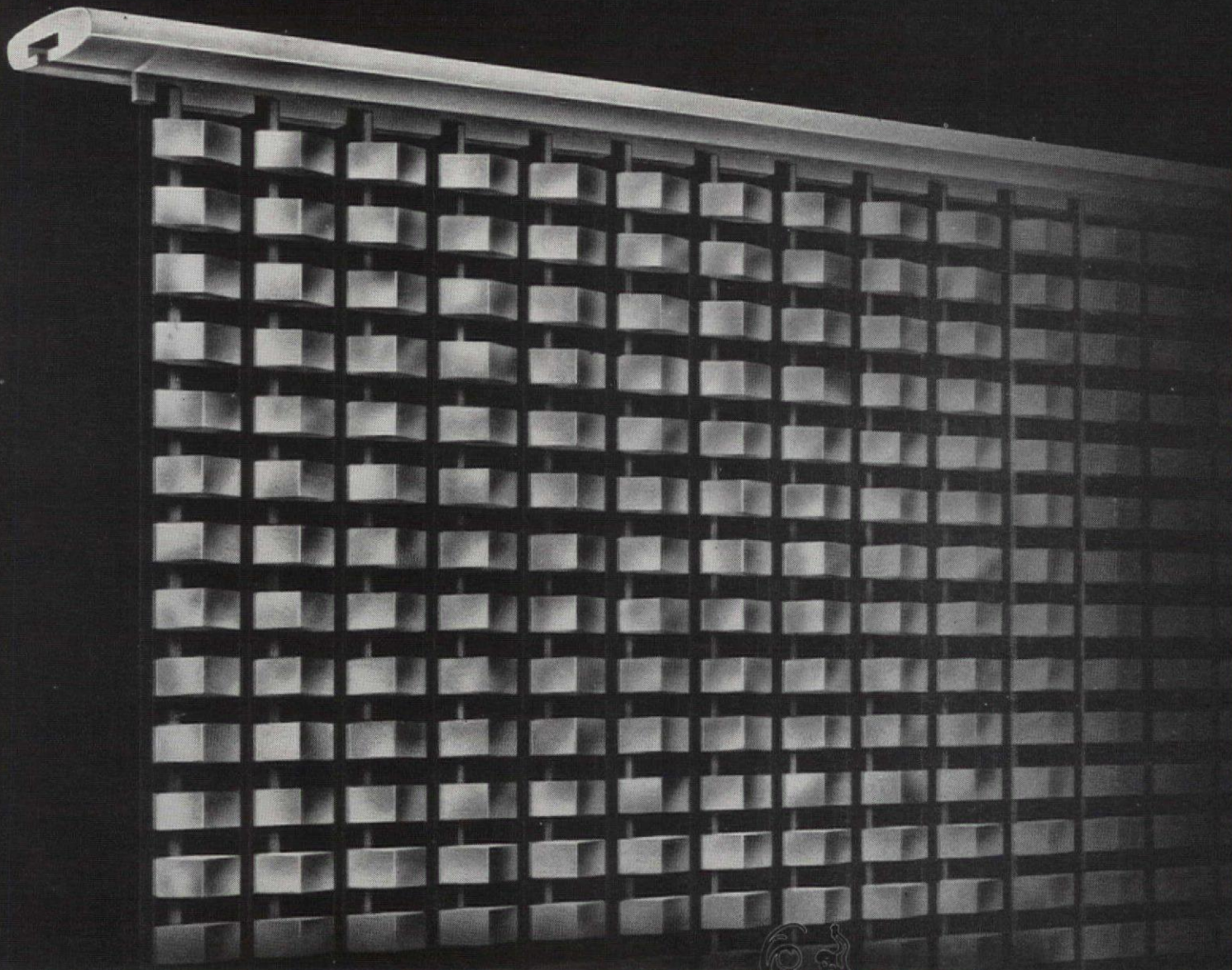
A three-pane picture window gives the living room an open feeling and sliding glass doors lead to the terrace or breezeway at right. In the no basement version, a laundry and storage room is put off the kitchen creating a kitchen vestibule. The laundry goes downstairs in the basement version and wide windows are put in the rear dining room wall.

With counters and kitchen appliances in an "L" shape, there is plenty of room in the kitchen for a dinette table.

The three bedrooms are arranged along a core hall with the family bath conveniently located to double as a guest lavatory. Bedroom 3 is the only one without double exposure. The other two are corner rooms, with windows high enough to permit any desired furniture arrangement. The master bedroom has its own lavatory, and a large wardrobe closet.

In the basement version, a stairway is located between the two front rooms at the end of the bedroom hall. The basement would provide space for laundry, hobby and shop space, and a big recreation room. In the no basement version, the heater would be located in the stairwell space."

DAVID ORDWAY
Washington, D. C.

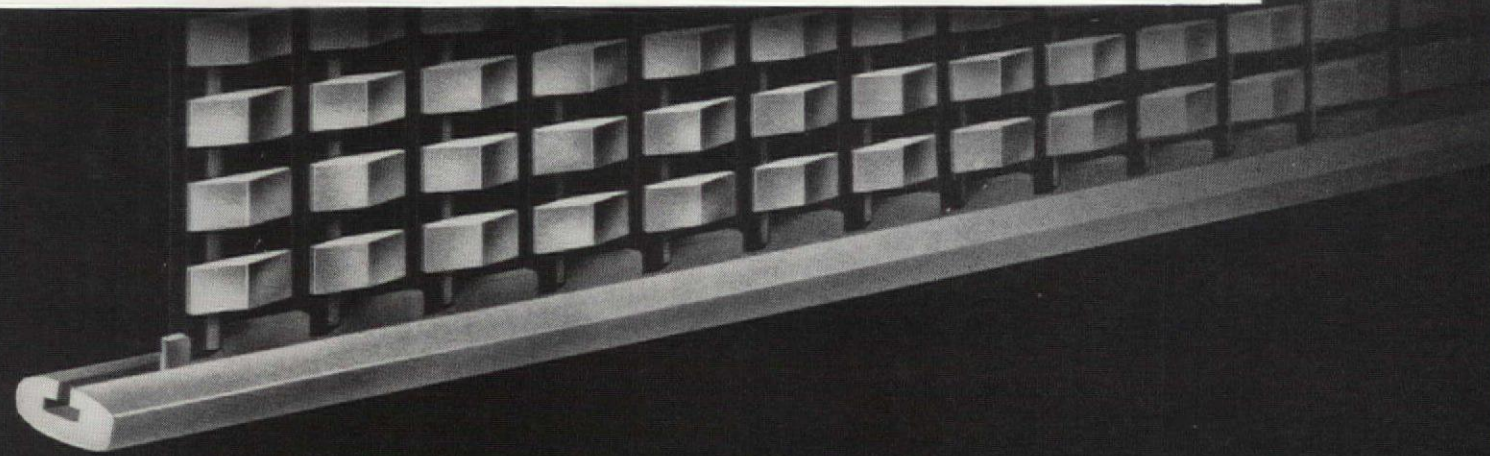


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Downtown Renewal and Community Planning

► Primarily due to the convention, there is of necessity a lapse in our series of articles on the downtown replanning of various cities. But there are at least two more definitely on their way—Detroit and Indianapolis. If there are any other Chapters engaged on such plans for their cities that we don't know about, we hope they will get in touch with us right away. This series has been very popular and is attracting widespread attention. Each article is being reprinted and will be part of a manual to be distributed later on by the Institute.

Look for the Detroit story in our September issue, and Indianapolis will probably be in October's.

In this connection, we should announce that the AIA Committee on Community Planning, Carl Feiss, Chairman, which met at the Octagon on May 8th and 9th, has asked the Editor to establish in the *Journal* a regular department devoted to Community Planning. We shall be delighted to do this—given the material to do it with. So we hereby invite and urge all Chapters which may in any way be engaged in community planning activities, however small, to send us news and bits of information for inclusion in this department—may it grow from a column to a page to a section!

EDITOR

Annual Architects' Treks

► Following the New Orleans convention there will be three Architects' Treks especially arranged for members and families of the Institute.

Henry L. Wright, FAIA, will lead a trek to Europe, leaving New York on August 25. The Trek Director will be Richard Walker, ARIBA, who has practiced on the continent for the past ten years. Mr. Walker's thorough knowledge of architecture in Europe, both past and present, together with his many contacts in the cities on the tour, will afford experiences to the group not generally available to regular travelers.

Special receptions and tours have been arranged with members of the various architectural societies in the countries to be visited. The trip to Portugal will coincide with the Sixth Assembly of the International Union of Architects being held in Lisbon.

A South American tour will be led by Philip Will, Jr., FAIA, and will leave from New Orleans on June 27. One of the highlights of this tour will be a visit to Brasília, the new capital of Brazil.

Another interesting south-of-the-border trip will also leave from New Orleans on June 27. This one to Mexico.

For full particulars on any of these tours, send your request to Mr. John E. Smith, Jr., President, United Travel Agency, Inc., 807 Fifteenth Street, N.W., Washington 5, D. C.

The Fourth Annual Architect's Tour of Japan, led by Kenneth M. Nishimoto, AIA, of Pasadena, California, will leave San Francisco on October 13, by Pan American World Airways' carrier. Ship accommodation may also be arranged.

This tour will travel in Japan for 22 days, sight-seeing and studying gardens and architecture. Six hundred miles have been added to the previous year's itinerary. The group will attend the architects' convention in Kyoto and a conference with architects in Tokyo. Also on the schedule is a visit to an architect's office and a house under construction.

Architects attending the Pacific Rim Conference in Honolulu will join the party aboard the same flight late on the evening of October 13.

Descriptive brochures are available from Mr. Nishimoto at 263 South Los Robles Avenue, Pasadena, California.

New Fellows of the R.A.I.C.

► The Officers of the College of Fellows of the Royal Architectural Institute of Canada have announced that Fellowship in the Institute has been conferred on the following architects:

Cecil Nat Blankstein, Winnipeg, Manitoba
Paul George Brassard, Montreal, Quebec
Edward Cecil Strong Cox, Toronto, Ontario
John Lovatt Davies, Vancouver, B. C.
Robert Percival Fleming, Montreal, Quebec
Charles A. E. Fowler, Halifax, Nova Scotia
Robert F. Horwood, St. John's, Newfoundland
Lorne E. Marshall, Montreal, Quebec
John B. Parkin, Don Mills, Ontario
Charles E. Pratt, Vancouver, B. C.
John C. Webster, Saskatoon, Saskatchewan
George E. Wilson, Toronto, Ontario
Gordon K. Wynn, Edmonton, Alberta

The newly elected Fellows were received into the College at the Convocation in Windsor, Ontario, during the RAIC's fifty-second Annual Assembly.

CREATIVE DESIGN IN WALLS OF GLASS AND ARCHITECTURAL BRONZE

Here are excellent examples of the broad range of curtain-wall design made possible with Architectural Bronze. At the right the metal components consist of bronze extrusions, including a large I-beam shape for the mullion, and Muntz Metal sheets for the spandrels. Below, the design for the glass framing incorporated standard sizes of Architectural Bronze angles, bars and Red Brass rectangular tubes.

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Details of these and other curtain-wall designs are given in our new publication, "Architectural Metals" by Anaconda. Its 64 pages also give practical and detailed information on the available metals, their compositions, colors, forms, physical properties, architectural applications, instructions for obtaining various finishes, detailed specifications and many pages of fabricators' shop drawings. Send today for your copy. Address: The American Brass Company, Waterbury 20, Conn. In Canada, Anaconda American Brass Ltd., New Toronto, Ont.

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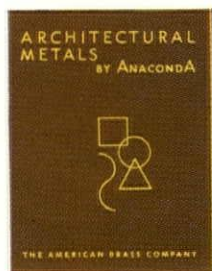
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Northeastern Pennsylvania National Bank and Trust Company, Scranton, Penn., George M. D. Lewis, Scranton, architect. Standard Iron Works, Scranton, fabricator.

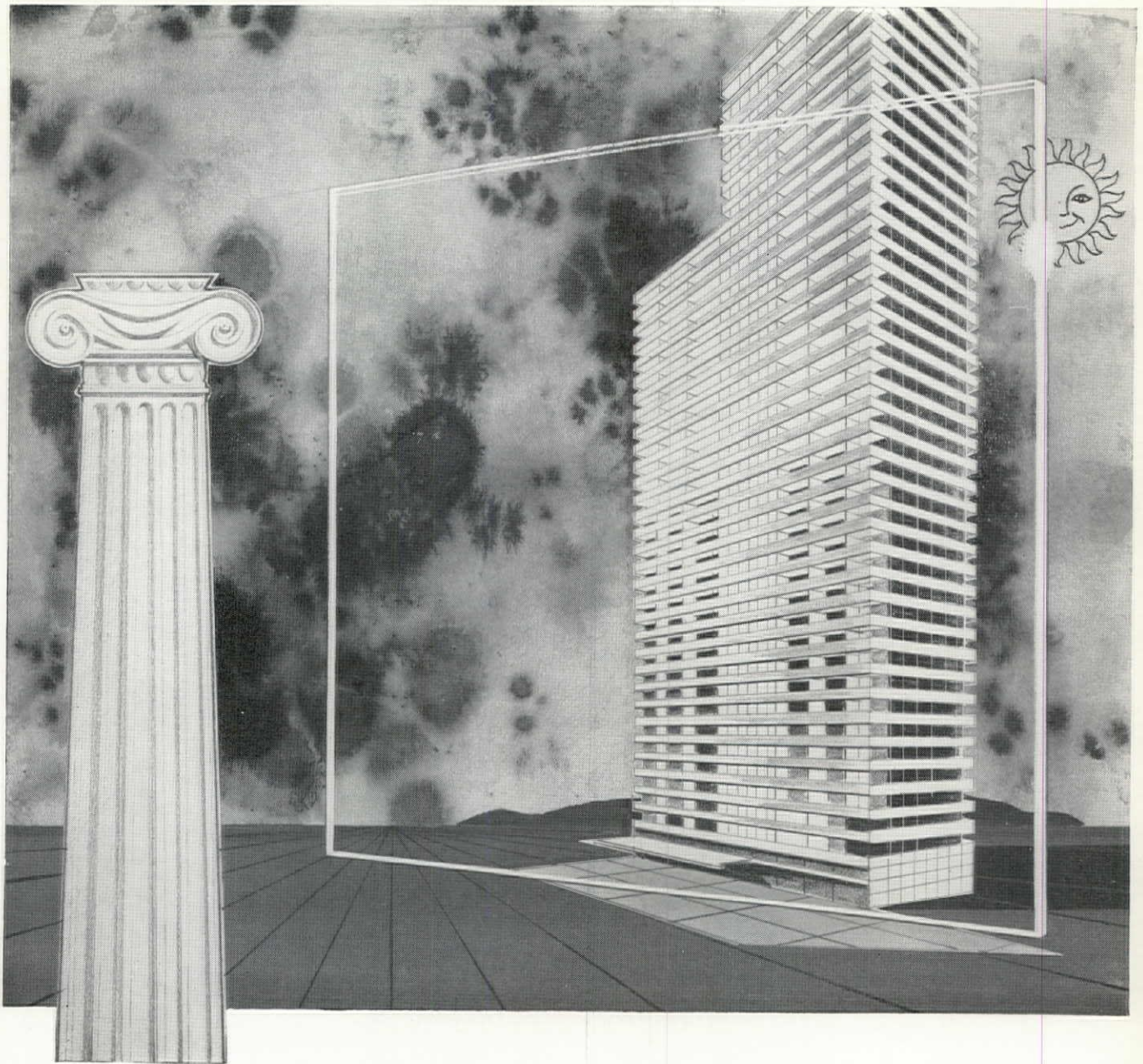


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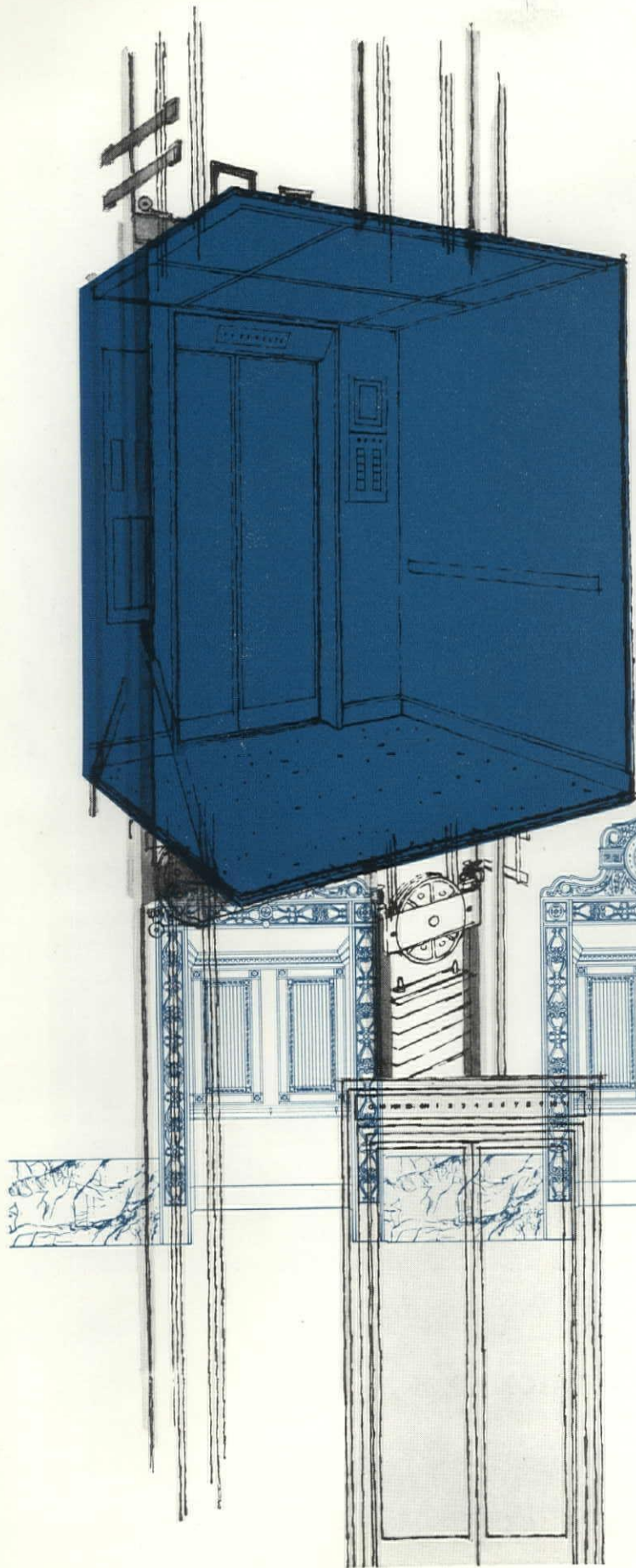


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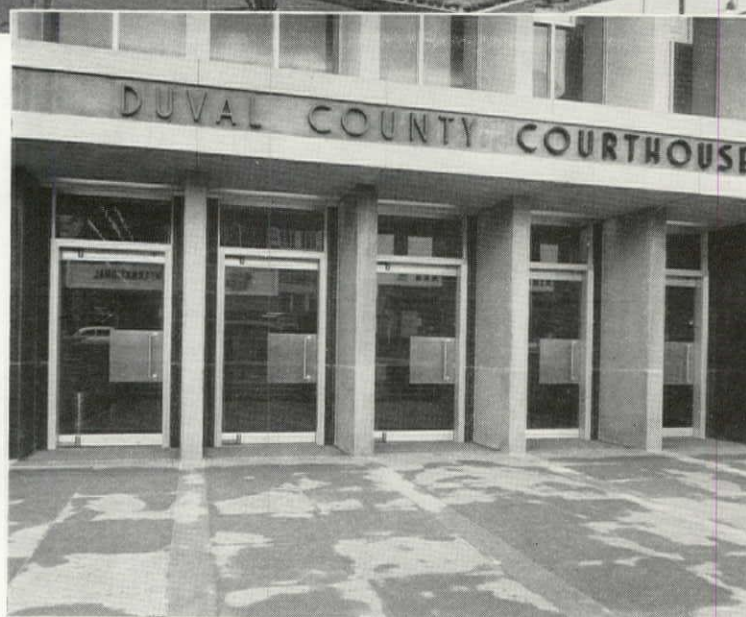
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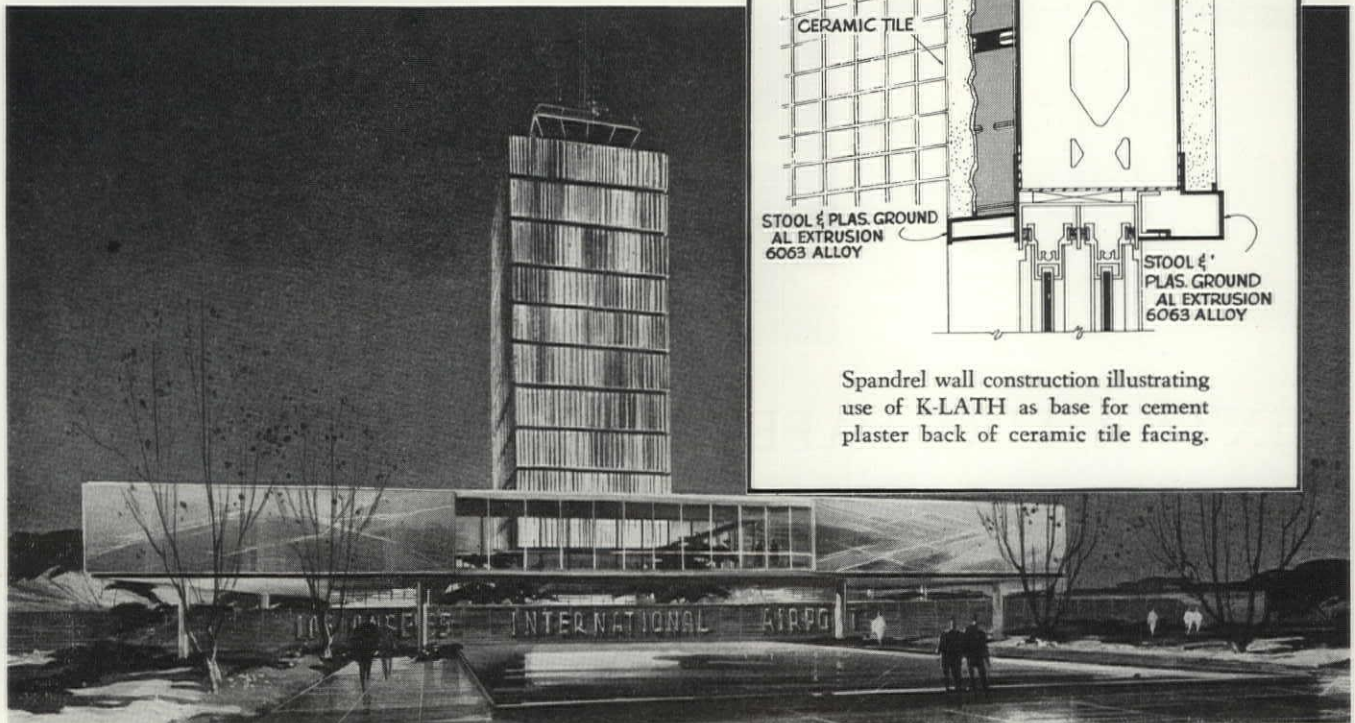


The 13-story Los Angeles IBM office building with K-LATH spandrel walls. *Pereira & Luckman, architects.*



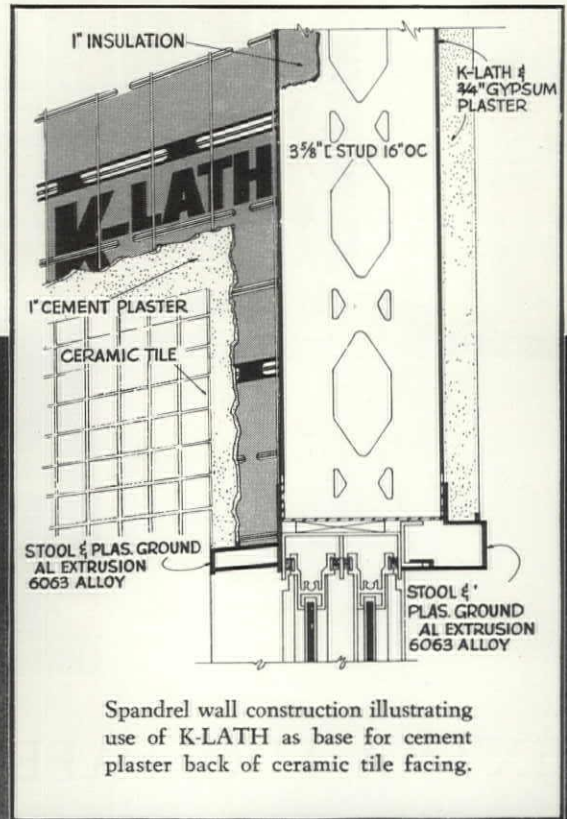
Firestone Los Angeles District Sales Office. Another K-LATH spandrel wall. Architects: *Pereira & Luckman.*

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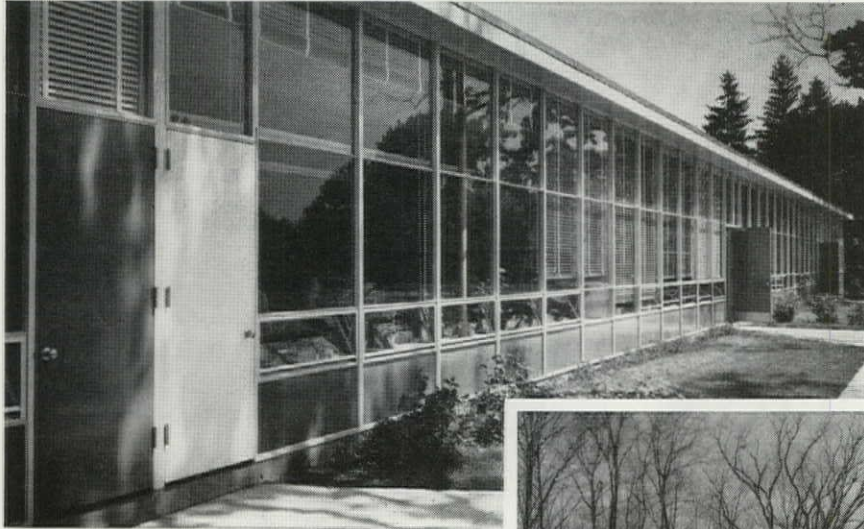


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Architects.*



*At right: Wilbert Snow
Elementary School,
Middletown, Conn.
Warren H. Ashley, Architect*

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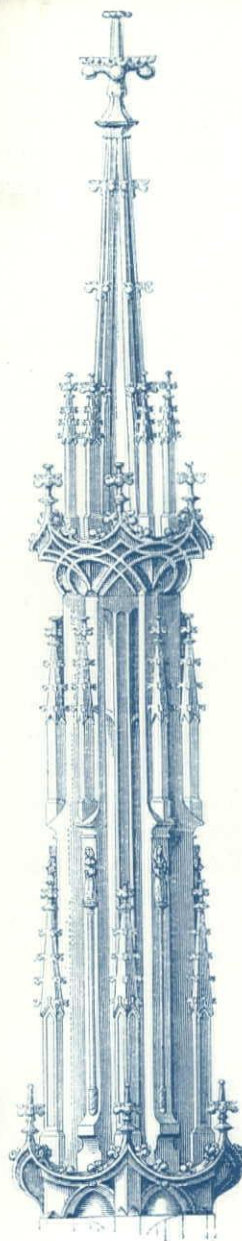
THE FINEST BUILDINGS THROUGHOUT THE WORLD ARE FITTED WITH HOPE'S WINDOWS

In Defense of the Ivory Tower

► To say of a man that he lives in an ivory tower has come to be one of the most insulting remarks that can be passed without leading to an action for slander or libel. It combines the stigma of egocentric self-isolation (on account of the tower) with that of snobbery (on account of the ivory) and dreamy inefficiency (on account of both). Now, strangely enough, this figure of speech exists as an idiom only in English and French, but not in Italian, Dutch, Spanish, or any of the Scandinavian languages, nor, so far as I know, the Oriental ones. In Germany it achieved some popularity only after 1945, when it was imported by refugees from Hitler who had returned from the United States after the end of the war. I have been told that one of these repatriated expatriates, the Lord Mayor of Hamburg, admonished the professors of Hamburg University, my erstwhile colleagues, to relinquish their *Elfenbeintürme* and wake up to the facts of life.

What, then, do we know about the origin and the history of this simile? The story begins, it seems, quite late in 1837 when the French poet Charles-Augustin Sainte-Beuve, in his *Pensées d'Août*, contrasts Victor Hugo, the "hardy partisan" who upholds the banner of his political creed in battle, with the "reserved" Alfred de Vigny who, though sharing Hugo's convictions, "withdraws before noon as though into his ivory tower" (. . . *et Vigny, plus secret comme en sa tour d'ivoire avant midi retrait*).

Here the ivory tower first appears as the symbol of a man withdrawing from active life and "social responsibilities" into a state of intellectual seclusion, and mildly reproved (as another poet, English, in this case, was to put it some fifty years later) for "enclosing himself in selfish bliss." I say "mildly reproved" because the disapprobation was originally tempered with respect. Often the emphasis was placed on bliss, and not on selfishness at all.



B Y E R W I N P A N O F S K Y

In this address delivered at the 1957

Harvard University Commencement the

world renowned philosopher and art historian

19

holds that society needs the watchman

as much as the man of action.

[REPRINTED WITH THE PERMISSION OF THE ASSOCIATION
OF PRINCETON GRADUATE ALUMNI]

And Henry James, characteristically transforming the figure of speech into a tangible and precious objet d'art, invested this objet d'art with an intricate and slightly ironical but fundamentally positive symbolism. His last unfinished novel, called *The Ivory Tower*, owes its title to an actual tower of ivory, a thing of diminutive size, wondrously complex, a cabinet of priceless Oriental workmanship; and this ivory tower gives rise to speculations such as these: "Doesn't living in an ivory tower just mean the most distinguished retirement?" or: "Does she (the heroine) then keep ivory towers (italics James's) a choice assortment in the sense of having a row of them, ready for occupation and with tenants to match, perchable in each and signaling along the line from summit to summit?"

► Seen against this background, the popular aversion to ivory towers may be accounted for by a deep-seated antipathy not only against intellectual detachment but also against over-sophistication. What makes the practical man so indignant is not only that the impractical man shuts himself away in a tower. The solitary thinker, observed from the outside, has always been an object of amusement (from Aristophanes down to the New York hostess who once asked me: "Is it true that you professors in the Institute have thinking chambers?"); but he was not an object of unconditional condemnation. What seems so outrageous is the fact that his tower consists of so costly, so aristocratic, and at the same time so brittle a material as ivory.

However, precisely this notion—the notion that the tower of the intellectual recluse is built of what Henry James calls "that rare substance"—is based upon a curious misconception. When Sainte-Beuve, the originator of it all, reproached Alfred de Vigny for withdrawing into his ivory tower, he fused, and (I'm afraid) confused no fewer than three entirely different ideas.

From a purely verbal point of view, the phrase *tour d'ivoire*, "tower of ivory," is a direct quotation from the one and only source where it occurs before Sainte-Beuve: the *Song of Songs*, Chapter 7, versicle 4. Here the bridegroom says to the bride: "Thy neck is like a tower of ivory" (*Collum tuum sicut turris churnea*). In significance, however, there is a world of difference between the way in which the simile is employed in the *Song of Songs* and by Sainte-Beuve.

First of all, Sainte-Beuve has transferred the quality of ivoriness from the object of comparison to the medium of comparison. In the bold, Oriental imagery of the *Song of Songs* the neck of the lady beloved is likened to a tower because the tower is

slender, round, and straight, the tower, on the other hand, is said to be of ivory because the neck of the lady beloved is cool and smooth and bright in color. The tower is no more thought of as being made of ivory than the neck of the lady is thought of as being a hundred feet high. The bridegroom, in fact, merely returns a more literal compliment made to himself by the bride in an earlier chapter: "Thy belly," says the lady to him, "is as bright as ivory overlaid with sapphires."

Second, the more important, the tower evoked in the *Song of Songs* has nothing whatever to do with the idea of seclusion or isolation. This connotation belongs to an entirely different literary tradition, which has found its noblest expression in Milton's dialogue between the *Allegro*, the cheerful extrovert, and the *Penseroso*, the thoughtful man, the votary of solitary meditation:

Or let my lamp at midnight hour
Be seen in some high lonely tower
Where I may oft outwatch the Bear.

Sainte-Beuve had a profound admiration for Milton's dialogue, as we happen to know, and it was perhaps in recollection of Milton that he reinterpreted a daring, erotic image of physical beauty into a symbol of spiritual isolation. But why did he retain the Biblical tower, which is of ivory but has nothing to do with withdrawal, when he was thinking of the Miltonian tower, which does signify contemplative isolation but has nothing to do with ivory?

That he could fuse these two heterogeneous images into one is due, I believe, to the intrusion of a third tower which could operate, as it were, as a common denominator between the Bible's and Milton's, and that was the tower in which Danaë, the daughter of Acrisius of Argos and mother-to-be of Perseus, had been confined by her father in an effort (a futile effort, incidentally) to protect her from any defiling contact. This "tower of Danaë" was not made of ivory; it was, however, not an ordinary stone structure either. It consisted of bronze; and the very line in which this is said—a famous and ear-filling line from Horace—is dangerously reminiscent of the celebrated versicle in the *Song of Songs*: *Inclusam Danaën turris aënea*. It is this fatal assonance between Horace's *turris aënea*, with all its overtones of isolation and seclusion, and the Biblical *turris eburnea*, so alluring from a poetic and phonetic point of view, which induced Sainte-Beuve to send De Vigny into a *tour d'ivoire*.

► Be that as it may; whatever its material, a tower is a tower is a tower, and he who, by choice or destiny, happens to reside in one should stop to consider what this means.

A tower, that much must be admitted, prevents its occupant from being as active as those who live outside. But when he is challenged or tempted to get out of it, he should remember the story of the Judgment of Paris. The ancients interpreted this story as a symbolic expression of the fact that there is not one way of life but at least three: the active life represented by Juno; the life of pleasure represented by Venus; and the contemplative life represented by Minerva. And they thought that Paris, who awarded the prize to Venus, would have done better to give it to Juno, or, better still to Minerva. There is no reason to accept this hierarchy of values merely because it has been endorsed by almost two millennia of human thought. But neither is there any reason to reverse it, without inquiry, because it has gone out of fashion recently; and it certainly does not make sense to demand of Minerva that she cease to be what she is in an attempt to become what she is not; she simply would not be a success in the roles of either the efficient housewife or the great courtesan.

The tower dwellers, then, may just as well be content to stay where they are and to exercise what powers of observation, thought, and imagination Providence has chosen to bestow upon them; to perfect their techniques of work and communication; and, if occasion offers, to "signal along the line from summit to summit." In so doing they will automatically contribute to the making of our world ("No one can prevent mathematics from being occasionally applied," said a good friend of mine), and perhaps more effectively will they do so than by climbing down from the tower and worshipping projects. Only in being shaped by a mind does that welter of processes which constitutes the life of action and the life of pleasure transform itself into reality; and it is a memorable fact that just the English language—the language of two peoples held to favor a positivistic rather than an idealistic attitude—has recognized this fact by employing the verb "to realize" both in the sense of "to make real" and "to become conscious of."

Booth Tarkington (whom no one can accuse of being out of sympathy with the practical man) makes a depression-stricken man of action say: "What you call impoverishment gives me time for meditation; and how does anybody get to reality without it? We don't know at all what we're doing so long as we live busily in action, or emotion, or by stimulants from our five senses." Most practical

men have little time to think about the difference between a symbol and the thing symbolized. Some of us remember how many of them, including persons of great intelligence and international reputation, maintained that Hitler could not last for more than half a year or so "for purely financial reasons," without thinking of the fact that money is a symbol.

► In speaking of "observation" as well as "thought" and "imagination," I have alluded to another property of the tower. It is, as Milton himself did not fail to stress, not only "lonely" but also "high." Height, needless to say, widens the horizon of the observer and thus enables him to see things in a perspective rather different from that in which they present themselves when swirling around him on ground level.

Casting his glance into the past, the tower dweller—slightly disturbed by the recurrent reports of flying saucers—may take comfort in opening the diary of Samuel Pepys under the date of May 21, 1668. On the previous Saturday (May 16) "a meteor or some fire" had been observed in the sky of London. Pepys himself had seen only "a light before him come from behind him" and "thought no more of it." But everybody else did think and talk a great deal about it. No one knew what it was, but all were sure of one thing: that it portended the danger of "the Papists cutting our throat." Still farther back, the tower dweller may be amused to observe the Emperor Constantine Copronymus, the great iconoclast and enemy of monasticism in eighth-century Byzantium. After having destroyed as many sacred images and killed as many monks as he could lay his hands on, he invented the loyalty oath: all his subjects had to swear that they did not and would not venerate images; that they did not and would not associate with monks; and that, should they encounter a monk they would not fail to assault him with stones as well as words. The very first to take this oath was, naturally, the Patriarch of Constantinople, who had been a monk for thirteen years.

While such glances into the past are apt to fill the soul of the tower dweller with that equanimity which is, or should be, the heritage of humanism, the aspect of the present and the prospect into the future will have a different effect on him: they will arouse his emotions—self-centered delight or disgust, disinterested sympathy or terror. Let us listen for a moment to the song of Lynceus, the lynx-eyed hero of Greek mythology whom Goethe confined to a tower instead of permitting him to hunt, to fight, and to die in combat:

Begotten to see,
 Appointed for sight,
 Assigned to the tower,
 In the world I delight.
 I look on the distance,
 I see what is near,
 The moon and the stars,
 The woods and the deer.
 In all this a beauty
 Eternal I see;
 Taking pleasure therein,
 I take pleasure in me.
 Oh fortunate eyes,
 Whate'er you have seen,
 For better, for worse—
 How fair it has been.

However, after this moment of "selfish bliss"—and after an ominous pause explicitly prescribed by the poet—the watcher realizes that he "has not been placed so high solely in order to enjoy." He sees with horror that the little cottage of Philemon and Baucis, that old and hospitable pair, is on fire; he sees the "flaming flames" devour not only their humble dwelling but also the nearby chapel and linden trees; and he can do nothing but raise his voice in alarm and lament. It is left to Faust, the man of action, to envisage what can be done after the fire is over—to envisage a new belvedere to be erected on the site of the annihilated grove and a "new shelter to enclose the aged pair." But—this is the point—Faust's fate overtakes him before his plans materialize.

► In these few lines Goethe has summed up the tragedies both of the man on the ground and the man on the tower. The man on the ground has the power to act, but he has not always the power to see nor can he escape from the net which destiny and his own previous deeds have woven around him.

The man on the tower has the power to see but not the power to act; the only thing he can do is to warn. And here we touch upon what amounts to a kind of "social responsibility" after all—a responsibility which devolves upon the tower dweller not in spite but because of the fact that he dwells in a tower, and one which the tower dwellers on the banks of the Charles River have never refused to shoulder. The tower of seclusion, the tower of "selfish bliss," the tower of meditation—this tower is also a watchtower. Whenever the occupant perceives a danger to life or liberty, he has the opportunity, even the duty, not only to signal "along the line from summit to summit" but also to yell, on the slim chance of being heard, to those on the ground.

Socrates, Erasmus of Rotterdam, Sebastian Castellio, Galileo, Voltaire, Zola, the seven professors of Gottingen, Albert Einstein—all tower dwellers if there ever were any—have raised their voices when they felt that there was danger to liberty. And though these voices were often ignored or even silenced at the time, they continue to ring in the ears of posterity.

In conclusion, let me return once more to the *Song of Songs* in order to find out what the so-called ivory tower in the *Song of Songs* really was. It is not only in the seventh but also in the fourth chapter that the neck of the lady beloved is likened to a tower. But in this other passage there is no transference of attributes; here the tower is not referred to as a tower of ivory; it is described as a structure, even more formidable than a mere watchtower: "Thy neck is like the tower of David, builded for an armoury, whereon there hang a thousand bucklers, all shields of mighty men." It is for the mighty men to get the shields and use them in battle. The watchman can only sound the alarm. But in order to do at least that much, it is for him to stick to the tower. ◀

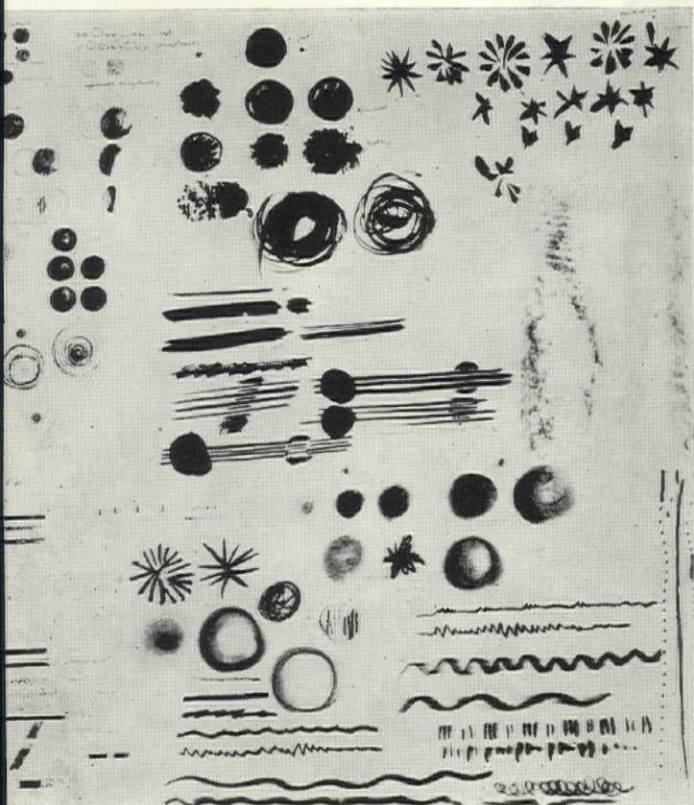
FRANK LLOYD WRIGHT

22

It is as if we saw a great tree fall
 And leave a gaping space against the sky.
 His roots were deep, and he grew sure and tall,
 Yes, taller than his perpendicular pronoun, "I".

The power in him was fed by private passion.
 And in an age obsessed with size and cost,
 With slickness, quickness, and this hour's fashion,
 He was organic. Gone to earth, not lost.

ELISE JERARD



William Muschenheim,

*Professor of Architecture, College of Architecture
& Design, University of Michigan*

A R E P O R T O N

European Schools

O F A R C H I T E C T U R E

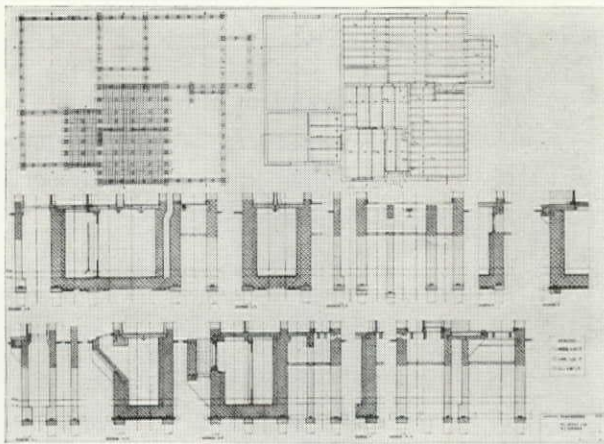
► Six months in Europe on sabbatical leave and the assistance of a travel grant from the Horace H. Rackham Fund administered by the School of Graduate Studies at the University of Michigan enabled me to visit nearly all of the most important schools of architecture in Western Europe. It was very interesting and enlightening to compare the work and teaching methods employed in Europe with those prevailing in this country and to witness the effects of the experimental efforts undertaken after the first world war when I was attending the Atelier of Professor Peter Behrens at the Academy of Fine Arts in Vienna.

Apparently, due to the great amount of reconstruction occurring in many parts of the continent at the present time, young people are eager to learn about and follow the profession of architecture. In many schools the enrollments are very large. There are 1200 students of architecture at the Politechnic Institute in Milan, 800 at the Technical University in Berlin, and so on.

Most of the schools have been reorganized and are now firmly oriented towards a philosophy of architecture and architectural education of which the main influences stem from the formalizations and experiments conducted at the Bauhaus in Dessau during the nineteen-twenties as well as from the work that was done by a host of architects and artists who were pioneering at that time and even prior to that time. In architectural education this meant that a method-

ology of instruction needed to be evolved that would stimulate the creative abilities of students along lines more suitable to the requirements of our rapidly changing times and the highly developed technological civilization that now prevails. Students now will have to and want to acquire a broad knowledge of new methods of construction and new materials besides becoming acquainted with basic traditional knowledge in order to work effectively. The study of history, sociology, economics and other related fields is necessary in order to develop the depth of perception and cultural background an architect needs.

If the curricula that are currently operative in the various schools of architecture in Europe are surveyed, it becomes apparent that the hitherto academic training of architectural students which tended to equip them with a virtuosity that, when applied, seemed superimposed and out of step with what actually was happening and required, has been largely discarded. A definite break with the concept of designing buildings as isolated objects has occurred. The complex interdependence of the natural environment, urban planning, prevailing sociological conditions and those to be put into practice, technology and a new sensitivity to space, form and color growing out of all these determinants—this interdependence is now recognized as a challenge to the designer so that he may evoke a new kind of architectural environment. The vitality of this environment, how-



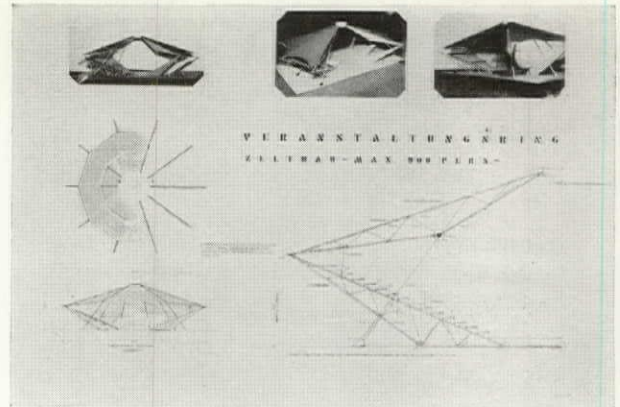
Second year construction detailing, Technological University at Delft.

ever, is dependent on the training of the architect's full creative abilities. In order to properly equip the future architect for such an undertaking there are some differences of opinion.

Some of the European schools are set up in such a way that the introductory courses acquaint the student with the main elements of a building (foundations, doors, windows, etc.) about the materials that are used and how they go together. This is the method employed at the National School of Architecture and of Decorative Arts (Ecole Nationale Supérieure D'Architecture et des Arts Décoratifs) in Brussels which was founded by Henry Van de Velde and is a reflection of a philosophy which stresses functionalism and which is adhered to by a number of other European schools of architecture. The student learns much of this by being initiated into the making of working drawings. He is not permitted to do any designing until he has acquired a thorough knowledge of all the elements that are parts of an average building. The aim is to equip him with a basic knowledge and a certain fundamental architectural vocabulary. Two or three years are devoted to this part of a student's training.

Other schools feel that if a student should not possess a natural inborn talent for creative work it is wasteful to lay so much stress on the preliminary technical training. The approach in these cases is to introduce the student to problems of composition right from the start, to test his sensibility and permit him to exercise his aptitudes in the fields of space, form and color, and also to permit him to design small structures. However, in nearly all cases there is a preliminary period of two years or more after which state examinations occur which must be successfully discharged before proceeding further. The subjects covered during this preliminary period usually include courses in the following:

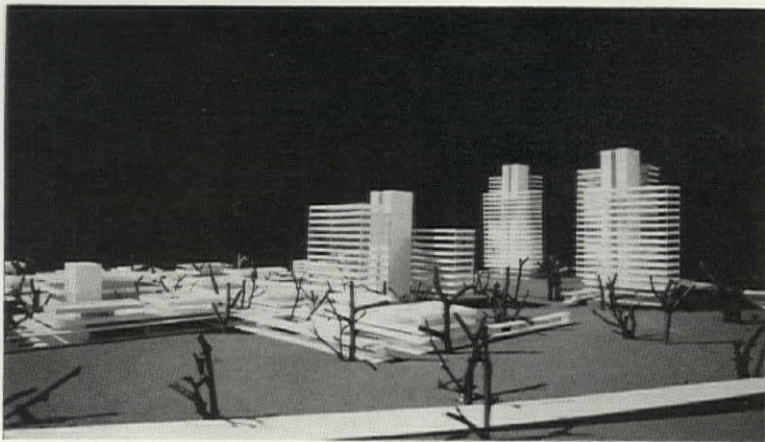
- Statics and Strength of Materials
- Mathematics
(Differential and Integral Calculus)



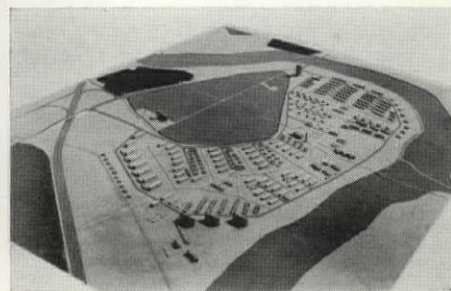
Demountable sports arena to seat 900, by a third year student at the Technological University in Berlin.

- Descriptive and Analytical Geometry
- Building Materials and Construction
- Building Costs and Operations
- Surveying
- Working Drawings
- Chemistry and Physics
- Visual Fundamentals
(Form, Color, Composition, etc.)
- Architectural Perspective, Lettering, etc.
- Drawing, Painting and Modelling
- History of Art and Architecture
- Measuring and Photos, etc., of
Historic Buildings
- Humanistic and General Cultural Studies

At this time six months to one year of office practice with a reliable architect, building authority or building company is mandatory before embarking on a schedule of the more advanced studies which may take from two to four years. (In Germany, at most institutes of technology, practical experience of six to eight months in a craft such as bricklaying, carpentry or with a building contractor is required before beginning the first two years of study.) The advanced studies emphasize the design of buildings, principally housing accompanied by city planning studies. Technical and humanistic courses such as Applied Mechanics (shell roofs, etc.); Steel, Reinforced Concrete and Timber Construction; Economics; Philosophy of Art, Literature and History of Architecture; Construction and Form in New Buildings; and research on various building types parallel the work in design. It is noteworthy that much importance is given to the relationship between city planning and architecture and that in some schools problems concerned with city planning are introduced as early as the first and second years. For instance, at the Institute of Technology (Eidgenössische Technische Hochschule) in Zurich there are three semesters, starting with the fourth (second year) in which projects are assigned as follows: a two-week sketch problem on the basis of which a



Group of apartment houses by a third or fourth year student, Institute of Technology, Zurich.



Satellite town by fourth year student, Institute of Technology, Darmstadt.

community plan is developed (three months); the design of public buildings, housing, etc. (three months), fitting into this community plan with an emphasis on type of construction and development of typical details. C.I.A.M. (Congrès Internationaux d'Architecture Moderne) directives have influenced the curriculum at this school as well as they have at the Institute of Architecture at the University of Venice (Istituto Universitario Di Architettura Di Venezia), where during the first two years Professor Venturini conducts a course in which the students do research on the historical, economic and sociological development of some old town in the environs of Venice. Drawings of the town, of the geographical characteristics of the immediate surroundings, of the buildings, etc., are made. The object of all this is to prepare the students and equip them with more insight and background for the time when they study city planning from an analytical and theoretical point of view and are assigned city planning projects in the third and fourth years.

It is interesting that the work in architecture and city planning done under laboratory conditions at the various European schools is very influential in determining the character of the reconstruction of many of the cities. This in part may be accounted for by the fact that the faculty usually consists of the most prominent practitioners in the area who frequently maintain their offices in the school building. As examples, Professors Van den Broeck and Van Es-teenen at the Technological University in Delft (Technische Hogeschool Te Delft) are very actively involved in the rebuilding of Rotterdam and Amsterdam. Professor Docker at the Institute of Technology (Technische Hochschule) in Stuttgart is responsible for much of the new building in Stuttgart and for the replanning of the technological center in the heart of Stuttgart. Professor Guther at the Institute of Technology (Technische Hochschule) in Darmstadt is now in charge of the replanning of a large sector at the southern end of Dusseldorf, based

on a project developed by him, his assistant, Mr. Hartog, and the students at the School of Architecture. Professor Hillebrecht at the Institute of Technology (Technische Hochschule) in Hannover is Planning Commissioner in Hannover and is largely responsible for the replanning of that city. And there are a number of other such examples.

To return to a description of the schedule of work that is prescribed after the examinations (based on the first two or three years of study) have been passed and the required time devoted to practical experience has been absolved, this schedule of work exacts of the students that they submit five or six projects in comprehensive building design which can take two to four years to be completed. The students are generally free to choose the Professor who is to guide them in their work on these projects. Where there are four or more architectural design professors on the staff the student must choose two or three different professors for different projects. The date for the submission of each project is not rigidly fixed. It is mandatory that at least one of the projects be a city planning project. In addition six or more sketch problems to be completed in a fortnight or one day are assigned. When the work on all these projects has been finished and the student has passed all the state-prescribed written and oral examinations, which are usually given over a period of eight days, a final project is assigned which must be submitted within three months time.

The student does not receive criticism while working on this project which is intended to be the final test of his ability. When submitted the project is judged by all the professors of architecture on the staff, and if judged satisfactorily, the student is awarded a diploma. It is not anticipated that the student will receive a high grade on this project owing to the usual divergences of opinion among the various professors judging the problem. In some cases external examiners are called in as in England where these examiners represent the RIBA

and in Denmark, where a committee of twelve architects from the Counsel at the Academy of Fine Arts (Det Kongelige Akademi for de Skonne Kunster) in Copenhagen do the final judging.

The state examinations referred to above are usually in such subjects as:

- Statics and Building Construction (Steel, Reinforced Concrete and Timber)
- Building Equipment (Plumbing, Heating, Ventilating, Lighting and Acoustics)
- Economics
- Administrative Law
- Urban Utilities and Regional Planning
- City Planning and Housing
- History of Architecture

In addition there are many special courses offered that vary considerably depending on the particular resources of each institutions. Such courses include:

- Freehand Drawing, Painting and Modelling
- Garden Layout and Landscape Design
- Furniture and Interior Design
- Philosophy of Art, Literature and Esthetics
- Archaeology and Conservation of Historical Monuments
- General Cultural Studies
- Special studies in City and Regional Planning
- Topography and Highway Construction
- State and National Administrative Problems
- Study Trips abroad

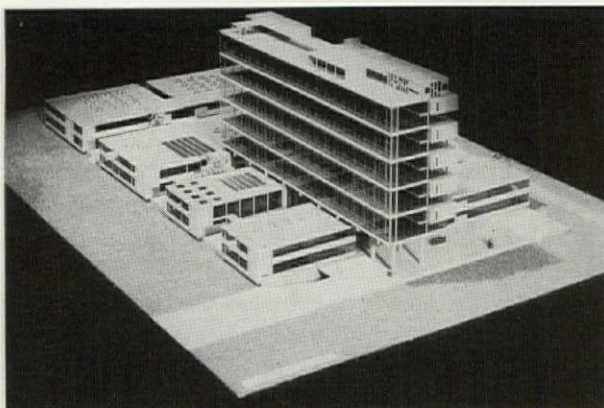
A special city planning option is sometimes offered during the fourth and fifth years. After the above normal architectural training has been completed a few students continue their studies at the Archi-

tectural Colleges attached to the Academies of Art as in Stockholm and Vienna. A limited number of students, twelve to fifteen each year, are admitted on the basis of their previous training, talent and aptitude. Three years are allotted for the architectural studies pursued at the Academies.

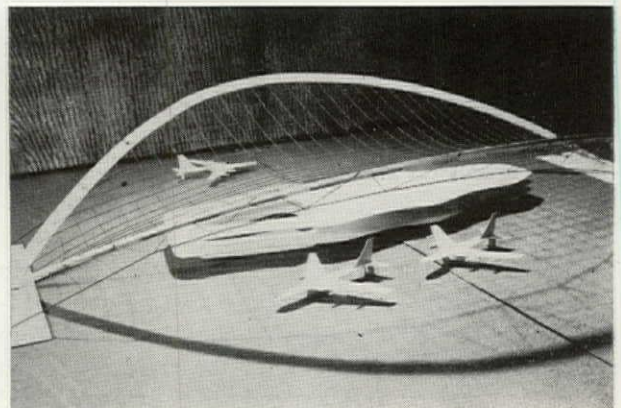
The illustrations accompanying this article represent a cross-section of the work being done at some of the schools. I believe they demonstrate the general standard of design predominating at the present time. It may be noted that little attention is now being paid to virtuosity in architectural presentation. A very sober and workmanlike attitude, and one might add a quite clarified taste, prevails. The latter is a very important component in determining the vital kind of cultural environment that encourages the best in architectural realizations. However, it is also apparent that a certain conservatism contrasting with the exuberant experimentation characteristic of the more interesting work that was being done during the nineteen twenties obtains. Of course so many terrible errors in taste, in handling of architectural problems, in the development of the townscape occurred during the late nineteenth century and also thereafter that a certain caution is decidedly indicated.

The extreme example, however, of what can happen if the attempt is made to control the designing process through a strict adherence to what is felt by some to be a scientific method, may be observed at the Institute for Design (Hochschule für Gestaltung) at Ulm. This is a graduate school that offers four-year courses in a group of technical and scientific disciplines, namely Product Design, Industrialized Building, Visual Communication and Information Design. The level of performance at this institution is of a very high caliber. This institution is often referred to as the New Bauhaus.

Model of new building for Technological University. Delft. Van den Broeck and Bakema, Architects.



Air Terminal, third or fourth year student, National School of Architecture, Brussels.



This school found that if a firm program of rationalization and justification for each step in the design process is adhered to that it is impractical to attempt to cope with all the problems that are involved in such a broad field as architecture, particularly since the artistic element if at all vital by its very nature will always tend to elude any kind of regimentation. Therefore a curriculum in architecture has been dropped by this Institute for Design. However, courses in Industrial Building are being maintained where the emphasis is on the study of prefabricated products, the processes involved and the Building Designs and Housing Developments resulting from an application of this knowledge. Aside from laboratory work devoted to standardized structures, basic studies are pursued in the following fields:

- Statics (Calculation and test models)
- Erection Studies (Production, business organization, work methods)
- Materials (Ferrous, non-metals, synthetics, conversion and molding techniques, etc.)
- Analysis-Mathematical Operations (Group theory, theory of clusters, linear programming, norms, etc.)
- Theoretical Knowledge (Basic theoretical knowledge in modern science, history of empiricism, operationalism in physics, etc.)
- Applied Physiology
- Cultural History (twentieth century)
- Sociology (Industrial society, sociology of families, communal sociology)

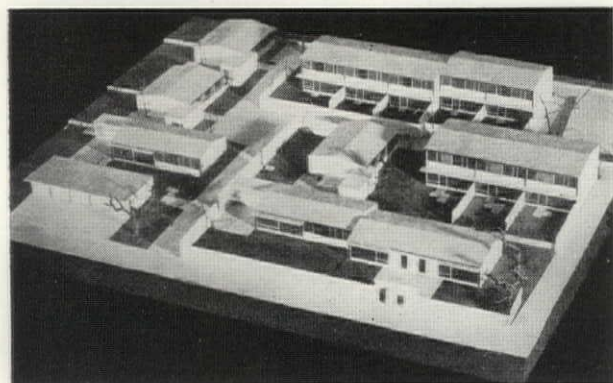
To quote from the Institute's recent prospectus, "The approach to design problems will be from the construction and production angles as well as from

the methodological foundations demanded by present day technical problems."

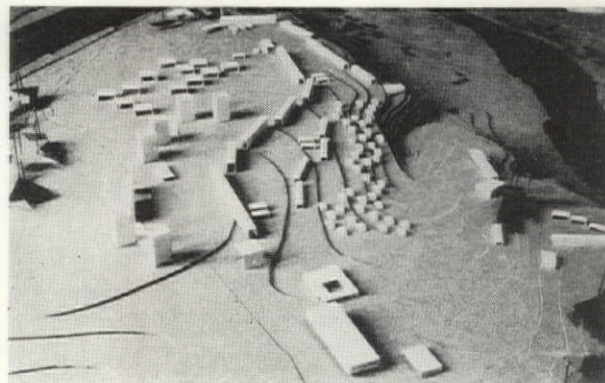
Before terminating this article I would like to add a few words about the new buildings that have been or are being built to house the various schools of architecture previously discussed. Partly due to bomb damage, to obsolescence and partly due to increases in enrollments, new quarters are being provided for many of the schools. In some cases, completely new buildings are being erected and according to the drawings promise to be exemplary. The new building for the Institute for Design at Ulm has been in operation now for a couple of years and is notable for its attractive siting on a hill overlooking Ulm, for the interesting arrangement of the laboratory spaces and for the clean and direct employment of modest building materials such as concrete, etc. In other cases extensive alterations and additions to existing structures have been partly completed, as at Darmstadt and Berlin. The latest in equipment is provided in the lecture halls, libraries and for the storage and filing of drawings, photographs, etc. The design and finish of these newer quarters is notable for its crispness and freshness all in the modern vernacular.

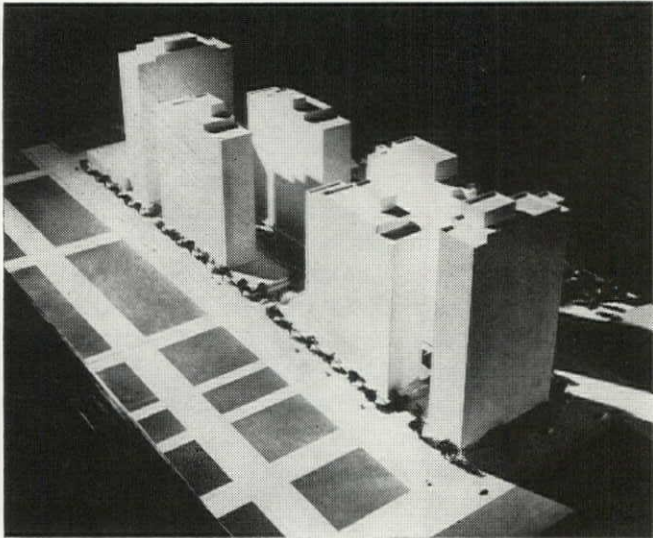
In summing up I would like to add that I met with cordiality and cooperation at all the schools that were visited, which made a rewarding exchange of views possible. The schools visited were the ones in Amsterdam, Delft, Antwerp, Brussels, Paris, Madrid, Milan, Venice, Graz, Vienna, Zurich, Stuttgart, Karlsruhe, Darmstadt, Hannover, Berlin, Ulm, Munich, Copenhagen, Stockholm, London, Glasgow and Liverpool. It is hoped that contacts between these schools and the ones in this country can be maintained. It will most certainly be of great mutual benefit in developing better approaches to the particular problem of architectural education. ◀

Group of small houses, Atelier of Prof. Dr. Roland Ranier, Academy of Fine Arts, Vienna.



Building masses for residential development, third or fourth year student, Institute of Technology, Stuttgart.





THEORY:

Architectural models of a projected downtown development.

The reality of today's cityscape differs very sharply from architectural theory

REALITY:

What the pedestrian sees of the same development when it is finally built.



Images and Letters

JOHN MAASS

deplores the ugliness of out-door advertising



Charles T. Coiner

► Architectural drawings and models are fiction.

They display entire buildings in a never-never land of splendid isolation, set off only by tasteful groups of shadowy trees and the peculiar blocky wraiths which pass for people in architectural renderings. Nobody will ever see buildings as they appear in the city planners' tabletop models unless he is hovering above rooftops in a helicopter.

Architectural photographs are also abstractions; until very recently professional architectural photographers excluded people from their pictures and cropped out elements like traffic signs and overhead wires. The wide angle lens of the still camera encompasses whole skyscrapers in a single glance, but our eyes cannot. As we move about we usually see fragments of any building at one time, and all sorts of nearby structures, vehicles and people constantly jut into our field of vision.

Carefully composed photographic abstractions of gleaming new buildings may be compared to the front-and-side views of anthropometry. These stark naked photographs have their uses, but we might fail to recognize our friends in such pictures; we are accustomed to seeing people dressed. Architecture, too, is clothed when it appears in public. Both old and new buildings in the city are encrusted by storefronts, signs and posters, which are always changing in kaleidoscopic confusion. The effect of these prominent, all-too-prominent, images and letters upon the cityscape is decisive.

Outdoor signs and symbols are the very mark of the urban way of living. They have a long and hon-

orable history. High standards of design and craftsmanship in architectural lettering and sign painting were maintained until well into the 19th Century. Since then there has been an enormous increase in quantity and drastic decline of quality. Freed from the discipline imposed by traditional techniques and materials, the outdoor advertising and lettering of the 20th Century is a disorderly mass of abominable ugliness.

The printed poster with its brilliant tradition of striking visual communication has sunk to an all-time low in the U.S. today. American posters are not only banal and ugly, they are ineffective. The outdoor poster does not lend itself too well to the scrutiny of the readership surveys which have been applied to other media of mass communication, but its impact is obviously weak. All along the highways, side by side and row upon row, smiling girls lift boxes of crackers or toilet paper, bronzed men are hoisting glasses of beer or pop. Cover the brand name and it is impossible to tell competitors apart. One billboard shouts "GLUTZ, THE DRY BEER!", the next "POTZ, THE WET BEER!", "SUPERIOR, THE GASOLINE WITH MORE LEAD THAN ANY OTHER!" is followed by "ACME, THE ONLY GASOLINE WHICH CONTAINS NO LEAD!". All art is communication and when the words are without meaning the design will also be meaningless and trite.

There is an unfortunate tendency to use realistic pictures rather than effective visual symbols. A poster is most effective when it stands apart from its natural background—like the clean design and



The New York Historical Society

THE NINETEENTH CENTURY
CITYSCAPE:

*Signs in a poor neighborhood
in New York show bold design
and strong craftsmanship.*

bright colors of flags—and at its worst when it simulates the shapes and hues of nature. A symbol can be enlarged or reduced at will, but a realistic rendering looks grotesque when it is blown up far beyond life size. The making of a “Painted Bulletin” billboard is a sight to see: the painters copy a giant sign square by square from a small color sketch; it is a demonstration of wasted skill, like engraving the Lord’s Prayer on a pinhead.

Unlike US billboards which are supposed to catch the eye of a nation on wheels, European posters are scaled to the pedestrian. They are generally more imaginative in design; when grouped on walls—known as “hoardings” in Britain—the effect of repetition is very striking. The Parisian “Kiosk” or “Litfass Column” (named after a Berlin printer who devised it in 1855 to advertise a circus) is another attractive Continental method of display.

Printed posters are at least designed by technically competent artists and slickly produced by large companies. Hand painted signs come by the million from local sign shops, small entrepreneurs with little professional training. Their crudely lettered eyesores cluster most thickly along the commercial ribbon slums of suburbia. More and more people—both in motorized America and semi-motorized Europe—now live, work and shop in this zone which combines a certain convenience with a look of squalid crassness.

Americans have become so accustomed to this visual mess that it had to be exposed by foreigners.

Here is a description of a ride through Los Angeles, by Aldous Huxley:

“A vast, untidy suburban world of filling stations and billboards, of low houses in gardens, of vacant lots and waste paper, of occasional shops and office buildings and churches. Primitive Methodist churches built in the style of Cartuja at Granada, Catholic churches like Canterbury Cathedral, synagogues disguised as Hagia Sophia, Christian Science churches with pillars and pediments, like banks.

“EATS, COCKTAILS, OPEN NITES, JUMBO MALTS, DO THINGS, GO PLACES WITH CONSOL SUPER-GAS, AT BEVERLY PANTHEON FINE FUNERALS ARE NOT EXPENSIVE.

“. . . and here in the middle of a vacant lot was a restaurant in the form of a seated bulldog, the entrance between the front paws, the eyes illuminated.

“ASTROLOGY, NUMEROLOGY, PSYCHIC READINGS, DRIVE IN FOR NUTBURGER.

“The face of a beautiful young woman, distorted like a Magdalene’s with grief, stared out of a giant billboard: BROKEN ROMANCE, proclaimed the caption, SCIENCE PROVES THAT 73 PERCENT OF ALL ADULTS HAVE HALITOSIS.”*



THE TWENTIETH CENTURY
CITYSCAPE:

*Ineffective signs, temporary
commercial architecture,
crowded streets, all in a
sleazy confusion.*



John Maass

Architecture and lettering have always been linked—the forms of our printing type derive from the incised letters on the stone walls of ancient Rome. The long tradition of handsomely designed outdoor lettering in stone, metal, wood, glass, gold leaf or paint has been destroyed in the 20th Century—the familiar red-and-gold Woolworth sign is one of the few survivors from the good old days of well mannered craftsmanship in this field. We are now surrounded by a garish welter of bastardized types and coarse scripts; letters are even re-converted into crude pictures by tricking them up with “speed-lines,” flames or icicles.

After-dark advertising began with rather sedate letters made up of light bulbs and grew into an industry after the introduction of the more spectacular neon tube. Night is kind to the modern cityscape; even tawdry streets assume a more cheerful air when the fluorescent signs go on; a sunless day makes an unattractive neighborhood look even more depressing, but rain at night doubles the sparkle of a lighted city.

The trade sign without words, the giant key, boot, scissors, anchor, watch, pretzel, eyes and spec-

tacles, horseshoe, mortar and pestle, hat, glove, cigar store Indian and so on, dates from the times when few people could read. Only the pawnbroker's three balls and the barber pole (originally a bloody bandage) are still common in America; in Europe a brass basin marks the barber shop. A revival of these striking symbols would enhance the looks of contemporary store fronts.

Outdoor advertising is now widely regarded as a disfiguring mark on the landscape. Determined citizens' groups—called “scenic sisters” by the outdoor advertising industry—are battling against billboards along America's highways. Their crusade casts a curious light upon the US brand of nature love; the ladies are fighting for the right of every American to admire the great outdoors from the inside of a speeding sedan.

“Townscape” is not a familiar concept like “landscape” but there have also been many attempts to control or eliminate outdoor advertising in the city. Commercial signs and posters are entirely banned from “good” residential neighborhoods by zoning. In non-residential areas they may be regulated by local commissions or ordinances. These well meaning efforts have generally been ineffective. When signs are not permitted to project more than a few feet from the building line, the vertical sign is an unfortunate by-product of the ordinance. (Our al-

*After *Many a Summer Dies the Swan*, Harper & Brothers, 1939.





This is an actual roadside view, not a staged photograph.



"Art" in advertising.



Photo by G. E. Kidder Smith

Street advertising in Sweden



The French solution:
The Kiosk.

phabet should never be made to read downward like Chinese.) Size and style of signs are occasionally controlled in historic neighborhoods, which lead to "Ye Olde Tea Shoppe" kind of Williamsburg fakery.

But—*outdoor signs should not be considered an undesirable feature of the urban scene.* The business of cities is business, and reasonably well-designed posters and store fronts add sparkle and interest to the townscape.

Fortune magazine has recently pointed out that New York's Park Avenue, a creation of the arid "City Beautiful" school of planning, is empty at the lunch hour while crowds are strolling on Madison and Lexington Avenues; these are lively streets for shopping or window shopping, for a snack or a drink, with signs and posters everywhere. Western travellers have been struck by the curiously empty look of Russian cities; the streets are unusually wide, auto traffic is light and there are few signs to be seen. The effect is cold and resembles an enlarged architectural model.

Few communities are planned from scratch, and we will have to live with an accumulation of old and new, good and bad signs. There are very few organizations which control so many signs that their design greatly affects the cityscape. Two examples: the Hitler government changed all public signs in Germany by decree; the Latin lettering was replaced by Gothic to conform with Nazi myths of blood and soil; the edict had to be revoked during World War II because the Gothic lettering proved to be illegible.

The London Passenger Transport Board is the outstanding example of a large organization which has supplied coordinated design on a very great scale. Every part of this metropolitan system—station, depots, cars, buses, shelters, benches, signposts, ticket machines, tickets, schedules, maps, are designed with extraordinary distinction and attention to detail. A special typeface was commissioned in 1916 and has since been used on London Transport's delightful posters and all other visual material. A total stranger can find his way about the orderly stations which are clearly marked with handsomely designed signs and maps. The shabby confusion of New York City's subway system provides a ghastly contrast of non-design; even the natives frequently become lost in its filthy labyrinths.

It is not possible to legislate good taste; efforts to raise standards of outdoor advertising upon esthetic grounds are also unlikely to have wide success. The public is not interested in the subject of esthetics. Any improvement can only come as more people agree with the proposition that good design is good business. ◀

The Dear Old Timers

by

EDGAR I. WILLIAMS, FAIA

There are indications of a growing appreciation of the architectural giants of one or two generations ago—during the lately despised “eclectic period.”

An appreciation not only of the stature and vision of these men, but of the element of quality in their workmanship, and frequently of their design. Edgar Williams reminds us of these old timers, not so much with nostalgia as with deep respect.

► George B. Post, one of the leading architects at the turn of the century, addicted to the classic architectural manner of the times, had a big walrus mustache. When he was President of The American Institute of Architects he was often called upon to speak. On such occasions it was his custom to hold his audiences in silence for just a mite longer than the average speaker, then he would push his lips out and through his mustache would come whistling, “Forty years ago . . .” and he would go back to the start of an era of which he was a leader in its architectural aspects. There was conviction in the processes of architectural thinking of that era. A new Golden Age was upon us. The architects would mould our nation’s financial, scientific and organizational genius into an architectural expression worthy of our place in the world. And in following the path of destiny we would abide by the lessons of history. With few exceptions the architects and artists of a half century ago were not concerned with rebellion.

After all, in the oldest known book in the world, “The Papyrus Prisse,” Ptah-hotep advised 5000 years ago to “train one’s son to be a teachable man,” and “instruct him in the sayings of former days.” Was it not clearly indicated that we in the United States should follow a tradition of classic thought and behavior by picking up the trail of order and magnificence which characterized the path of art through Greece, Rome, Italy, France and Eighteenth Century England to our own shores?

It is sometimes useful to reappraise the values of those times in our constant search for the essence of our professional purpose—which is timeless and which makes all the arts a matter of the highest importance to our ever-changing culture.

The matters I am concerned with here have nothing whatever to do with practical requirements of running an architect’s office, package deals or public relations.

Each era is characterized by attitudes and actions which spring from causes often very difficult to fathom. If we are to take part intelligently in any creative enterprise we should seek to understand not only the character of our times but the causes which have brought it about. Today, for example, research is a dominant characteristic of all phases of endeavor. Of course research is not new but its methods are. In the arts, research could take the place of conviction and lead to the attitude which allows one to say, “Let’s try this and see what happens.” To start to paint a picture by mixing paint on canvas and waiting to see what forms suggest themselves may seem like a reasonable method of approach.

To start to design a building by thumbing through old magazines may also seem to be a useful method. Neither has within it the fire of a Gothic stone-carver seeking to serve his God.

In order to put one’s self within the smart group of critics twenty-five or thirty years ago, it was good practice to set up an effigy of a bloodless and rather stupid old fellow and call him an eclectic

architect. The creator of the effigy sometimes dramatized his position in spectacular ways analagous to burning sacred books. To be really popular with the hue and cry it was good show business to beat the bejabbers out of the effigy and wait for applause. This practice has now abated. Some of the most vociferous exponents of this cannibalistic attitude have mellowed.

What it seems to me has been too often overlooked in the recent battle of architectural expression is the impact of events which have brought us politically, economically and artistically to where we are. Our country through two world wars has changed from an insular nation to a leading power in world affairs. Great Britain has changed from one of the world's financial giants to one of the world's lesser powers. Germany, who threatened to rule the world forty years ago was struck to her knees and today stands with a dagger at her throat. Communism prevails. The future is unpredictable. Does any intelligent architect believe that so-called modern or contemporary architectural expression is a matter of caprice? He would be naive indeed if he did not realize that he, like all of us, is being shaped by our times.

The Corinthian column gave way to the Lally column not by choice but by force. The fact that rebellion against the old is the order of the day is not necessarily bad. Nor is it a sign of strength. For the copyists, the current periodical has replaced the old classic books. Instead of saying as was said fifty years ago that the man with the rarest books was the most original, today it can be said "Have magazines, can do modern architecture." There is no more bravery today than fifty years ago. When George B. Post put a glass front on the New York Stock Exchange building he was an adventurer. It was, I believe, one of the first glass facades in the country. Yes, there were columns in front of it! Do not forget that the financial giants in those days wore Prince Albert coats or black morning jackets and striped trousers.

The violence of two great wars broke down habits of elegance. Today our habits are cruder, our life sterner, our school kids now carry brass knuckles and knives, unionism has taken the place of craftsmanship and free men are fighting for the right to remain individuals. And mark this truth as old as history—it is from the individual that creative art springs.

To be an architect in our United States today is a privilege. Architects come from all over the world to see what we are doing. No longer is it a one-way road in the other direction. A mixture of scientific perception, material affluence—what we call "knowhow"—all spiced with native daring is

being brewed here today. Out of it have come some good pieces of architecture worthy of our effort.

But do not think this process is new. Changes of expression are not of necessity changes of spirit. The men who inspired the revival of the Washington, D. C., plan were exponents of a continuing tradition of architectural responsibility of which we today are custodians.

It is not my purpose here to defend the dear old timers—they need no defense—but to suggest to those not well acquainted with their attitudes and convictions that their contribution to our architecture could profitably be re-examined. Beside courage and vision, they had, I venture to suggest, one purpose in common most lacking today. It was a desire for what is loosely called "quality." They sought to obtain fine marbles for their buildings, while today we are too often forced to accept plywood and lesser fine materials. There are a few vestiges in New York which illustrate what I mean. On lower Broadway at the corner of Cedar Street there is a sidewalk made up of pieces of bluestone approximately 14' x 19' and six or seven inches thick. There used to be another sidewalk stone which, I recall as measuring 17' x 22' on Fifth Avenue about 53rd Street. It was not necessary to have pieces of stone that large. Many pieces, say 3' by 5', would have been satisfactory but they would not have seemed appropriate or fitting the self respect of the owner and his architect when they were installed.

The story of how these and other slabs were brought to New York by barge and pulled to the site in horse-drawn vehicles makes one feel proud. Fabricating and bringing the 55' granite columns to St. John the Divine Cathedral in New York and setting them is a story to lift a man's heart.

There are not many expert stone men left like my friend, Charles Ulmschneider. His father was a stone-cutter who came to New York from Germany and worked for one of the important stone and marble contractors in the late eighteen hundreds. Charles Ulmschneider tells of his own boyhood. On a Sunday his father and mother would pack lunch for the family and take a ferry boat from Brooklyn to Manhattan—three cents fare for adults. They would walk around, seeing the sights but particularly Papa Ulmschneider would show the family the work he had done.

Among the stories I like best is one about the sculpture group atop the Park Avenue entrance of Grand Central Station. The central figure of that group is about 24' high. The group had to be made in pieces of a size which could be taken from the William Bradley & Sons in upper Manhattan and carted to the site on vehicles which, by the

way, were drawn by horses. Before transportation began the route was carefully plotted and measurements made to insure passage under bridges and spans. At the most critical point barely six inches clearance was allowed. Since the vehicles had iron tired wheels and it was impossible to avoid manholes, there followed a smaller truck with spare manhole covers for replacement of those which might be broken.

There is too often a tendency to forget that the Pennsylvania Railroad Station was a daring and magnificent solution of a very difficult problem. I have heard architects today ridicule the designers of the Pennsylvania Railroad Station building. One can ponder for a moment what has been done to change the interior of that building. I can think of no better example to illustrate the contrast in architectural expression between fifty years ago and today than the treatment of the new ticket sales area. For my own part I am distressed by the way the magnificent volume of the central area has been spoiled by the new changes which appear to me vulgar and insolent.

Certainly there can be no progress without invention and we must grant that all art is of little value if it does not reflect the life of its times. But let us not forget that we of today are not the only smart men and women who have existed. It is valuable to remember that men of art in each era have built upon the accomplishments as well as the failures of the past.

The dear old timers did just that and whether they were right or wrong in our opinion today they did it with conviction and expert craftsmanship. William Kendall, for example, who made drawings like engravings with a 6H pencil, when asked if he did not have an open mind on matters of architecture, indignantly replied. "No, an open mind is an empty mind."

Pompous Cass Gilbert had to take many gibes because of his arrogance but his Woolworth Building is a gem which has not been surpassed in handsomeness even today. It was one of the earliest tall buildings whose water tanks on the roof weren't showing. Paul Crot brought to his buildings a grace and force which stirred the public mind as well as that of his fellow practitioners. Look at the works of sculptors like St. Gaudens and French, painters like La Farge and Blashfield, landscape architects like the Olmstead Brothers and Ferruccio Vitale. What set those men apart from others was their belief in the *importance* of their professions.

The spirit of pride and satisfaction in doing a job well showed in lesser things too. As an example of what I mean, there was until recently an old square Victorian house on the New Milford, Connecticut, green which I always admired. At the sidewalk there was a wooden fence. It was not just one of those catalogue jobs. For a base it had granite pieces six feet long pinned together with wrought iron dowels to keep them in line. This base, of course, was to keep the wood from the ground. The posts were built of wood cores slipped over wrought iron rods which had been let into the granite base. The rails were ample for the span—the lower one with a vertical rectangular section to take most of the load and the upper one horizontal. Into these were set one inch square balusters. After eighty years you could detect the carpenter's scoring before he made his cuts. I need not labor the description of the workmanship. Suffice it to say the whole business bespoke a habit of determination to give full measure of service. Is the point clear?

The old timers were by and large, men of vision, faith and a tremendous joy for living. We younger men loved or hated them according to our own limitations but we always respected them. Be wise—don't sell them short today. ◀

C R I T I C A L C R I T E R I A

If you would be effectual
In all things Architectural
You must establish critical criteria.
A rule you can depend on,
A scale that you can send on,
To Architects in Salem or Siberia.

The greatest of criteria
Is when you rise superior
To problems with which Architects are faced,
And build a home of beauty
Far beyond the call of duty
For two hard-headed people with bad taste.

Hubertus Junius



Representative Frank Thompson, Jr., M.C.,

*has been long active in promoting
legislation favoring
government encouragement of the arts.
In this article, especially written for the
Journal, he outlines various measures
at present before the Congress and
points out what architects and other
cultural leaders can do to help
assure their passage.*

► The timid attitude of the Federal Government toward contemporary architecture, as revealed in the buildings it is constructing these days in Washington, D. C., and across the country, was called "a scandal" by the noted architect, Philip C. Johnson, in a speech he delivered late in April this year at the golden anniversary convention of the American Federation of Arts.

Mr. Johnson delivered this criticism at the opening of an impressive architectural exhibition, "Form Givers at Mid-Century" at the Corcoran Gallery of Art, Washington, D. C., which was organized and sponsored by *Time* magazine. Noting that none of the thirteen architects represented in the exhibition has been asked by the Federal government to work on a building in the Nation's Capital, Mr. Johnson reportedly said, "The United States Government is the biggest client in the world—and the worst."

"This lack of courage," he added, "is very hard to understand. Just because Roosevelt was a bad patron of the arts, why should every successor be?"

In order to arrive at this point Mr. Johnson had to arbitrarily restrict his view to our own country and totally disregard the new embassies and consulates the State Department is building overseas in a number of countries. His case was correspondingly weakened, for it is universally acknowledged that these new buildings which the Federal Government is constructing under a \$200,000,000 program symbolize the best in our country's architectural tradition.

Among the architects who have participated in this vital program and designed these brilliant buildings are Eero Saarinen and Edward D. Stone. Some of the architects represented in the Corcoran exhibition have been commissioned by the State Department's foreign buildings program. Also, Mr. Stone designed the US pavilion at the Brussels World's Fair which was so widely acclaimed.

So despite its critics, the architectural picture of the Federal Government is not all black, and it could be rapidly improved by the adoption of several of the art bills now in the Congress.

The President of The American Institute of Architects, John Noble Richards, FAIA, Edmund R. Purves, FAIA, Executive Director, and Samuel E. Homsey, FAIA, have already testified, as have others, on behalf of some of these bills. The Institute has always been a strong supporter of all measures having to do with the encouragement and fostering of the arts in this country—including, of course, measures having to do with the preservation of historic buildings and with urban and civic renewal.

FEDERAL LEGISLATION TO FOSTER *The Fine Arts*

Before this significant legislation can be adopted, however, the country's cultural leaders must get over their defeatist attitude vis-a-vis the Congress which, it is perfectly clear, is embodied in such statements as this: "American artists and intellectuals are the natural enemies of American politicians." The author of this misleading statement was Abram Chasins, music director of Radio Station WQXR, the *New York Times* station in New York City, and it appears in his book "Speaking of Pianists."

It has long been fashionable for visiting Europeans—and for many Americans—to dismiss this country as an artistic desert, but the situation is fortunately slowly changing. There is a growing interest in the subject of the relationship of the Federal Government and art these days, and many people at home and abroad are finding that there is much more being done at the national level than they had realized. Enough, indeed, is being done to disprove the canard that we are not interested in the arts which make our civilization endure and flourish. While we do not have to blush for what the Federal Government is doing, the record leaves much to be desired when compared with the work of the British Arts Council, the Canadian Arts Council, and the national programs for encouragement and subvention of the arts in all European countries and the Soviet Union.

A growing number of powerful national organizations, such as the AIA and the National Trust for Historic Preservation, are studying this matter. After a long period in which the relationship of the Federal Government and the arts was considered a static one there is again a great ferment in this area and real hope that the United States will take some decisive steps to encourage and foster the arts at home.

The *New York Times* reflected this new attitude when it declared editorially (Jan. 25, 1957) that:

"Practically every other civilized country (and some not so civilized) has recognized that the Government has a proper interest in promoting

the arts, and in promoting them with cash. It would be a mark of maturity and enlightenment if we were to do the same."

There are others thinking along this line whose views are listened to with respect, among them Dean Jacques Barzun of the Graduate Faculties of Columbia University, who wrote me in part as follows some months ago—

"I think it unwise to argue that we should support art because (a) we want other peoples to think well of us and (b) our art is propaganda for the American way of life. This will prove in the long run a losing plea. Nobody will be fooled by 'culture' that is pursued for those ends, and we shall ourselves be diverted from our true tastes and the development of our true talents."

Dean Barzun added:

"We do need public support out of tax funds [for art]. I do not think that any community should be 'given art', any more than the artists who supply it should be given charity. Art is no good unless wanted, and if wanted should be paid for, at least in part, by those who want it. They should appropriate local moneys and minister to local tastes. The matching principle applied to schools should apply to the support of city or state orchestras, museums, or any other cultural activity."

Actually, the United States, thought of abroad as materialistic and without interest in cultural affairs, subsidizes music and art at state, county, and municipal levels of government, and Dean Barzun's suggestion, if adopted, would add some Federal funds and give Federal encouragement to these cultural programs.

A number of states, among them Indiana, Louisiana, Maine, Massachusetts, Minnesota, North Carolina, Pennsylvania, Utah, Virginia, and Wisconsin, have long-established state agencies of various kinds to assist the arts through such means as advice, grants-in-aid and so forth. New Jersey and New

York are considering similar steps. Senator MacNeil Mitchell, Republican, and Assemblyman Bentley Cassal, Democrat, have sponsored legislation in the New York legislature to create a fifteen-member New York State Arts Council. In New Jersey Assemblymen Charles E. Farrington and Francis J. Werner, Democrats, have sponsored legislation to establish a State Art Commission in New Jersey's Department of Education.

Philadelphia gives the Philadelphia Symphony Orchestra \$100,000 each year and \$50,000 for operas. Other cities giving large sums to their orchestras are: Detroit \$50,000, San Francisco \$45,000 plus free use of two auditoriums; Baltimore, Atlanta, and Denver \$60,000 apiece; St. Louis \$75,000; Milwaukee and Indianapolis \$50,000 each.

A growing number of people in all walks of life today are concerned over the fact that with half of the Federal budget devoted to the Armed Services and defense none of it goes to the arts at the state and local levels. The May 1959 report published by the Center for Information on America, located at Washington, Connecticut, states the case succinctly for those holding this view. The report declares—

"For many people America continues to present a picture of perplexing contrasts—a land of immense wealth and talent, yet a land which largely neglects its creative and performing artists.

"Ours is a nation which willingly spends billions each year on defense of our way of life. It is a nation which willingly spends billions on scientific research to explore the universe and give its people more leisure time.

"Yet we are among the slowest and stingiest of all nations in spending money on those things which are generally regarded as representing the highest and most enduring expressions of any way of life.

"We grant almost no national funds to our theatres, our museums, our opera houses, our orchestras and ballet troupes. We have no programs to discover and aid young talent."

38 The role of the Federal government in the arts has been ably documented by Professor Ralph Purcell in his excellent book "Government and Art" published in 1956 by Public Affairs Press. A more recent report on the subject was made by the New York *Times* on December 8, 1958, under the title "US Role in the Arts Is Found to Have Increased in Decade Since World War II."

Recent Congresses have written the record which the *Times* found so encouraging, and I am confident that this record is pregnant with hope for the future.

The steps taken by the 84th Congress in favor of the arts was impressive. The Special International Program for Cultural Presentations was made permanent when the Congress adopted the Humphrey-Thompson Act of 1956 which I co-authored with Senator Hubert H. Humphrey (D-Minn.).

In four years over a hundred attractions, including the New York and Philadelphia Symphony orchestras, Dizzy Gillespie and his jazz group, and individual artists such as Marian Anderson, Isaac Stern and others have been sent to 89 countries. Despite its far-reaching accomplishments this program gets only a little more than \$2 million a year, the cost of a single intercontinental ballistic missile.

The 84th Congress also adopted a bill I developed to grant a Congressional charter to the National Music Council. Senator Herbert H. Lehman, Senator Alexander Wiley, Representative Emanuel Celler and Representative Carroll D. Kearns joined as co-sponsors of this measure.

Other steps taken by the 84th Congress in the cultural field: The annual budget of the Commission of Fine Arts was raised from \$10,000 to \$35,000; the Federal admissions tax on movie tickets costing less than 90 cents was ended; a rural library program to bring books to some 30,000,000 rural people was established, and a Federal commission to plan a national cultural center was created.

The 85th Congress made cultural history also. It completed the task of appropriating nearly \$15,000,000 for the Brussels World's Fair which had been authorized by the Humphrey-Thompson Act (P.L. 860-84th Congress).

It adopted the Fulbright-Thompson Act (P.L. 85-874) authorizing a National Cultural Center as a Federal bureau in the Smithsonian Institution with a status equal to the National Gallery of Art which Andrew Mellon gave the Federal Government in the nineteen-thirties. The National Cultural Center will be devoted to the performing arts and is to be built entirely with private funds. In this regard the basic concept is quite similar to the Lincoln Center of the Performing Arts in New York City.

President Eisenhower recently named a distinguished Board of Trustees to the National Cultural Center and appointed Arthur S. Flemming, Secretary of the Department of Health, Education, and Welfare its Chairman. It will be the only art center in the United States with a Cabinet officer heading it up. The President has likewise appointed the members of the Advisory Committee on the Arts. The Trustees and the Advisory Committee met on April 27 in Washington, D. C., and the sum of \$35,000,000 was mentioned as the sum which would be raised to put the National Cultural Center on a firm footing.

*"There is a growing interest
in the subject of the relationship
of the Federal Government and art . . .
and many people are finding that
there is much more being done at
the national level than they had realized."*

Matching this great concept was the Thompson-Anderson-Humphrey Act of March 28, 1958, (P.L. 85-357) which transferred the historic Patent Office Building in the Nation's Capital to the Smithsonian Institution. There it will provide a permanent home for the National Collection of Fine Arts, now valued at \$10 million, which the Congress established in 1840. It will include, too, a National Portrait Gallery, and a major program of contemporary art which would include the Travelling Exhibition Service of the Smithsonian Institution.

By transferring this building to the Smithsonian Institution the Congress preserved for posterity one of the nation's greatest architectural monuments, one which was designed by Robert Mills who also designed the US Treasury Building and the Washington Monument.

The present Administration had recommended that this great structure be razed for purposes of creating a parking lot on the site. This move was strongly supported by the General Services Administration despite the fact that a slum area a block away would have served equally well as a parking lot and clearing the slums would have cleaned up a blighted area.

The unexpected success in saving the Patent Office Building contributed to the respite finally granted the old State, War, Navy Building which had been slated to be razed to provide more "efficient" office space.

The reasons advanced by short-sighted bureaucrats for destroying fine old buildings are myriad, but the 85th Congress demonstrated that concern for historic



Lowell A. Kenyon

buildings of great architectural value can go hand in hand with progress.

Between them the 84th and 85th Congresses prevented the razing of some thirty great Federal buildings including the Charleston, S. C., Customhouse. They had been scheduled to be surveyed prior to their replacement with "more efficient office space." The fate of the San Francisco Mint remains unsettled as of this writing, though Representative John F. Shelley (D-Calif.) has proposed that it be kept intact as a Federal office building—an excellent suggestion.

Preservation forces in and out of Congress were defeated in their campaign to save the historic East Front of the US Capitol Building itself. The members of the Commission for Extension of the United States Capitol who made the fateful decision to proceed with the extension were, in addition to Speaker Sam Rayburn, Vice President Richard M. Nixon, William F. Knowland, Minority Leader of the Senate, Joseph W. Martin, Jr., Minority Leader of the House of Representatives, and J. George Stewart whom President Eisenhower appointed Architect of the Capitol.

Despite this error the 85th Congress did appropriate \$232,000 to carry on the Historic Buildings and Sites Survey authorized by the Historic Sites Act of 1935. This survey had been discontinued shortly after it was begun due to the coming of World War II.

Legislation in the 86th Congress

Legislation to save our historic buildings which are of great architectural value, to save historic sites, and

to raise architectural standards in Federal Buildings constructed in the United States is before the Senate and House Committees on Public Works and the Senate and House Committees on Interior and Insular Affairs. Its Senate sponsors to date are Joseph S. Clark, Jr. (D-Pa.), Hubert H. Humphrey (D-Minn.), Senator J. William Fulbright (D-Ark.), and Senator James E. Murray (D-Mont.). I have been joined in offering companion measures by the following Representatives: Henry S. Reuss, Jim Wright, Frank E. Smith, Stuyvesant Wainwright, Chester E. Merrow, William B. Widnall and Willard S. Curtin. Representative Harris B. MacDowell, Jr., M.C., Congressman-at-Large from Delaware, has just introduced a very interesting and important bill (HR 7215) on historic preservation. His bill follows the experience of Europe with legislation on national treasures, and covers objects and antiquities of art under the Historic Sites Act. Furthermore, in addition to The American Institute of Architects and the National Trust for Historic Preservation, it lists the American Federation of Arts, the Commission of Fine Arts and the American Society of Landscape Architects as advisory groups to the Secretary of the Interior.

Bills to establish the position of Special Assistant to the Secretary of State for the Coordination of International Educational and Cultural Relations has been introduced in the Senate by Senator J. W. Fulbright for himself and Senator Hubert H. Humphrey. Its House sponsors, besides myself, are Representatives Wayne L. Hays, Stuyvesant Wainwright, John V. Lindsay, and James G. Fulton. This proposal has Administration support. It is designed to avoid duplication and waste in programs which involve many millions of dollars each year.

Legislation to create a Federal Advisory Council on the Arts in the Department of Health, Education, and Welfare, as recommended to the Congress in 1955 by President Eisenhower is before the Senate and House Education Committees. The Senate sponsors are Senators Hubert H. Humphrey, James E. Murray, Paul H. Douglas and Jacob K. Javits. House sponsors who have joined me in offering this legislation include Representatives Emanuel Celler, John V. Lindsay, James G. Fulton, Seymour Halpern, Stuyvesant Wainwright, Lee Metcalf, and Carroll D. Kearns.

Legislation to liberalize the tariff laws for works of art has been sponsored by Senator Jacob K. Javits for himself and Senator Paul H. Douglas. Representatives who have joined me as sponsors are: Perkins Bass, James G. Fulton, John S. Monagan, Lee Metcalf, John V. Lindsay, Donald J. Irwin, Daniel J. Flood, Thomas P. O'Neill, and Bob Wilson. This

legislation has been given favorable reports by the Commission of Fine Arts, the National Gallery of Art, and the US Tariff Commission. The Commission of Fine Arts stated it favored this legislation because "it will tend to remove the obstacles now existing in exchange of cultural and artistic knowledge with other countries."

Museums and art galleries have taken the lead in forming a National Committee to Liberalize the Tariff Laws for Art, the chairman of which is R. Sturgis Ingersoll, president of the Philadelphia Museum of Art.

This Committee is doing an excellent job in mobilizing support for changes in the outmoded tariff laws. The Committee should be continued and enlarged with the addition of the AIA, the National Trust for Historic Preservation, the American Federation of Arts, the National Music Council and other leading cultural organizations and it should work for the passage of the other fine arts bills in the Congress. Art legislation, just like other legislation, needs strong support at the grass-roots, at state and local levels, and in the districts where Members of the Congress are elected. Most Members of Congress would deeply appreciate hearing from the cultural leaders of their state and district just as they presently hear from representatives of labor, farming, commerce, and industry.

Senator Humphrey and I have sponsored legislation to make the Humphrey-Thompson Act a two-way, true cultural exchange program. The Fulbright and Smith-Mundt Acts are precedents for such a step. Our art is winning us friends abroad but, if this is to continue to be the case, we must get over our provincialism and be as interested in the arts of Asia and Africa as we presently are in the arts of Europe and the Soviet Union.

Bills to provide Federal financial aid to the arts have been before the Congress for a number of years, and hearings were held on the subject by the House Education and Labor Committee in the 83rd and 84th Congresses. The Special Subcommittee on Arts Foundations and Commissions, which held hearings on some fourteen bills providing Federal subsidy, split down party lines on the subject. As a minority of one, Rep. Charles R. Howell, Democrat, New Jersey, urged strongly that the Federal Government assist the arts in a number of ways including money. Signing the majority report were Rep. Albert H. Bosch (R-NY) and Clifton Young (R-Nev.). They declared—

"Neither do we believe that Federal money should be spent to subsidize the arts in order that aspiring young people will have the opportunity to succeed in their chosen field. We think, instead,

that young American artistic talent will overcome the hardships it encounters, just as outstanding engineering, medical, and related talent surmounts the obstacles in its way to success. Aside from the highly questionable economics of the matter, we feel that such a subsidy would make mediocrity the standard where excellence ought to prevail."

Rep. Emanuel Celler (D-NY) has sponsored a bill for some time which would seem to meet closely the terms for Federal aid to the arts suggested by Dean Jacques Barzun. His bill (H.R. 84) establishes a program of grants to states for the development of fine arts programs and projects, including architecture, and authorizes not more than \$100,000 a year to any one state. When one contemplates the much larger budgets of a single group, say the New York City Center, the Metropolitan Opera Company, or the New York Philharmonic Symphony Orchestra one realizes how small a sum, comparatively, this proposed Federal aid involves.

Senator Javits and Senator Joseph S. Clark, Jr., on the other hand, have introduced legislation based on the National Science Foundation Act. They estimate the cost of the US Arts Foundation they would establish at \$5 million a year, also.

A third plan, to reduce the admissions tax on the performing arts and establish a privately-financed Presidential Fund for expansion of the American theater has been co-sponsored by Senators Harrison A. Williams, Jr. and Jacob K. Javits, and myself. The legitimate theater has all but disappeared in the United States and few people remember or care that at the turn of the century there were 5,000 legitimate, or professional, theaters in our country where today there are approximately 100. The fund to be established under this plan (H.R. 2441 and S. 1475) is in some ways similar to the Music Performance Trust Fund of the American Federation of Musicians. No subsidy of any kind is proposed, and if all the moneys realizable were placed in the fund an estimated sum of \$23,000,000 would be available in the near future to expand employment opportunities for American performers, writers, producers, musicians and other theater craftsmen. \$3 million of this would be derived from the present tax on the legitimate theaters and concert halls, while \$20 million would come from the tax on cabarets. Many new theaters, concert halls, and art centers are needed, and American architects must be trained to make them acoustically sound. Such a fund could make a major contribution in these and other areas.

The proposed fund is a departure from the Federal Acts for the restoration of fish and wildlife which

provide about \$25,000,000 a year, by the device of a manufacturers' excise tax of about ten percent on hunting and fishing equipment, for the propagation of fish and game.

It is the somewhat startling premise of the Thompson-Williams-Javits plan that the Federal Government should be as interested in helping those who work in the American theater as it is in seeing that hunters and sport fishermen are adequately supplied with fish and game.

The Washington (D.C.) *Post and Times Herald* editorialized (Apr. 19, 1959) that each year operas, symphonies and ballet groups are finding it harder to meet their growing deficits, and there was much to be commended in the Javits-Clark US Arts Foundation Bill.

"But," the editorial went on, "candid and searching discussion is needed. The threat of Federal control is scarcely a phantom, and it is manifestly impossible that the critics in Congress would applaud every play or symphony which the program might encourage. In Europe, a tradition of restraint prevails, but here the temptation for an easy headline by denouncing Arthur Miller (or even Bernard Shaw) might be great."

At this point the editorialist expressed the preference of the *Washington Post and Times Herald* for the Thompson-Williams-Javits plan, saying:

"Perhaps a less problematic way of assisting the arts would be through a reduction in the twenty per cent Federal tax law now levied against tickets to live performances—although tax exceptions are generally a dubious method of help. Both Senator Javits and Representative Thompson are supporting proposals along this line. One suggestion is that the money saved by the theaters could be used by local arts councils to finance performances of neglected works. This surely opens up fruitful possibilities, and it is a pity that so far the leaders of [the] artistic community have been so laggard in examining plans like these. Congress has shown a tentative interest in the arts; the next step is for the performers and producers themselves to return the interest by joining in the debate on what can—and should—be done."

Congress is, indeed, showing an interest in the arts. The next step, as the *Washington Post and Times Herald* sees so clearly, is for cultural leaders to join in the debate on what can—and should—be done. This sage advice applies to all the fine arts bills in the Congress, not only to the bills dealing with the performing arts. ◀

Master Planning in Minnesota

E. J. NELSON,

State Architect of Minnesota, presents a notable example of voluntary co-operation between architects and consulting engineers and the office of the State Architect

► Every state government and every state institution is faced with the need for thorough architectural and engineering master planning of existing and proposed state institutions. Unfortunately, volumes of paper work, lack of funds and professional understaffing usually combine to prevent anything more than superficial surveys of their facilities.

In an attempt to reconcile this discouraging and sometimes frustrating gap, the Department of Administration of the State of Minnesota, under the direction of the State Architect, appealed to the Minnesota Society of Architects of the AIA and the Minnesota Association of Consulting Engineers. It was suggested that these organizations could render a valuable public service to the state, if they could organize to review the state's proposed capital outlay budget for 1959, with particular emphasis on the long-range problems at state institutions, both educational and welfare.

By informal discussion with many members of the AIA and the consulting engineers, the State Architect was able to create an awareness of the state's problems and objectives particularly with respect to Department of Administration activities and those of the permanent Interim Building Commission of the Minnesota legislature. Keenly aware of his own limited staff of qualified personnel, and feeling that professional help was of essential importance in this area,

the proposal of the State Architect was brought formally to the attention of the Minnesota Society of Architects and the Minnesota Association of Consulting Engineers. Fortunately, both groups voted to offer the state all possible assistance, and proceeded to organize therefor.

Thus, faced with an extremely large undertaking, and critically limited as to time, the two organizations agreed that the capital budgets of only ten major institutions would be reviewed by their committees. This, then, left the State Architect's limited staff free to review the remaining fourteen smaller institutions and colleges on which master planning had not yet been undertaken. There followed a period during which the special committees appointed by the two Societies, working with the State Architect, developed and outlined a procedure, together with the selecting and assigning of members to "teams" for the joint venture.

Generally speaking, the procedure for each of the teams of architect and engineer members, was as follows:

- 1 To visit each institution and review each item with key personnel of the facility.
- 2 To review each item of budget as to:
 - a Need.
 - b Would a project require alteration, expansion, or increase in the utilities such as electricity,

power plant, steam lines, water, sewer, etc?

c In the event of a new building recommendation, what major facilities would be necessarily provided for? The approximate location of the building; and analysis of all this with relation to existing utilities and power costs.

d In the event of a remodeling recommendation for an existing building, to determine first of all whether the building is worth rehabilitation.

e To make recommendations and estimate costs of items *not* requested by the institution, but which in the process of the review were considered necessary by the professional team. For example, if an institution had requested a new building, the review team may have discovered that nothing was provided for increasing the power plant, etc.

f Each team was to submit a written report to the steering committee, including their findings and detail, complete with cost estimates for each of the projects.

g To make recommendations and cost estimates in the event a comprehensive architectural engineering survey were recommended.

The reports of the two Societies working together as teams have already been completed and at the present time are being assembled for publication. Each member of the

Legislative Interim Building Commission will be presented with appropriate copies. It seems noteworthy to mention that the Legislative Interim Building Commission has already benefited by oral presentations in a formal hearing.

It seems appropriate to mention that all expenses were assumed by the participating members of the Minnesota Society of Architects and the Minnesota Association of Consulting Engineers, thereby providing the State of Minnesota with a tremendously valuable service without cost, and without consideration of a future commission for state work. Needless to say, not only the Department of Administration but all who are affected are deeply grateful for the countless numbers of hours of professional time thus rendered in this vast undertaking.

With proper review of the accurate supporting data furnished as a result of this undertaking, it will result in a much more informative presentation of the overall program being recommended to the various legislative committees by providing them with firm references on which to base appropriations. More immediately important will be the assurance that if a new building is to be constructed, the necessary utilities therefore will be provided or increased.

Armed with this kind of professional data, the State Architect already has in one instance recommended to the Legislature Building Commission the rejection of that institution's entire budget request. In its stead, appropriate funds have been asked for complete master planning, together with sufficient funds for necessary maintenance of existing buildings, pending the development of an integrated program of real needs.

As is typical in many states, the lack of funds, lack of professional personnel, and lack of long-term planning, have combined to force estimated costs without a defined program. This, complicated by engineering problems apparently unanticipated, have resulted in appropriations based on "rule of thumb"—a most unsatisfactory method of designing state buildings.

Thus, using the definite information furnished by the professional team, and working in close relationship with the Legislative Interim Building Commission, the reversal of this process is imminent. With appropriations for master planning, appropriations for programs and preliminaries, careful engineering studies and surveys, it will be possible to present to the legislature carefully worked out requests for appropriations to meet programs rather than to continue the process of designing buildings to fit appropriations. One of the more potent arguments used heretofore by the Department of Administration, and particularly the State Architect, has been the successful rehabilitation of the Rochester State Hospital based on original and thorough master planning. Like most state institutions, Rochester's pre-war growth had been a chaotic accumulation of relatively unrelated appendages. When need developed for bed space, appropriations were requested by "rule of thumb," and a unit was constructed. Rarely during the course of these events were sufficient funds ever appropriated for proper maintenance. By the end of World War II, the older buildings in this complex had so deteriorated as to bring a recommendation on the part of the Commissioner of Administration that the entire hospital be studied toward replacement. Funds for extensive plans and studies were subsequently provided for and today over ten million dollars worth of demolition and new construction have begun to produce an orderly, well-orientated campus of six major buildings, with the balance of another six units to be constructed according to the master planning by 1965.

Not only has this worked to the state's financial advantage, but this growth has been accomplished with smoothly staged expansion, relatively little interruption in facilities and services, and at a minimum of inconvenience to the patient. Overloading of power lines has been avoided, no roads have had to be re-routed, utility service has been expanded, and steam lines of adequate size developed as required.

While master planning integrates the entire campus as to relative location of buildings, service facilities, etc., one must not stop there. Once this point has been reached, the need for research for the individual must be sought out. A good example of this is the double-cross plan introduced in the Continuous Treatment Building at the Rochester State Hospital. One person can visually control three radiating wings, thus permitting great economy in demands on overburdened personnel. Service traffic is restricted to a short central corridor.

The variety of treatment which basic research in this building has given, is visual proof that detailed programming need not be overly restrictive to an individual architect's esthetic preferences.

Now ready for the first stage of construction, the St. Croix Camp promises to be an outstanding example of a well integrated plan, meeting all of the program's requirements. The succeeding stages of construction can be added over a short or long period of time, depending on legislative appropriation without ever disrupting the use and function of the Camp at any time.

The new Minnesota Residential Treatment Center, currently in the planning stage, is one that upon the recommendation of the Commissioner of Administration, countless hours have been spent in the programming alone. Because of the two major agencies involved, namely, Department of Public Welfare and the Youth Conservation Commission, it is important that the functions of facilities being provided for each of these agencies be clearly understood by the architect.

Site requirements for this Center were somewhat unique in that it had to be located within a twenty-five mile radius of the University of Minnesota. The reason for this requirement was so that the more expensive medical staff of the university could be utilized.

The desire for logical and orderly planning of long term institutional growth is prompted by more than sheer esthetic considerations. With the incorporation of workable master

plans, institutional supervisors can give meaningful direction to administrative policies. Grounds personnel can be spared removal of recent landscaping in order to accommodate unforeseen construction, and utility servicemen are not faced with constant repairs resulting from over-worked fixtures and lines. Thorough

programming of master plans as well as individual units permits an entire facility to be built in stages as funds are appropriated by the legislature. This can be done over as long or short a period as circumstances make possible.

Most important of all, state legislators are able to consider requests

and appropriate funds in the light of accurate programs and objective estimates. Works resulting from such expenditures will benefit the state by providing better appearance, easier operation, and less expensive maintenance. When order is born of chaos, master planning is mid-wife. ◀

ALLIED ARTS

EDITED BY WOLF VON ECKARDT

Recent Sculpture USA

The exhibit at the Museum of Modern Art in New York features good artistry but little art.

► There is, I'm afraid, a sad significance in the fact that these sculptures appeared so exciting in the magazine photos and, by and large, so utterly dull on display in their elegant if somewhat diffuse setting of the Museum of Modern Art. James Thrall Soby, who headed the committee which assembled this show of some eighty works by some seventy artists from almost half as many states, holds that "a spark has ignited our younger sculptors." He considers "the extraordinary outburst of talent among British and American sculptors" the most startling development in art since the Second World War. There's no doubt about talent. But the spark to excite our senses, to dramatize light and shadow, mood and emotion, and to invite us to see around a sculpture or even touch it, as you would want to touch the sensuous marble fragments of any Greek sculpture—that spark is a supplementary one supplied by the skillfully placed floodlight of the photographer.

The trouble is, perhaps, that because of the Greeks we are conditioned to expecting body and, more often than not, the human body, in sculpture. In his "Origins of Modern Sculpture" the late W. R. Valentiner says: "Every piece of sculpture, whether it represents human, animal or inorganic forms, is related to man inasmuch as, like man, it occupies a three-dimensional space." Most of the works in this exhibit lack the human element or even human scale. They are cold and intellectual and you no more feel like embracing them with your eyes or your senses

than you feel like embracing a midget. The midget's scale makes him odd, perhaps interesting, but rarely likable. Nor do these three-dimensional abstractions—and the show is heavily loaded in favor of non-objective pieces—seem to occupy space. They merely overcome their flatness by poking out into a third dimension as if by mistake.

This is particularly true of Edward Higgins' Klee-esque "The Outside of a Soldier," (a piece of cleverly wired plaster), and the poster-montage of old wood splinters, sand and black paint which Robert Mallary calls "In-Flight." This is not to say that these pieces lack decorative value or worthwhile artistic exploration. But their pretentious titles only underscore what would seem a deliberate obscurantism which all but prevents spontaneous enjoyment and communicates as much to the uninitiated as a Univac.

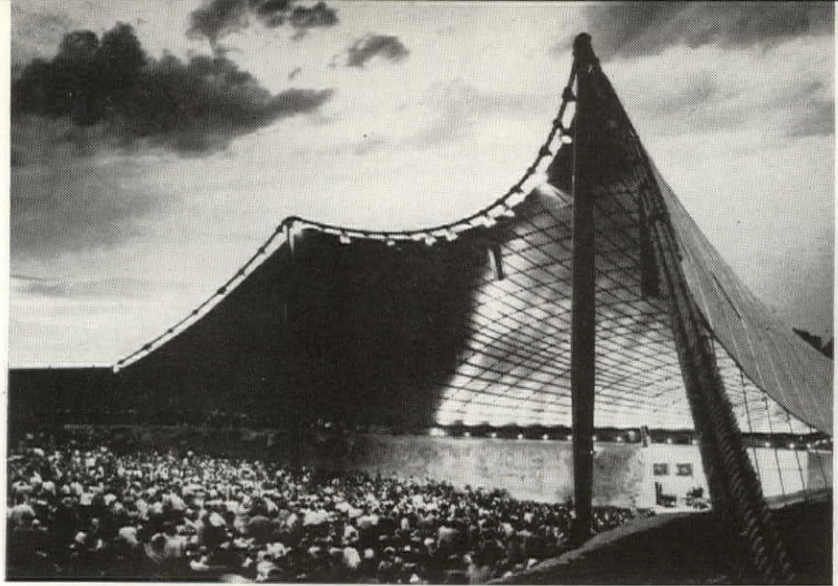
The geometric blowtorch constructions of men like Harry Bertioia, Kent Bloomer or Seymour Lipton bespeak a far greater delight. Here you find humor and balance and quite frequently sophisticated playfulness that strikes a human response. I might add, though, that we have seen better works in this particular genre. Bertioia, the 1956 AIA craftsmanship award winner, is a master of it and it is unfortunate that this show represents him with a rather clumsy steel, bronze and chrome construction he calls "Flower."

Only a few works in this exhibit relate to or actually interpret human experience in terms of humans. The best of these, in my view, is Barbara Lekberg's "Till Eulenspiegel," a man jumping a hurdle with grace, motion and emotion; one of the few pieces of metal in the show which is so molded that it occupies space to render the air around it meaningful and vibrant. Notable, too, is Luise Kaish's "The Blessing," an artwork of true

reverence and humility, and James Wines' "Child in the Web" with its strong almost nightmarish, emotional impact which will remind you of a Kaethe Kollwitz lithograph. But these human sculptures—and there are a few more—are obviously sparked by Barlach, Lehmbruck and perhaps Maillol, rather than emanating sparks of their own. This reviewer, at least, was glad to get out into the Museum's sculpture court where the masters themselves offered a perspective on sculpture which was so obviously lacking within the gallery. Our own young artists, I should think, will attain it only if they lose some of their slightly arrogant, tense, self-consciousness.

If this sounds negative and discouraging, it isn't meant that way. While I can't share Mr. Soby's aforementioned enthusiasm, I do agree that "we can take pride in what the best of our sculptors are producing," particularly if we recall the sculptural vacuum which existed in this country only a few years ago. We are moving forward. There is experimentation and a bold, courageous craftsmanship which holds particular interest to the architect. For while we don't as yet have a Barlach, Lehmbruck or Maillol, we are beginning to find wholly appropriate forms of sculptural decoration which can successfully supplement architecture. "Recent Sculpture USA" presents a number of talented craftsmen who can well adorn many a building which needs adorning.

The show will remain at the Museum of Modern Art until August 16. It will be at the Denver Art Museum from October 12 to November 22; the Los Angeles County Museum from February 22 to April 3, 1960; the City Art Museum of St. Louis from May 3 to June 12; and the Museum of Fine Arts, Boston, from September 14 to October 16. You'll have no excuse to miss it. W.V.E.



AWARDED TO YUNCKEN, FREEMAN BROTHERS, GRIFFITHS AND SIMPSON, ARCHITECTS, MELBOURNE, AUSTRALIA; BARRY B. PATTEN, FIRM MEMBER MOST RESPONSIBLE FOR THE DESIGN; FOR

THE SIDNEY MYER MUSIC BOWL

Melbourne, Australia

REPORT OF THE JURY

THE R. S. REYNOLDS MEMORIAL AWARD FOR 1959

► Entries in the R. S. Reynolds Memorial Award Competition of 1959 included some of the most distinguished buildings completed in the world since 1956, as well as two examples of early influential uses of aluminum dating from the late twenties. Passing over examples of formal, classic beauty, the jury enthusiastically selected the Sidney Myer Music Bowl, built in eleven months in 1958 in Melbourne, Australia as the most "significant work of architecture" submitted, "in the creation of which aluminum has been an important contributing factor."

The jury recognized that every year since the inception of the competition, an entry from outside the United States has been premiated. The country of origin obviously could not be taken into account, nor does it reflect unfavorably on architecture in the U.S.A. Each year, the percentage of domestic entries has increased and great enthusiasm was expressed for many North American projects considered by the jury. Foreign entries are highly selective. Excellence is sporadic but outstanding, and often unique among entries from any other country. Except for the winner, the general level of entries from the United States compared favorably with the best entries from abroad.

In the dramatic structure selected, aluminum is not used as ornament, but as an intrinsic element of shelter and acoustic reinforcement. The web structure creates a form designed to bring the sound and sight of a musical performance not only to 2,100 people seated under the aluminum roof, but to 20,000 others seated on the lawn under the sky. The design accomplishes this relationship gracefully, with maximum efficiency and unity.

The Sidney Myer Music Bowl is a direct and simple solution of a project needed by every community or city of any size in the world; a building used by the people, semi-enclosing space for a cultural purpose; and a space in or adjacent to a city is our most precious commodity today.

In this project, the design of structure and site are inseparable, and are handled with equal skill and grace. Earth movement is used as an architectural tool to simplify the visual scene by suppressing the "business end" of the stage, to provide good visibility for a tremendous audience, and to extend the natural hilltop as two arms embracing the listeners and shielding them from distracting sights and sounds of the city. Many attempts have been made to achieve continuity and unity of a sheltered, formal area and a great outdoor expansion area, but none appears to have been as successful as this one. It is interesting and refreshing to a jury drawn largely from the U.S.A. to find not one single automobile parking space on the site plan.



The Reynolds Memorial Award Jury. Left to right, William W. Caudill, AIA; John Noble Richards, FAIA; Robert E. Alexander, FAIA; Eero Saarinen, FAIA, and Carlos Contreras, of Mexico City, Honorary Fellow of the AIA.

By an ingenious site plan and the use of molded ground coupled with judicious overhead shielding, they have attempted to isolate the performance from nearby city noises. By the skillful configuration of a tent-like hanging roof, they have achieved a form suitable to its purpose—a band shell drawn out to cover a section of the audience. Compression is consolidated in two vertical steel columns. All other structural members are cables.

The hanging roof always has two inherent problems: (a) The first is to achieve a contour of a saddle-shaped nature so that the cables in one direction will hold the roof up, and in the other direction, hold the roof down. This problem is excellently solved. (b) The other problem is the covering material, which usually creates great difficulty. The large thin sandwich of 7' x 25' aluminum-covered plywood is a superb answer to the problem.

A recurring problem with this type of roof is the warped parallelogram formed by the basic web of cables. Choosing a material which can be job-cut is a "fitting" solution. Choosing a metal which has the flexibility needed to bend according to the curvature of the roof is also excellent. The sandwich is pre-stressed and therefore controlled. The aluminum skins, applied in hot presses, shrink after manufacture, keeping the plywood in compression.

The detailing and the development of the joints, castings and connections is accomplished with real authority and utmost simplicity; but the most important contribution, one of real significance, is the selection of a superior skin for a two-way cable roof. The designers have developed this element into a beautiful, logical, practical and economic system.

The design has application far beyond this specific problem. We are coming into an era where larger and larger light-weight, space-spanning structures will be needed. Many drawings or diagrams of what such shapes might be have been published, but few proposals have solved the most difficult problem—the skin itself.

The successful designers have created a complete skin vocabulary; that is, the skin, its connection, and its fabrication method. This is a real contribution. Of all projects submitted, this project offers the most significant building material application—an aluminum sandwich applied to a cable frame.

We live in a world separated by man-made walls. The language of one specialist has become almost incomprehensible to another. Architecture, a profession straddling the gap between an art and a science, fills a unique role. The winners have done a remarkable job in joining several sciences and arts into one cohesive design concept. This comprehensive structure demonstrates their combination into one unity; architecture, structural and electrical engineering, acoustics and landscape design become one.

This performance is carried out in such a way that contributing disciplines are completely intertwined; the surface configuration serving as a reflecting surface for the music is also the structural shape of a hanging shelter; the molding of the landscape around it deflects unwelcome sounds from the surrounding city, and incidentally also disposes of the earth left over from the excavation of the bowl. In architecture today there seems more than ever before to come a real satisfaction out of the complete intertwining of purpose, structure, economy and form. Our time almost seems to be saying, "Vitruvius was right—commodity, firmness and delight; but do it all together. *Do it all with the same thing.*"

In summary, what is the big concept? In essence it is an acre-sized umbrella—artistically, technologically conceived as semi-outdoor space in which the forces of science, art, and economy have been brought into pleasing equilibrium to produce a protected amphitheater for a vast audience. Here we have an architecture that is a strong statement of the problem-solving approach, which results in a fresh, original solution.

The solution is a significant work of architecture, and because of its selection by the jury, there is danger of its shape and design being copied blindly, without regard to scale or suitability. Many results of this misinterpretation would be grotesque distortions. On the other hand, if the approach and principles of the winners are followed, architecture may soar to new levels of freedom, utility and grace.

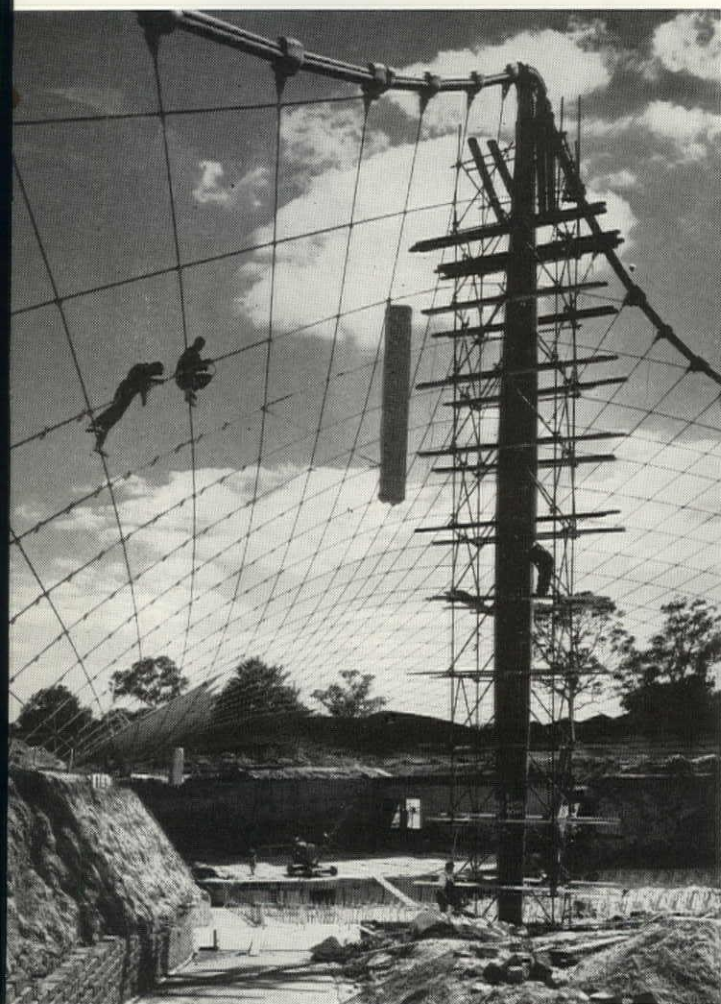
John Noble Richards
Carlos Contreras

William Caudill
Eero Saarinen

Robert E. Alexander, Chairman

Each of whom has contributed personally to this unanimous report. ◀





*"The Music Bowl is acoustically perfect
and it is beautiful."*

—ALFRED WALLENSTEIN



The acre-sized aluminum band shell, which seats 2,100 people under cover, above right, was selected for its contribution to architecture by the development of a superior skin of aluminum for a two-way cable roof. The size of the people, in the photograph below, indicate the huge shape of the roof whose area is 40,000 square feet. The photograph at top left and on the opposite page show the band shell under construction.



Do you know your Documents?

FOR INSTANCE—

How to Terminate a Contract for Default

WILLIAM STANLEY PARKER, F A I A

Consultant to the Institute on Contract Procedure

► There are a number of conditions that must be considered by an Architect before telling his Client that he is justified in terminating his Contract with a Contractor. The most important point, it seems to me, is the fact that the contract provides, in Article 22, that the Owner is not in a position to terminate the contract unless the Architect certifies "that sufficient cause exists to justify such action." Here the Owner accepts his Architect as the final authority regarding what constitutes a proper basis for such action. This puts a very important responsibility upon the Architect.

In spite of the fact that the Architect is employed by the Owner, Article 38 states that in making his decisions as to the performance of a contract, "he shall side neither with the Owner nor the Contractor, but shall use his powers under the contract to enforce its faithful performance by both." It may well be a strain on the Architect's status when he has to tell his Client that he is wrong and the Contractor is right in some dispute that may involve some important element of cost, or the Owner's desire to throw the contractor off the job.

These provisions are some of the important results of the Institute's agreement in 1915 that the Standard Documents should be fair to all parties.

When action terminating the contract under Article 22 is to be taken the question whether the contract is bonded or not needs to be considered, and when such a written notice is given to the Contractor a copy should also go to the surety company if a bond has been issued guaranteeing performance and payment for labor and materials.

This point has not previously been specifically covered in Article 22, the assumption having been that guar-

anty bonds would not generally be used. There have now been inserted the words, "and his surety if any," before the words "seven days" written notice" in the seventeenth line, to cover this point.

The difficult problem in such cases is how to handle the subcontractors. There is no direct relationship between the Owner and the subcontractors. When the contract is terminated all the subcontracts are likewise terminated. Presumably negotiations with the subcontractors become necessary to permit arrangements for completing the work.

The status of subcontractors makes it very desirable, where a surety bond is in force, to secure the cooperation of the surety in carrying on the work without the necessity of terminating the contract. Where the financial status of the Contractor is the principal difficulty it may well be in the interest of the surety company to arrange for the necessary financing rather than to have the Owner terminate the Contract.

In view of this problem the Architect will do well to confer with the surety company as soon as any signs of trouble develop on the job. It may well be that the surety company will become aware of trouble before the Architect does and if the Architect maintains generally a cooperative relationship with the surety company, troubles on the job may very likely be smoothed out before they become so serious as to raise the question of termination.

When a contract has been terminated, all the balance under the contract not already paid must be held to pay the cost of completing the work. If the contract is bonded the unpaid balance forms the chief asset of the surety company. Where there is no bond it remains for use by the Owner for the same purpose. In either case the possibility of the

failure of the Contractor to pay sums to subcontractors included in previous Certificates will need consideration.

In private work liens for such sums may be filed and must be taken care of by the Owner. If the work is covered by a labor and material payment bond the Owner would be protected from such liens.

Another point covered in Article 22 of interest to the Architect is the phrase that defines the cost of finishing the work as "including compensation for additional architectural, managerial, and administrative services." In the Architect's agreement with his Client he is entitled to extra payment to cover extra expense due to, among other things, "the delinquency or insolvency of the Owner or Contractor." The above provision in Art. 22 permits this item of expense to be included in the cost of completing the work after the contract has been terminated. The word "architectural" has been added to this phrase in the Seventh Edition to make this perfectly clear as architectural work might not be deemed by some to be either managerial or administrative, although the evidence is strong that it was so intended when the phrase first appeared in the Fourth Edition.

THE ARCHITECTURAL INDEX

This is to remind our readers that the *AIA Journal* is included in the *Architectural Index*, that convenient little reference guide that lists all the articles in all the major architectural magazines each year. Published promptly each year, it is a great time-saver when you are researching any given type of building, architect or topic. It is available from its editor, Ervin J. Bell, architect, 517 Bridgeway, Sausalito, California.

Sharp Focus

Big name boy or qualified teacher?

How best to accomplish academic objectives

► Hardly a year passes without a vacancy to be filled in the deanship of one or more of the professional schools of architecture. Members of alumni advisory committees and university vice presidents seek out this servant of the profession in convention hotel cocktail lounges or the privacy of the Cosmos Club, with the idea of getting some confidential and presumably unbiased advice.

They may have heard the story about former Presiding Bishop Tucker admonishing the assembled Episcopal Bishops to stop lying to each other about their clergy, so they hesitate to approach the other architectural Deans.

Even the academic world has been conditioned (we'll not say corrupted) by public relations and the power of the press. They have their eye on one or more notable (or notorious) or famous (or infamous) architects—"whose name is almost a household word"—who might lend much kudos to their school of architecture which hasn't had much of a press, good or bad, for years. But what about these personality boys? What kind of bulls would they be in the academic china-shop?

Having seen all but a few of the schools and their faculties in action and having been involved in numerous talent-scouting operations, the writer has evolved the following analysis of the pro's and con's, which has been provided recently to several alumni committeemen and three university presidents, as a kind of check-list, together with a suggestion on how to have your cake and eat it too.

<i>Desired Qualifications</i>	<i>Priority of Requirements and Probability</i>	
	Career Teacher	Distinguished Practitioner
Ability in Academic Administration	1	4
Teaching Ability	2	5
Ability to Inspire Faculty and Students	3	3
Distinctive Theory or "Philosophy"	4	2
Public Relations Value	5	1

Considerations Affecting the Probability of Achieving Above Objectives

PHILOSOPHY

Typical Career Teacher

He is very likely to have well-thought out theories of architecture and esthetics. By personality and occupation, he is apt to be more objective, broader and more rational and tolerant and to see current theories in historic perspective.

His objectives for the school and for the students are more likely to be in terms of professional service to society, the architectural mode to be the unpredictable outcome of circumstances of its creation and the talents of his students and graduates. In some cases he may be an ardent starry-eyed disciple of a great maestro, who has not come to terms with himself and can only promulgate a version of an "ism."

Typical Big Name Architect

His ideas will be positive and will be stated with verve and sincerity although with less logic and less understanding of their place in the history of ideas and esthetics. Very few creative geniuses in any of the arts have been able to record their own creative processes or to transmit their gifts to others.

His objectives are more likely to be in terms of promulgating a particular brand of architecture or reforming society by means of architecture. He is inclined to be doctrinaire and to think that his particular theories and methods are the "absolutes."

TEACHING ABILITY

Typical Career Teacher (cont'd)

He has learned much about teaching, empirically and/or theoretically, and stresses faculty integration and teamwork. He is more likely to think in terms of the root meaning of education: to draw out, to develop the student, but not neglecting the heritage of ideas and cultures to be transmitted.

He is very conscious of the problems of maintaining reasonable balance of general, professional and technical subject matter, of the utilization of cross-campus resources, and the efficiency and effectiveness of teaching in all fields involved.

He may be teaching his own specialty the way it was taught to him a quarter century ago, or he may have been creative in observing and developing new teaching techniques.

Typical Big Name Architect (cont'd)

He is inclined to rely upon exhortation, enthusiasm and a forceful personality and to concentrate on talented students. Even though he protests that he wants to cultivate the talents and potential of each student, he finds it difficult to refrain from indicating the desired solution to the students and treating them like staff of his office. The result is more likely to be the pressing of most students, including some of the talented, into a mold, in the production of small and doctrinaire imitations of the maestro.

He may be impatient of all subject matter other than architectural design, and may leave other subject matter courses to routine or happenstance.

PUBLIC RELATIONS VALUE

Less likely to be material for the more obvious type of press-agenting. He is more likely to be the impresario type, to encourage favorable publicity for all of the faculty and alumni, and the assorted professional celebrities who serve as visiting lecturers and critics.

The typical career teacher will have practiced as a responsible principal and may continue a limited practice, but his individual works are less likely to be material for publicity. He is more likely to be a specialist and consultant on some technical aspects or building type, which may have some public relations value, along with the same for other faculty members.

This is often the reason for the appointment of celebrities who may be weak in other qualifications. Because of his reputation and his ego, he must be featured as top billing at all times, even at the expense of other worthy members of the faculty.

His reputation may be based on a few buildings, which may be notable or notorious, which makes good "copy" both for students and the public relations department.

ADMINISTRATIVE ABILITY

Even though he may not have had full administrative responsibility, he has an intimate knowledge of the workings of a university, the foibles and problems of students, the importance of teamwork by the faculty. He looks for his rewards and satisfaction in the reputation of the school and the accomplishments of his graduates. The school is his major concern and occupation at all times. There is time for frequent conferences with faculty and students. Policy decisions are arrived at so far as possible by common consent of faculty.

He may be the product of in-breeding—all of his education and teaching experience in one university. More likely, he has first and second degrees from two different schools and has taught in two or three others. By means of ACSA conventions he knows what goes on in other schools.

He has been called from a very successful practice and is flattered by the academic position, but the university cannot support him in the manner to which he has become accustomed, so he insists on continuing his practice, which remains his first love. He hopes and believes that he can swing both careers, but as he flies back and forth across the country on commissions and lectures, he tends more and more to neglect the school. Without sufficient daily contact with faculty and students, he issues arbitrary directives which reduce faculty and student morale, cause confusion, discontent and factionalism. Cross-campus relations are apt to deteriorate, including service courses by and for other departments.

There have been and will continue to be exceptions to the above generalizations. There are some examples of distinguished designer-practitioners who have had some incidental experience as part-time teachers and who in time find that they have a real "call" to teach, even at financial sacrifice. They may however feel the teaching urge so strongly that they would prefer to do that only, without administrative responsibilities, which they may not have enjoyed in professional practice.

How to Achieve All Objectives

It is suggested that administration be placed in the hands of a dedicated career teacher of adequate breadth, stature and personality, as a full-time occupation, with the understanding that he will utilize distinguished architects, in series, for longer or shorter periods, as visiting critics, lecturers and consultants available to students, and with the understanding that the services of these prominent architects to the school will be publicized to the fullest extent, but not to the exclusion of publicity for himself and other permanent staff members.

This arrangement overcomes the disadvantages and capitalizes on the special qualifications of both types under discussion. The school and students have the benefit of the presence of the big name architect in his most effective role, but in the course of his college years, each student may have the stimulation of several such visiting celebrities.

The career teacher-administrator provides the continuum, the gyroscope to keep the school on a steady progressive course, balances the diet as may be necessary to accommodate, counteract, or compensate for the special rich fare, keeping in mind the total curriculum and the proper balance of requirements for professional competence. ◀

Walter A. Taylor, FAIA



► The firm of Porter and Bradley—now Porter and Porter—is one of the oldest and best-known in the Rocky Mountain region. The partnership was formed in 1944, but the mutual activities of the two members date back to 1930, since their common hobby was building, designing and painting the settings for over eighty stage productions of the Little Theatre Players of Cheyenne.

“Bunk” Porter was born in Salem, Massachusetts, and went to Denver as a boy in 1903. He started work as office cub and apprentice in 1906 for William Cowe, Architect. Mr. Cowe was a strict disciplinarian, which was probably a good thing for the teen-age neophyte in short pants. He was also at that time Secretary of the Colorado Chapter of the AIA, so one of the cub’s duties once was typing—with two fingers on an antiquated typewriter—the first draft of Colorado’s Architectural Registration Law.

There followed several years of drafting experience in various offices in Denver, until Bunk was hired to man the Cheyenne office of a Denver firm in 1911. In 1913 he went back to Denver to marry Grace Wastfield, and three years later he set out for St. Louis and Boston to complete his architectural education. That the schooling “took” is evidenced by the fact that in 1918 he won the first American Travelling Scholarship established by the *Architectural Review*—which then promptly expired.

Back in Cheyenne, after a few more years’ experience, Bunk went into practice for himself in 1923 and joined the Colorado Chapter of the AIA in 1925. Elected to the Wyoming Legislature in 1931, he introduced a bill for an Architectural Registration Law, but it failed to pass. He received a certificate as Registered Professional Architect in Nebraska in



Frederic Hutchinson Porter

Director of the Western Mountain District

1940 and in Colorado in 1942. In 1947 he secured a charter from the AIA Convention for a Wyoming Chapter, of which he became the first President.

One of Bunk’s happiest moments came in 1951, when, after twenty years of plugging, the Legislature enacted the Wyoming Registration Law for Architects, and he became Secretary-Treasurer of the State Board—a post which he still holds.

Bunk’s partner is now his son, Frederic Hutchinson Porter, Jr., who is a World War II veteran, a graduate of Denver University’s Architectural School, and father of Bunk III—who is looking forward to shouldering Saarinen, Stone, et al off their pedestals in a few years.

Throughout the Rocky Mountain region, cornerstones and signs reading “Porter and Bradley, Architects” or “Porter and Porter, Architects” are familiar sights on scores of handsome buildings, old and dignified or crisp and modern. ◀

William Robertson Coe Library and School of American Studies, University of Wyoming.





From the Executive Director's Desk

► The Octagon population is diversified and at the same time unique. Some say "characteristic." As those AIA members who have come here, especially in the wintertime, have noticed, we have a surfeit of squirrels. The fact that an albino and coal black (though by classification both are grey squirrels), are active members of the squirrel colony has been remarked upon by many including a columnist of one of the daily papers. Overcoming a slight resistance, I wrote to let the paper know that to the best of my knowledge neither of these two squirrels or any of their brethren or kinfolk had ever chased a member of the AIA or anyone else for that matter. The letter was printed under the caption, "Now Everyone is Safe at The Octagon," (of course, on a little reflective analysis, this would appear to be a two-edged observation).

But be that as it may, we do like to look upon our enclave as relatively secure, a point of view substantiated by the fact that a pair of mourning doves built a nest on the iron balcony below my secretary's window. The hen laid two eggs and in due course hatched two nestlings. The family flourished for a couple of days, until the hen was set upon by a crow which was driven off in turn by an angry squadron of small birds, a sort of pick-up group from a collection of fighter squadrons of birds that came to the rescue of the dove; however, unfortunately not before one of the nestlings fell to the ground and was injured. All efforts to revive and keep the spark of life in the little body failed. With the courage and optimism typical of those who work at the Octagon, the mourning doves set about to build another nest and engage in raising another family. It was an illustration of the spirit of the American architect and of its headquarters organization. The doves were simply carrying on in the AIA tradition.

Also symbolic of the American architect's spirit and capacity are glimpses one gleans travelling about the country, when he meets members and has a chance to talk over old times with them and times that are not so old.

I am inevitably struck by the number who have served in the armed forces. I am fascinated by the

variety of duties performed and the different assignments fulfilled.

On my recent swing up to the Northwest and coming home via San Francisco, Harrison Overturf and I compared notes for it seemed to us that we must have known each other somewhere and we realized that we had been in the same class in the Air Force Intelligence School in Harrisburg in the summer of 1942. I then remembered where I had seen the handsome young officer (being a veteran of World War I, I take the liberty of applying the adjective "young"). Harrison Overturf started out as a General's aide and ended up as the Executive Officer of a troop carrier wing.

Again in San Francisco, after we had finished our Chapter business, Wayne Hertzka and I talked over the Pacific area where he had ended his war career after serving in Europe for quite a number of months.

Speaking of architects in war always reminds me that our profession had one holder of the Congressional Medal of Honor—Captain Frank Furness—who won the Medal in the Civil War and who had a practice in Philadelphia following the war and up to his death at the end of the 19th Century. Louis Sullivan was one of his draftsmen and there is no question but that much of what Sullivan produced he learned at the "old Captain's Boards." Frank Lloyd Wright in turn worked for Sullivan. It pleases me as a Philadelphian to discern in Frank Lloyd Wright's work the conscious or subconscious influence of Old Captain Frank. Furness had his own brand of organic architecture, based not on the Arizona desert and the green hills of Wisconsin, but rather on the Jersey swamps and southern woodland areas which produces rare flowers including a sort of orchid. These and the ferns formed the models for the Captain's ornament, surely a more healthy model than the worn out and repetitious old world decoration which captivated most of that time.

We had fun in San Francisco at the Chapter meeting, the high point of which was Bill Corlett's illustrated talk on the Winter Olympics Project in Squaw Valley. Bourn Hayne, with his indomitable

wit (I know no other word to describe it) enlivened the meeting with the account of his discovery of Squaw Valley years ago when he and a pal seeking gold from the mines found themselves the only human beings in the Valley. There was no one to disturb the scenes of primeval grandeur and now—Bourn, Bill Corlett and Wendell Spackman are going to fill it up with people—foreigners—Russians even. The cries of slalomists will drown out the cry of the coyote. He wondered if architecture is really worth it.

Before taking off for the West Coast, I attended the opening of the 50th Celebration of the American Federation of Arts. The exhibition at the Corcoran Gallery of Art was magnificent. There in the architectural salon were not only photographs of the current and recent masterpieces, but their creators were standing each before his section. That is all except Ed Stone, who was trotting through the main gallery on the double toward his show. I could not help but wonder how much more amusing it would have been if they all had traded places to confound the customers, or better still to have played a sort of musical chairs to compound confusion. I was even tempted to line up in front of one myself and by sly

insinuation to do or undo a reputation.

For practically no reason at all, I am reminded of a story told to me by a Washingtonian, George Howe, who as an army officer during a brief stay in London before proceeding to the continent, was made an honorary member of one of the more "exclusive" clubs, (a detestable but useful word). When he was first taken there he saw standing in the hall, feet apart, a tweedy, truculent, hatted Britton, glowering and about to sputter. "Who was that?" asked George. "That," said his friend, "is Lord X, not only the most disagreeable member of this club but probably the most disagreeable man in all England. Last week another club member remarked to him: 'I think I'll resign from this club as it is getting full of Americans and other bounders.' Hearing this, Lord X grumped: 'I fail to see that the loss of one bounder will make an appreciable difference.'"

Edmund D. Purvis

THIRTY-FIVE YEARS OF SERVICE TO THE INSTITUTE

► In 1924 a tall and energetic young man came to the Octagon to take over the duties of janitor. His name was James Cypress. At the end of May, 1959, James was retired after serving the Institute thirty-five years with ability, good humor and devotion. At seventy-four his close-cropped hair is grisly, his spare figure a little stooped, and he moves more slowly than he used to, but up to the last day he carried out his duties in the mail room and about the building. The Institute's oldest employee in years of service, he has become a familiar figure to hundreds—possibly thousands—of officers of the Institute and visiting members.

James was born in Surrey, Virginia, and came to Washington in 1916. He married a local girl in 1920, and when he took over his Octagon duties he and his wife moved into an apartment on the third floor of the old house, where they lived until last year—the long flights of stairs finally became too much for Mrs. Cypress. They never had any children of their own, but through the years they brought up four nieces and nephews, and they still have a daughter, now fourteen years old, whom they adopted during the war.

James insists he never saw the famed Octagon ghost, but the story

goes that one time when Mrs. Cypress was sick the doctor came to call, and as he went up the spiral stair he saw a man coming down, dressed in the garb of a hundred and fifty years ago. The doctor turned to look at him as he passed—and there was no one there.

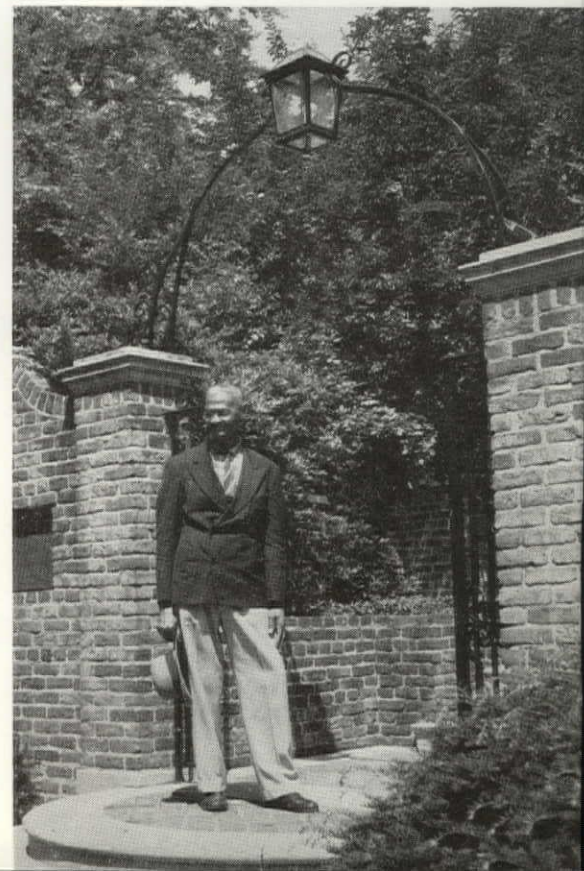
The coal used to be kept in the Octagon's tunnel, and James shovelled forty tons of it every winter until the house was connected to the new building's central system about 1950. Every morning he swept the brick walks on the two street-fronts of the property; he cleaned the building, sorted and distributed the mail, made the trips to the Post Office, mowed the grass and washed the windows. During all that time he was sick only once, until his illness last fall.

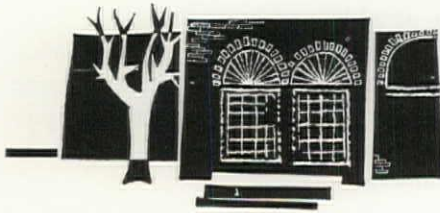
Due to James' innate modesty it has been difficult to learn much about him—the older members of the staff could only say that James was a fine gentleman of the old school who did his job quietly and faithfully. James says of them "I never expected to work for a better bunch of people. Everybody always treated me so nice and knew just how to tell you how to do things and then left you alone to do it."

James' character is well expressed

by the words he used as he left this Editor's office, after an attempt to get him to talk about himself. He paused at the door, turned, and said "Don't make it too lavish."

We'll miss you, James, and wish you happy years of retirement.





LIBRARY NOTES

A little over a year ago on the occasion of the memorial service for William Dewey Foster held in the Octagon Library, some of his friends proposed establishing a more permanent memorial. A committee was formed to raise a fund in his memory. Several appropriate uses for the fund were suggested, but the librarian was pleased when a majority of the Committee approved establishing a memorial fund for the benefit of the Library of The American Institute of Architects.

In April 1959 the Committee turned over to the Institute a check for \$2000 as the foundation of The William Dewey Foster Memorial Fund. The income of this fund is to be used for the benefit of the Library, preferably for the purchase of books on the history of American architecture, but it may be used for other purposes as the Library Committee of the Institute may deem most appropriate to honor the memory of Mr. Foster. The books will be identified by a special bookplate.

It seems particularly fitting that the Fund be presented to the Library for Mr. Foster was the architect

for its remodeling into a library from the old stable. It was one of his favorite jobs. He wanted it to have a pleasant atmosphere and in this he succeeded admirably.

The beginnings of the Fund and its successful accomplishment are due to the great interest of Mrs. Rudolph Stanley-Brown, who served as chairman of the Committee, and who gave many hours of her time to its work. Others who served on the Committee are Charles Altman, AIA, Julian Berla, FAIA, The Honorable Mrs. W. Randolph Burgess, Miss Anne Carter Greene, George L. Howe, AIA, Lorimer Rich, FAIA, Louis C. Rosenberg, AIA, Rowland Snyder, AIA, Glenn Stanton, FAIA, and Ralph Walker, FAIA. The writer had the privilege of serving as secretary.

The Library wishes to take this opportunity of acknowledging the generosity of those who participated in the creation of this Fund. Truly "Bill" Foster had many friends and if any others wish to contribute, a check made out to The William Dewey Foster Memorial Fund and sent to the undersigned will be gratefully received.

G. E. PETTENGILL

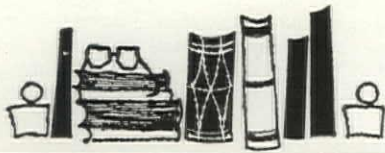
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 Mr. and Mrs. David N. Yerkes



Das Neue Dusseldorf By Friedrich Tamms and Otto Brues. 232 pp. illus. 8½" x 11" Dusseldorf: 1957: Droste-Verlag (for the city of Dusseldorf)

Although this handsome book is entirely in German (the text consists only of a dozen introductory pages and the photo-captions) the illustrations tell a complete story of the remarkable architectural rebirth of this appealing city, "The Paris of the Rhine"—fifth largest city of West Germany. Much of the old was *destroyed*, yes—a quarter of the industry, more than half of the commercial structures, 29% of public buildings and 35% of housing—and, in addition, large proportions of the totals of these building types were damaged to greater or less degree. In twelve years of unremitting work, the fresh, clean city here reported upon has been planned, cleared and rebuilt.

Carefully placed, broad new arteries lined with new buildings cut through areas of destruction to supplement and join the famous Königsallee and other avenues and parks. Only six blocks long, this street ("The Kö") is modestly described as having "neither the worthiness of the Champs-Élysées, the length of the Kurfürstendamm, the splendor of Via Veneto nor the comfortable character of the Damrak. . . ." "Perhaps," the author continues, "one must be a Rhinelander to feel its charm." This is not at all the case, and Dr. Tamms well knows it!

There is room on the wide sidewalk for an open-air café. The skeletons of wrecked trees have pleasant young replacements each side of the broad central water panels. The show-windows, including a fantastically beautiful flower-shop, are smart, with well-arranged displays of quality merchandise.

These people have worked.

Among those responsible for much that has been accomplished is Professor Tamms himself, director of the city planning and building office, with city-councillor status, and co-author of this book. There is plenty of evidence here of his clear and direct thinking, albeit perhaps with more control of the situation than we find in America—and despite or

possibly because of the urgency of rebuilding a war-damaged city.

It is fine to see throughout these illustrations the honored place given to sculpture of good quality, in relief and in the round, in parks and integral with architecture under the famous 1%-of-cost-law. It is good also to see the constant design emphasis on water in this river-city. Many important buildings (and they have skyscrapers now—with incredibly articulated erection-cranes) can have this visual enhancement of reflection.

The photographs, some of excellent quality, show more than buildings. They have caught the character of the people at work and during recreation—including the stern disapproval of a matron looking at tight plaid pants on teenage girls. The back cover holds several fold-outs of city-plan data presented in a fine clear technique.

E.P.

Scandinavian Architecture. By Thomas Paulsson. 272 pp. 120 plates. 6" x 9¾". Newton, Mass.: 1959: Charles T. Branford Co. \$7.50

This has indeed been a difficult book for this reviewer to review. He found it so fascinating he couldn't help but read it carefully—and that is something a reviewer never has time to do. Here is a handsome book, with fine typography, 120 good half-tone plates, most of them containing more than one picture, and eighty drawings in the text. It's too inviting, yet a reviewer has to skim it—and lay it aside for a real reading later.

The author studied history of art and architecture at the Universities of Uppsala and Stockholm, and worked at the National Museum in Stockholm. He is a critic well known in Sweden for his articles and broadcasts on architecture, town planning and the fine arts.

This is no mere book on contemporary Scandinavian architecture—there are several such. The subtitle of the book is "Buildings and Society in Denmark, Finland, Norway and Sweden from the Iron Age until Today." The standard histories of architecture do not touch upon the architecture of these vast countries—even Fletcher makes no reference to

them, considering, no doubt, that since the architecture is derivative it is of little importance.

The only indigenous forms seem to have been the stave and log houses and the stave churches, some of which were built as late as the eleventh century. Within a hundred years, when additions to the churches were needed, they were built in stone and in the manner of the English parish church. Even the house-types were indigenous only in structure, their forms seem to have been derived from the Greek and Cretan cultures, as is indicated by many simple Mediterranean farmhouses of great antiquity still in use.

The author makes no mention of Strykowski and his theory of the evolution of Gothic vaulting and its system of bays from the wooden churches of Scandinavia. But he shows clearly the English influence in the early stone churches and in the castles of feudalism, as well as in the town buildings of the later middle ages, and brings out the Irish-Celtic character of the stone and wood carvings.

The author wisely avoids the use of the word "Renaissance," for there was no classical culture in Scandinavia to be reborn. Owing to the time-lag, it was 1500 before "modern times" arrived, with its new architectural forms. King Christian IV of Denmark, brother-in-law of James I of England, and who was visited by Inigo Jones, was a man of great taste and many cultural abilities. He apparently designed many of the transitional buildings himself, on his own drawing board, and even went into town planning.

The seventeenth century brought absolutism to the monarchies and the Louis XIV grand manner to the palaces and the homes of the nobility—in the Scandinavian vernacular, of course. It also brought the Reformation and centralized domed churches planned in the manner of the Roman Renaissance. During the eighteenth and nineteenth centuries the rise, first of the bourgeoisie and later of the industrialist classes, brought pretty much the same changes to architecture and town planning that they brought to other European countries. Architecture became a matter of "styles" and facades. In Stockholm

a new city plan was adopted, with radiating boulevards in the manner of Haussmann, lined with upper middle-class apartment houses with uniform facades. Later in the nineteenth century stylistic extravagances set in, with facades in Gothic, English cottage, Swiss chalet and other equally exotic styles.

Industrialism made new demands upon architecture, and these demands were met in Scandinavia much the same as they were elsewhere. Art Nouveau had a strong influence, and out of this, during the early years of the twentieth century, came the original and vigorous forms which are now so well known.

The really unique thing about this history is the thoroughness with which the author tells the story of the sociological background. It is not just a description of "periods" and "styles," it is a presentation of the life and times of the people of the Scandinavian countries and of the architecture which grew out of it.

J.W.

The House of Your Dreams.

By W. A. Kirkpatrick, AIA 200 pp. illus. 6¼" x 10". New York: 1958: McGraw-Hill Book Co., Inc. \$5.50

Another guide to building or buying a house. This is far better than the title would lead you to believe. Possibly it was due to the publisher's exercising his *droit de seigneur* over the author, a fancy medieval tradition.

First half, on planning, summarizes competently the steps in site selection and purchase—then describes and illustrates various functional areas. In general, this book is well and generously illustrated. One quite important feature is that it contains *no* complete plans to copy—there are many diagrams of parts of plans and details.

Part two deals with environmental factors of sun-control, insulation, heating and airconditioning, lighting, wiring, materials and color. There is a world of useful information here, for architect as well as owner—even if some of us disagree violently over any use of fluorescent light in a house or restaurant.

Apartments and Dormitories.

240 pp. 8½" x 11½". New York: 1959: F. W. Dodge Corp. \$8.95

This volume contains a formidable array of illustrations of apartment projects with examples from Tokyo to Sweden, via Rio and Peru which add emphasis to the dominant illustrations of U.S. work exemplifying good planning fundamentals.

The compilation provides a real assistance to architects planning apartment projects. The subject is covered by authorities from the standpoint of housing trends, patterns, influences, costs, circulation, structure and mechanical equipment.

Although it is only fair to remind architects and college administrators that few desirable common-denominators exist between conventional apartment housing and college or university housing, (in fact, the long-sought trend is toward abolition of the term and of concept of "dormitories") this book also contains outstanding examples of recent residence halls, married student and faculty housing.

B.C.B.

Here Lived the Californians.

By Oscar Lewis. 288 pp. 6½" x 10". illus. New York: 1957: Rinehart & Company. \$7.95

The houses of California, from the early nineteenth century to the early twentieth century: adobes, ranch houses, miners' shacks, and the fabulous and usually fantastic houses of the railroad barons and the new millionaires who found their wealth in gold and silver mines and in the great forests of the West.

Printed by offset, the book is profusely illustrated—a picture on nearly every other page. The story of each house is told in a simple style by the author, who is a native San Franciscan. Both as a social record and as a record of a vanishing era of gaudy architecture, the book should have great interest for both architect and layman.

William Page—The American

Titian. By Joshua C. Taylor. 342 pp. 7¾" x 10¾". illus. Chicago: 1957: The University of Chicago Press. \$8.50

The revival of interest in the nineteenth century American painters has resulted in bringing to light many interesting characters—some of whom were fine painters. William Page was hailed by his contemporaries—James Russell Lowell and the Brownings among them—as the "American Titian." Yet unfortunate circumstances brought about his downfall from popular esteem before his death. A rebel against the English tradition, a bold experimenter in theories of color and light, he was also a philosopher with strongly held theories. As a painter he was technically skillful, but so full of the "high seriousness" of his time that much of it looks dull to us today.

The author is Assistant Professor of Art at the University of Chicago.

He has created an interesting picture of the intellectual world of Boston, New York and Rome during the middle of the nineteenth century.

Field Inspection of Building

Construction. By Thomas H. McKaig. 340 pp. illus. 6" x 9".

New York: 1958: F. W. Dodge Corp. \$9.35

A practical handbook by an experienced construction man, this will be of great help in improving supervision—often the weak link in the chain.

It is organized into typical phases of the work: preliminary—foundation—framing—intermediate—finishing, with a separate final chapter on concrete inspection. Appendices reproduce AIA General Conditions and give a six-page list of organizations and their addresses as information sources. Each main chapter is followed by references to appropriate ASTM and other standards. There is a considerable amount of tabular material, a few helpful diagrams and many recommendations for practical procedures based on McKaig's forty-five years in the game.

Although paragraphs and tables are carefully decimalized for reference there is no comprehensive list of contents keyed to them which would help in finding specific data. For a book to be used in the field a handbook-type binding and harder-finish paper would be more serviceable.

Grounds Maintenance Hand-

book. By Herbert S. Conover. 502 pp. illus. 6¼" x 9¼" 2nd edition. New York: 1958: F. W. Dodge. \$10.75

This is an excellent reference based on thirty years experience as landscape architect for large-scale operations (TVA, for which first edition was prepared, other government agencies). It treats concisely, with many fine illustrations and helpful tables, a broad spectrum of park and grounds care:

turf, trees, shrubs and perennials
equipment maintenance and use
insects, diseases, weeds, erosion
roads and parking areas
materials specifications

Much of this information is helpful for residential properties, even individual house-sites, with exception of data on large-scale equipment. Although it covers picnic areas it does not include playgrounds or other recreational facilities.

THE NATIONAL SCHOOL FIRE SAFETY CONFERENCE

► All across the country people have been shocked and frightened by the ghastly fire toll in the recent school fires in Chicago and Little Rock. Action to prevent a recurrence of such tragedy was immediate. Suggestions and remedies have come from every possible source, but often irrational and impractical observations brought forth only irrational and impractical action. Schools were examined and some of them closed. Expensive alterations were made on obsolete buildings—alterations which would insure the continued use of the building for many years. Education officials found themselves harassed and often bypassed by government officials or voluntary groups and individuals.

The Institute has recognized the urgent need for workable plan of action regarding fire safety, and last April the Board of Directors called for a national conference on school safety. The purpose of the conference is to help architects, engineers, fire marshals, and educators and local building authorities intensify their search for fire-safe school building designs.

The preliminary conference, which was attended by the representatives of fifteen organizations, was under the chairmanship of Henry L. Wright, FAIA, and was successful in defining the problem areas and coordinating the various activities in the field of school fire safety.

As a result of the Board's action and the preliminary meeting in April, a National School Fire Safety Conference is being planned for September. The April meeting set in motion a joint effort "to establish priorities for realistic principles of fire protection in school buildings and to reconcile sometimes conflicting fire safety requirements with educational needs."

Dr. Shirley Cooper, Associate Secretary of the American Association of School Administrators, calls this a "tremendously important" conference. He further says that if trends in modern architecture conflict with fire safety measures we should know it, and that all aspects of fire safety as it applies to good architecture should be explored.

Dr. Cooper also points out that if present fire safety codes restrict good planning and imaginative design, the unnecessary elements of the code should be revealed and removed.

The meeting will help to point out the areas of responsibility for fire safety among the various groups

involved such as state, country and local officials and architects and builders.

A five-man steering committee has begun work on planning the detailed agenda of the meeting. During the summer months a research program will be underway to gather specific information on various projects for presentation at the September meeting such as the planning of new buildings and the renovation of old ones, conflicts in existing codes, and inspection processes. Some possible overall conference topics are: methods of reducing human error in fire emergencies, minimizing fire hazards in schools, enforcement procedures of mandatory regulations, and the effective dissemination of the best information on these subjects to the nation's schools.

Representatives of a number of leading national organizations will attend the meeting, among them will be: American Association of School Administrators, American Municipal Association, Building Research Advisory Board, Chamber of Commerce of the United States, Educational Facilities Laboratories, National Academy of Science Fire Research Committee, National Board of Fire Underwriters, National Bureau of Standards—Code Section, National Council on Schoolhouse Construction, National Education Association—Commission on Safety Education, National Fire Protection Association and Fire Marshals' Section, National Safety Council, National School Boards Association and the United States Office of Education.

Fire plays no favorites. Neither geographical area, type of school, or population level has escaped the horrible effects of fire. Human error is perhaps the most important factor in the reasons for these fires. If human error is reduced, the incidence and severity of school fires will also be reduced.

We have at present fire resistant buildings and satisfactory means of evacuating the school buildings, and there are methods to promote calmness in the face of an emergency. There are, however, no really fireproof buildings, no foolproof system of evacuation, and no panic-proof group of students. Care, common sense, careful analysis of each situation, intelligent planning and freedom from hysteria will reduce the danger to a minimum.

The Institute hopes that its sponsorship of the September conference will further these aims and demonstrate the architects' deeply felt sense of responsibility for the safety of America's children.—W.N.L.



THE EDITOR'S ASIDES

► I hope everybody reads Congressman Thompson's article in this issue. We wail so much—and justly—over the passing of historic landmarks, architectural masterpieces, etc. But only a few of us do anything about it. Much concern has been expressed over what the Federal highway program will do to old buildings and historic sites.

I have on my desk copies of two companion bills now before Congress; one, S. 1872, was sent to me by Senator Hubert Humphrey, and the other, H. R. 7215, was sent by Representative Thompson. Their stated purpose is "To amend the Historic Sites Act of August 21, 1935, to provide a method for preserving sites, areas, buildings, objects, and antiquities of national, regional or local historical significance which are threatened with destruction by federally financed programs, and for other purposes."

Congressman Thompson mentions these bills in his article. Each bill has been referred to the respective Committees on Interior and Insular Affairs, of which Senator James E. Murray is Chairman in the Senate and Representative Wayne N. Aspinall is Chairman in the House.

If every AIA member wrote a letter urging passage of these bills to his own Senator and Congressman, and to the two Committee Chairmen, over 50,000 letters would descend upon the Capitol on this one topic alone. Such a demonstration would be bound to have an effect. In addition, letters could be written to Representative Harris B. McDowell, Jr., who introduced H. R. 7215, as well as to Senator Humphrey, and to Representatives Frank Thompson, Jr. and Henry S. Reuss, who have introduced similar bills. Instead of merely deploring what the Federal highway program will do to our towns and villages, here is a chance to do something about it.

Incidentally, both bills refer specifically to The American Institute of Architects and the National Trust for Historic Preservation as the primary agencies to advise the Secretary of the Interior upon such cases as may be brought up. Furthermore, an investigation and public hearings may be instigated by a petition from "any State or political subdivision thereof," or from the AIA, the National Trust, or any other similar recognized organization. It is well to realize what power these bills would give to local groups.

► We frequently receive letters and clippings from friends or partners of architects who have died, men who have distinguished themselves in their communities, men who may have designed outstanding buildings, men who have been mainstays of their AIA chapters—many of them Fellows of the Institute. The purpose of the letters, of course, is to request that we write and publish a memorial notice.

It is truly painful to have to say "No" to such requests, for it would seem just that every architect who faithfully served his profession should receive, in death, such recognition. But in saying "No" we are following a tradition of long standing in the *Journal*. If we did not say "No" nearly every issue would have two to four pages of such notices, and every month John Brown's friends would be hurt because John Smith's "obit" was much longer or more prominently placed than Brown's. In other words, the *Journal* Editor long ago found it necessary to be thoroughly practical and realistic about this matter, and we have certainly found it wise to continue this policy.

The only exception to this rule is, of course, when an architect dies who had been a *national* officer of the Institute—and even then an officer of some distinction; or a member who had performed some public or pro-

fessional service of outstanding eminence on a *national* basis; or a member who had become distinguished for planning, design, education or other service on a truly national or international scale; or even a non-member who met the last-mentioned qualification—as in the case of the late FLW.

I trust now our friends will understand why an Editor sometimes has to be so tough.

► Having stated the rule, I'm now about to break it—perhaps that's an Editor's privilege too.

Horace W. Peaslee, FAIA, died on May 18th, at the age of 74. He had been active in his office and in the Chapter right up to the last. Horace was a scholarly and cultured gentleman in the truest sense of those hackneyed words—and a wit and a real architect.

The *Washington Post*, in an editorial, said this of him: "Horace W. Peaslee . . . was one of those irreplaceable men who not only cared about the beauty of the Capital, but spent much of his life doing something about it. In this voteless and transient city, there is only skimpy nourishment for civic pride. Yet from the time Mr. Peaslee came from New York to settle in Washington in 1911, there has scarcely been a civic project in which the amiable and witty architect had no part." Horace had become a vital part of the architectural life and the civic life of the nation's Capital.

► As most of us know, the Adler and Sullivan Auditorium Building in Chicago was acquired by Roosevelt University in 1946. By now most of the building has been renovated and put into use by the university. But the magnificent Auditorium itself has remained dark.

The "Auditorium Restoration and Development Committee" has now been formed, under the chairmanship of Mrs. John V. Spachner, who has been active in many civic enterprises. Its purpose is to restore the Auditorium to its nineteenth century splendor, and re-establish it as the home of opera, ballet and other such productions. We wish them well, and we know that architects all over the country will be glad to hear that this truly great architectural monument will not only be preserved but restored to a useful life. ◀



Planning the Law Office

By Clinton H. Cowgill, FAIA

Introduction

A booklet based upon the material in this article, will be published by the American Bar Association and sent to 100,000 lawyers. Some of them may be planning or replanning their own offices. Some of these will need the service of architects—advice concerning location, possible purchase of building, reconditioning, arrangement of leased space, or perhaps complete normal architectural service. Since many lawyers advise their clients regarding many problems, it is desirable for them to have a sympathetic understanding of the profession of architecture. The American Bar Association booklet provides the information needed for this understanding and also to assist a lawyer in presenting program material for a project of any size.

While 65%¹ of lawyers have one-man offices, some of these are considering the advantages of joining cooperative organizations for the construction of office buildings each housing several firms. Law office cooperatives may admit partnerships as well as proprietorships. Firms with only one principal, if housed independently, would certainly use leased space in an office building, but buildings for a single firm range in size from 1,200 to 6,400 square feet.

Location

Forty-four per cent¹ of lawyers practice in municipalities with less than 50,000 inhabitants. Generally, in these smaller communities, land values are low enough to permit construction of a building for the exclusive use of a law firm or with a small amount of space rented to others.

Other possibilities are:

- rental of first floor space
- purchase and modernization of a small building
- rental of second floor space
- construction of a small building by a cooperative organization
- rental of offices in an elevated commercial office building
- construction (or purchase and modernization) of a commercial office building by a syndicate, a building cooperative, or a building corporation.

Those lawyers (27%)¹ who practice in medium-sized cities may consider the same seven possibilities, and even in larger cities, major urban divisions dominated by shopping centers offer the same possibilities as small municipalities. The remaining 29%¹ of lawyers, who practice in cities of 500,000 or more, however, have fewer choices—usually only the last three listed above. This is because the cost of land in a good location dictates construction of a relatively tall building.

Whether one is to build, buy or rent, answers to the following questions will be determined in part by the nature of the lawyer's clientele.

How desirable is it for a lawyer to have his office:

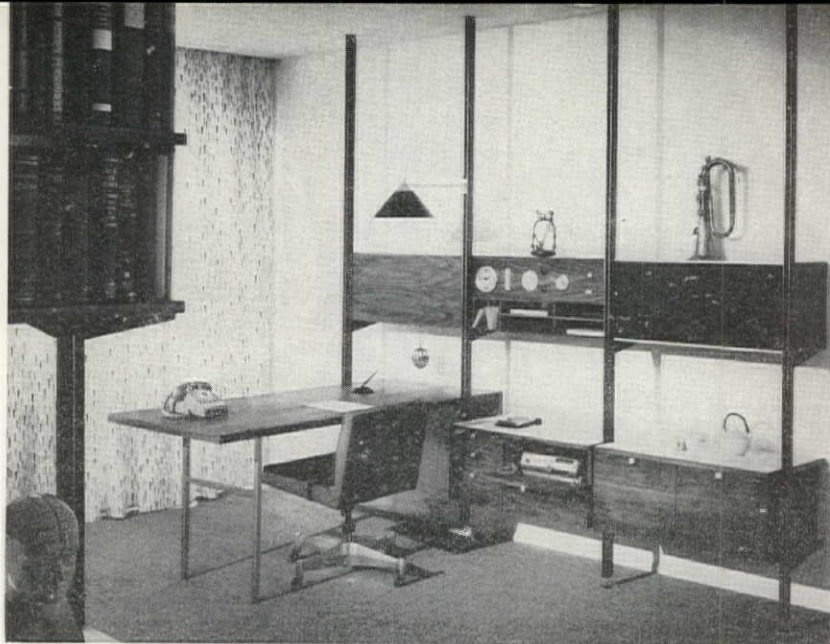
- near the "hot spot" of the retail section?
- near the law courts?
- near the financial center?
- near his residence?
- near parking facilities?
- in a "lawyer's building"?
- in the most desirable office building?
- where rent is reasonable?

Alternative Means of Obtaining Quarters

Before final selection of site, the question of whether to build, buy or rent should be examined. First consider economics.

If suitable space in a well located building may be leased, the annual expense including rent, fixed charges on alterations, furniture and furnishings, and other expenses may serve as a basis for comparison. If a building may be purchased which is well designed and can be arranged satisfactorily, the fixed charges on its cost, including purchase price, cost of reconditioning (or modernization) furniture and furnishings, together with other annual expenses may be compared. Finally the annual expense of owning a suitable new building may be determined. See formulas on page 64. The procedure for securing designs and estimates of cost is discussed later. But first a location must be assumed. If a good location is available, it may be assumed that the most satisfactory quarters will be those designed "from the ground up." It may be anticipated that no two of the three alternatives will be equal either in desirability or in cost, but by weighing desirability and cost, a logical choice is possible. The relative merits of a building as an investment during periods of inflation should not be overlooked. If the general price level should increase 3% per year, it may be expected that the replacement

¹ Lawyer's Economic Problems and Some Bar Association Solutions; American Bar Association, Chicago, p. 12.



cost of a building will be increased by a similar percentage.² Thus, increase in value due to inflation may equal or exceed normal depreciation.

Either by purchase of a building or by going through with a building project, a lawyer is making an investment, and for purposes of analysis, the ownership of a building may be disassociated from its occupation. Many people prefer real estate to securities because it is tangible. Also in times of deflation, buildings which can be used retain their value, and the land upon which buildings are erected is indestructible. Even though the value of buildings and land may decrease during a recession, fluctuation is generally less than that of stocks. In the last analysis, however, value of buildings is determined by their use—by the rate of return on the capital invested. For this reason, it is important that the building be well located in harmony with zoning laws, urban planning proposals, and the direction of movements of popular commercial areas. It is also important that the building be designed and constructed so that it may readily be changed to meet the demands of future occupants, and that its design be in harmony with the most advanced sound ideas. Probably the strongest influence in deciding whether to build, buy or rent, will be the resulting efficiency. This will call for an examination of actual buildings and layouts for proposed new buildings. See figures on the following pages.

When purchase of real estate is being considered, the services of a professional appraiser may be needed. His appraisal may consist of the following four parts: (1) the depreciated replacement value — the cost of constructing an identical building at the time of the appraisal minus an

allowance for depreciation; (2) the capitalization of current net income — the gross income less expenses divided by the capitalization rate. (Expressed as a formula:

$$C = \frac{I - E}{RR}$$

when C is capital value, I is gross income, E is expenses, and RR is the capitalization rate); (3) the capitalization of possible net income — the net income possible after modernization divided by the capitalization rate; and (4) the speculative value (applied usually to land values) — the value when the land is put to its most appropriate use. The depreciated replacement value is usually taken as a ceiling and the capitalization of current net income as a floor.

The question of whether to build, buy or rent involves more than these economic factors. One result of obtaining new quarters, the effect upon the firm's prestige, may weigh heavily in some cases. Increased prestige may result from skilled utilization of rented space in a first-class well located office building. In other cases, the only way in which to secure suitable space is to build. Mr. Jack Rogers of Lake Charles, La. reports a marked increase in clients following construction of a building for use by his firm.

Modernizing Old Buildings

The commercial areas of many cities contain buildings which have become obsolete, and their owners are faced with five possibilities:

- continue to collect low rent from generally undesirable tenants.
- raze the building and convert the space for parking

- build a "tax payer" (a temporary building to be replaced later by a larger building)
- sell
- Modernize to suit desirable tenants

A law firm might purchase such a property or lease it—in either case the possibilities of modernization will be of interest before deciding upon such a move, however, the following possibilities should be investigated.

Buildings with heavy masonry walls are usually the most difficult to modernize. If there are interior bearing walls, rearrangement may be expensive and the results unsatisfactory.

Relatively few old buildings meet fire safety standards, and building codes may require that when buildings are remodeled these standards must be met. The kind, size, and location of stairways is of prime importance. Generally stairs should be in a tower cut off by fire resisting walls and doors from every floor. If an old building has elevators, they probably should be replaced. Electrical wiring is often inadequate and dangerous, and heating and plumbing, if over thirty years old, may need replacement. The exterior face-lifting may involve much or little. If more glass area is desired, complete new facades may be in order. Some old buildings have architectural and decorative features worth saving, and some may require only repairs and repainting.

Unless face-lifting is done with care and discrimination, it may do more harm than good.

Single-story buildings are usually the most susceptible to modernization. There are no heavy loads to contend with, or stairs, elevators, plumbing stacks, or vertical ducts. Where the cost of the land is a reasonable ratio to the cost of the remodelled building, modernization of a one-story building deserves consideration, since it provides space on a desirable ground floor.

When a two-story building is considered, the disadvantages of second story offices should be weighed. In general, space in the upper floors of buildings two or three stories in height, is suitable only for department stores, automobile parking, living quarters, or for non-commercial offices or work space, but some lawyers have expressed preference for second story offices because of reduced noise and increased privacy. In buildings of four or more stories, elevators may be feasible.

² For examples of analysis of buildings as investments, see *Handbook of Architectural Practice*, The American Institute of Architects, Washington, 1958, p. A-10.01 to A-10.06.

Renting Office Building Space

In many modern elevatored office buildings, space may be rented as planned especially for the tenant. Buildings with adequate illumination and air conditioning frequently offer deep space which may be planned with good results. Space next to exterior walls is usually the most pleasant, but large spaces without contact with the outside are being widely accepted. Before signing a lease, the best use of the space should be explored. The problem is much like planning a new building, but the shape of the space may impose limitations. Interior space is especially suitable for files, toilets and utilities, and is generally acceptable for reception room, secretarial work spaces, and library.

Leases for office space are much alike as to form, but vary as to content. The lowest rates are usually obtainable when there is a secured lease for a long term. This may involve some risk for the tenant if future space needs cannot be anticipated. For security, alterations and improvements to the leased property are commonly pledged.

Items which should be covered in leases may include:

- date of possession
- utilities furnished by each party
- limitations to use by tenant
- payment for losses and damages to building and tenant's property
- tenant's use of space other than his leased space
- control of keys
- termination
- arbitration

Planning a New Building

The planning of a new building for a law firm's exclusive use is much like planning rented space, but the limitations are imposed by the site instead of the building. It is usually a one-story building. It is wise to plan the building before purchasing the site and to give consideration to orientation, space for parking for members of the working group and clients, and possibilities for an effective entrance—perhaps including landscaping. If the land in the location chosen is too expensive for a one-story building, construction of a larger building with part of it for rent may be considered. An upper floor might be rented to suitable tenants. On a sloping site both upper and lower stories may be reasonably accessible, or if the site is large enough, a portion of the ground floor and an upper floor could be offered for rent.

Some firms build for investment and occupy only a portion of an elevatored building. This may be the only way to secure suitable quarters in the location desired without paying for the land a sum out of proper proportion to the cost of the building. Various methods of financing could be considered:

- outright ownership of project by firm
- ownership by a corporation controlled by the firm
- ownership by a cooperative
- securing of a mortgage loan
- lend-lease

Once a decision has been reached tentatively regarding the means to be employed in securing suitable accommodations, and the relative desirability of types of locations (as listed on page 59), advice from both realtors and architects may be of value. The former should know what sites are available and approximate prices; the latter should be able to visualize possibilities of each site being considered.

Examples

Before, during, and after completion of the program for design, it is helpful in visualizing needs to examine similar facilities. If actual spaces are measured, the dimensions may be compared with those proposed. Since to examine a large number of offices may be laborious, diagrams based upon actual plans submitted by members of the American Bar Association are given. (See figures on this and following pages. Many of the plans submitted were determined in part by restricting conditions and by non-typical requirements; the diagrams are generally simpler and more typical.

The following symbols are used:

P private office	F files
S secretary	U utility
C conference room	T toilet
L library	V vault
R reception room	B bookkeeper

The Small Office

A lawyer whose clients generally have low incomes may wisely choose the low rent expected in the second story of a walk-up. It might be an old building or new, or it might be rented or occupant-owned. Such space should be planned for efficiency, safety and attractiveness. It is assumed that such a firm would usually be relatively small. Whether located in the first story of a building or in an elevatored office build-

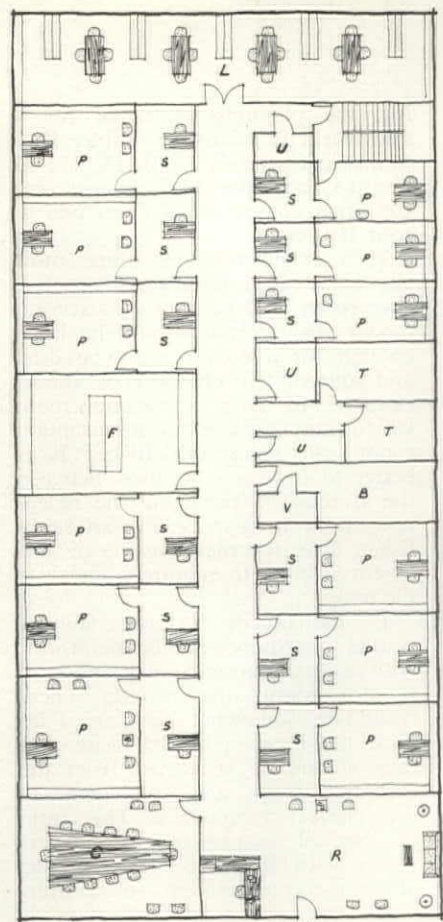


FIGURE 1

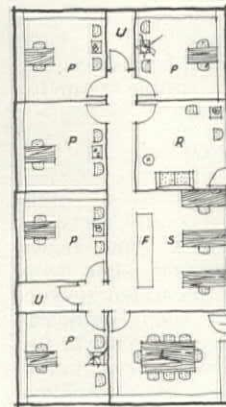


FIGURE 2

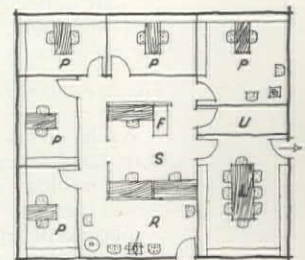


FIGURE 3

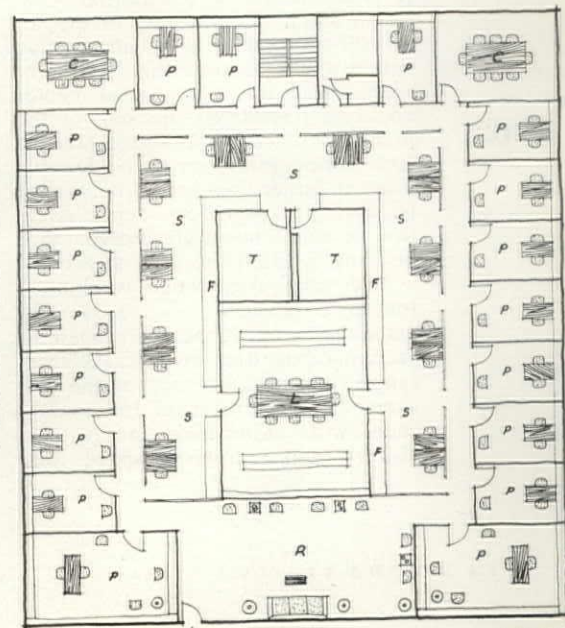


FIGURE 4

ing, the planning of space for a small firm is relatively simple. Diagrams in figures 5, 7, 10, 11, 12, 13 and 14 show possible arrangements for firms composed of from one to four lawyers.

If a single lawyer's office must also serve as a library and conference room, and perhaps also accommodate the files, it should be large enough for a conference type desk and four or five chairs. It is almost essential to have a second room which may double as a reception room and secretary's office. It is better to have a separation between the secretary's space and the reception and waiting space. For an established firm, the files may be of sufficient volume to require a separate file room.

In the offices for two lawyers (either partners or cooperators), with a combination library and conference room, the private offices could be somewhat smaller. Files need not be in a closed room, but they should be separated from the reception room and convenient to the clerical employees. The ratio of clerical employees to lawyers varies with different firms. If one office is large enough for conferences and the book collection is not too large, the library and conference room may be eliminated. On the other hand, some firms with only two principals have a large enough collection of books to warrant inclusion of a sizable room for use solely as a library.

The Medium-sized Office

While firms composed of more than ten lawyers generally carry on a diversified practice and hence choose central locations, some firms composed of from five to ten lawyers may locate near their principal clients. The selection of space in the first story of a commercial building or the erection of a building might be considered. If the clientele is concentrated in a suburban center or small satellite city, or city of 50,000 or smaller, the scale of land values might be such that first story space near the commercial center could be considered. Because of the high cost of land in the center of large cities, buildings to be feasible must be larger than would be needed by a single law office—hence selection of space in an elevated office building is often the only answer.

The same area which is planned for three lawyers may, as is indicated in figure 2, be rearranged to accommodate five lawyers. As rearranged, the area of most of the private offices is too small for conferences with more than one or two visitors, and secretarial space may

be insufficient; but where rental rates are high this degree of crowding may be justified. (See figures 2, 3, 6, 8, 15, 16 and 17.)

Secretary's desks should be as close to lawyer's offices as possible. Some firms prefer to have each lawyer's secretary just outside his office door or in an adjacent private office. (See figure 1.) In general, however, more use can be made of secretarial, stenographic and clerical employees, if some of them at least are in a pool which may be drawn upon as needs arise.

The Large Office

The planning of space for a large law office may be influenced by the size and shape of the space available. In office buildings with air conditioning which rely upon electrical illumination, large unobstructed rectangular spaces may give the planner a free hand. In many of these, however, permanent corridors, elevators, duct shafts, and columns interfere. The best chance of securing adequate space is frequently encountered when the firm takes an active part in the early stages of an office building promotion.

Figure 4 indicates possibilities of planning large spaces. The same scheme with larger offices could provide for from eleven to eighteen lawyers, or the layout could be enlarged to provide for up to forty or more lawyers. Many other arrangements are possible, of course, and the plan should be based upon a study of the special needs of each lawyer and the relations between members of the organization.

Space for a Cooperative Group

In buildings planned for occupancy by a number of law firms, it may be possible to pool facilities such as library, vault, utility space and reception room. Files should be kept in the separate offices and secretaries' spaces. A diagram, (figure 9) is based upon a more commodious plan furnished by the three firms occupying the building in Fort Lauderdale, Florida, Van W. Knox, Jr., Architect.

Plan Elements

No plan can have all of the desirable characteristics; neither can it completely avoid the undesirable. Even so it is worth while to consider the ideal. The most desirable orientation varies in different locations, but north is generally preferred for offices and work rooms. Contact with the outside is desirable for offices, and advantageous for large work areas, conference rooms, library and rest rooms. Close contact is impor-

tant between each lawyer's office and his secretary, and central locations are preferred for library, file room, and conference rooms.

The sizes of rooms and other spaces is determined in part by the effect desired, and in part by the furniture chosen. The desirability of commodiousness may be weighed against the rent or its equivalent. If space is airconditioned smaller spaces may be tolerated than many people have heretofore been accustomed to. Lack of commodiousness may be offset by the use of rich materials, and effective decoration.

Furniture

The reception room should have adequate seating in addition to the receptionist's desk and possibly side tables for ash trays and magazines. The minimum equipment for a private office is an executive's desk and chair, one or two chairs for visitors, and desk-height book cases. If desk drawers are not adequate, one or more letter files may be required. For large offices, a sofa, side tables, coffee table, and even a conference table may be included.

The furniture of conference rooms may be limited to a table and chairs. If the room may be divided by a folding partition, two tables may be needed. Lawyer's libraries are for reference, and unless they are to be used also as conference rooms, only one or two small tables are usually needed. Each secretary's space must have its desk and chair, and files should be placed nearby. File rooms are filled with files for letters and legal-size papers. A vault may be needed for the most valuable papers. Storage spaces may be equipped with shelves, coat hooks, etc., and may be combined with work space in which is duplicating equipment. Utility rooms are usually required only in separate buildings (rather than rental space) and may have heating and air conditioning equipment, transformer vault, main switch and meters, etc. A small kitchen or coffee bar may have only a hot plate and sink, or more complete conventional kitchen equipment. Toilet facilities are desirable for large offices. A couch should be provided in the women's toilet room or in a separate rest room. Some lawyer's offices include a shower bath.

Interior Design

Lawyer's offices may require little interior decoration, but there is a discernable tendency to make offices home-like. Any accessories used should be carefully selected. If the building has been designed to overcome window glare, no blinds may

be needed, but if venetian blinds are used, drapery may be added to soften the effect and add color and texture. Wall hangings may be used to conceal little-used doors, etc., or simply to enrich a room to suit the taste of the occupant. Rugs placed upon the floor may increase the effect of opulence, but rugs and drapery should be harmonious, and seldom should both be strongly patterned. The most common wall decorations found in lawyer's offices are the certificates of admission to the bar and diplomas. These serve the purpose of assuring clients of the lawyer's qualifications. Pictures should be non-controversial, but good portraits of recognized jurists or statesmen are appropriate. Sculpture, bric-a-brac and potted plants are appropriate for those firms which cater to well-to-do clients, or whose members have a special liking for art works.

Much of the interior effect is determined by elements of the building, such as floors, ceilings, and partitions. Resilient tile of an agreeable color and texture, ceilings of acoustic tile with simple fluorescent lighting fixtures (perhaps a luminous ceiling) and partitions of demountable panels may determine much of the interior design. But wood paneling, stone or brick walls, or translucent screens may give the effect desired in some cases.

Landscape Work:

In mild climates, office buildings on relatively low-priced land may be planned so as to make the site an integral part of the design. The site might be divided into areas, such as a forecourt, parking space, and outdoor rooms. By use of walls or hedges, offices may be opened into private gardens without any loss of privacy. Site engineering consists of the detail determination of grades, walks, drives, etc., so as to secure adequate drainage with gentle slopes. A landscape architect might be employed to plan the site and supervise seeding, sodding, and planting. A building which covers the entire site may have an interior court which with skillful landscape design could become a valued feature and place for relaxation.

Program

After the location has been determined, complete information concerning the conditions should be assembled. If rental space is to be rearranged, a diagram showing location of walls, columns, partitions, doors, windows, etc., in the rented space, and also public corridors, elevators, stairways, toilets, etc.,

should be prepared. If an old building is to be modernized, the original drawings and specifications should be obtained, if possible, and all subsequent changes should be noted. A careful survey of the building should be made in any case, and the condition of building elements and attached equipment should be set down.

If a new building is to be erected, a complete topographical map of the site should be secured from a registered surveyor, showing boundaries, grades, location of utilities, (water, sewer, gas, electricity) and any buildings, trees, and other items which are to be saved or which must be demolished. The points of the compass and the direction of prevailing winds should be given. If the nature of the soil is unknown, soundings, tests pits and/or soil analyses should be ordered.

There follows a check list of requirements:

- 1 Number of lawyer's offices: With provision for 1 or 2 visitors,
With provision for 3 or 4 visitors,
With provision for 5 to 6 visitors,
- 2 Conference rooms each,
seating, each.
- 3 Library with shelves for books.
- 4 Work space for stenographic and clerical employees.
- 5 File space for file drawers or the equivalent.
- 6 Work room sf
- 7 Reception room with seats.
- 8 Other.

Basic questions which should be answered as early as possible include:

- 1 Shall space be airconditioned?
- 2 Which units must have outside windows?
- 3 Amount of budget? \$.....

One of the first decisions to be made in connection with the design of an office building is whether or not it shall be cooled in the summer. While for government buildings this decision may be based upon the number of days per year on which the local temperature exceeds a stated figure, for commercial buildings it is influenced more by competition. The cost of cooling is least where it is least needed—not only because less electric current is used but also because with less use the equipment will last longer.

The advantages of outside windows are mostly psychological. Some persons are more susceptible to

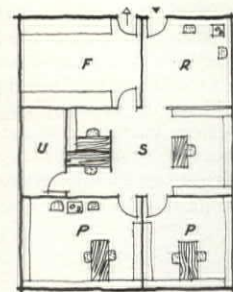


FIGURE 5

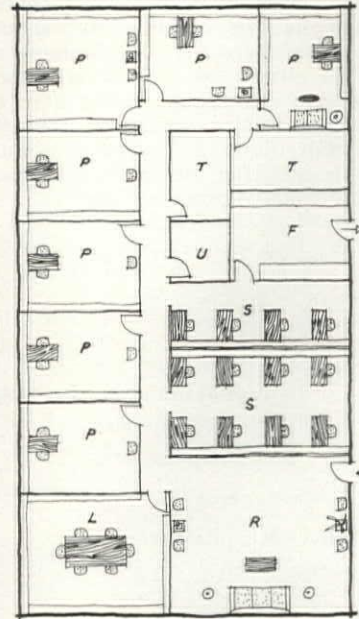


FIGURE 6

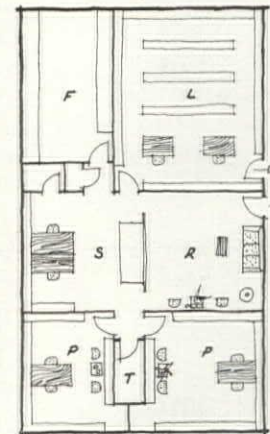


FIGURE 7

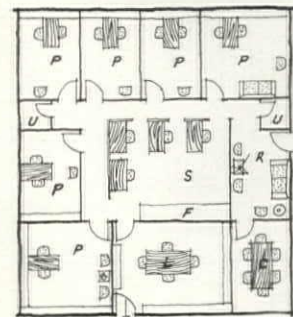


FIGURE 8

claustrophobia than others, but small rooms without visual contact with the outside are acceptable only for individuals with exceptional power for concentration, or for those whose activities are varied. Large spaces without outside windows are generally acceptable, especially when occupied by large numbers of people.

Budget

Early attention should be given the budget. First the total annual allotment for building use should be determined. If the building is to be owned by the lawyer group, the required capital outlay may be calculated by applying a suitable capitalization rate to this annual allotment after deducting the estimated annual expense.

Expressed as a formula:

$$C = \frac{A - E}{RR}$$

C — is capital outlay for building, etc.

A — is annual allotment

E — is expense

RR — is capitalization rate

Thus if A = \$2400.
E = 400.
and RR = 5%

$$C = \frac{2400 - 400}{0.05} = \$40,000$$

If space is to be rented, the rent to be budgeted may be estimated by

applying the capitalization rate to the cost of alterations, furniture, furnishings, etc., adding this to the estimated expenses, and subtracting the result from the annual allotment, thus:

$$R = A - E - (RR \times M)$$

A, E and RR as above

R is rent

M is cost of modernization, etc.

Thus if A = \$2400.
E = 400.
RR = 5%
and M = \$5000.

$$R = 2400 - 400 - (0.05 \times 5000) = \$1750/\text{yr.} = \$145 - /\text{mo.}$$

If the allotment is inadequate, it may be revised as necessary or the program may be reconsidered.

When an architect is given a fixed limit of cost, he should insist upon his right either to reduce the scope of a project or lower the quality or both. If scope and quality are fixed, the limit of cost should be flexible. An architect should advise his client concerning the probable cost when the desired scope and quality have been tentatively determined, and call attention to subsequent changes in program and the building market which affect the project construction cost importantly. When authorized by the owner, the architect should secure a detailed (or semi-detailed) estimate of the construction cost. Since the cost is usually what the selected contractor says it is, and since the architect cannot control proposals, he cannot guarantee any estimates.

Selection of the Architect

An architect may seek appointment in the same way in which a lawyer or a physician does, but there is one difference. In addition to learning the opinion of former clients and an architect's general reputation, anyone wishing to employ an architect may see the results of the architect's service. When seeking engagement, an architect may show actual buildings or illustrations and descriptions of them, and he may explain the governing conditions and the specific requirements. He may point out that decisions which affect the appearance of a building are often influenced by other than esthetic considerations, and that to judge the design of a building, the reasons for the plan arrangement must be understood.

When the persons who make the selection of an architect must justify the choice to others, they may invite several architects to submit statements of their training and experience, photographs of their more important works, and statements by former clients. They may engage an architect to make arrangements for such a procedure, and advise on the actual selection. In some cases such a procedure may be divided into steps as follows:

- appointment of a building committee
- recording of choice of each member of the building committee
- reduction of number of architects to be considered to four or five
- presentation of qualifications by invited architects
- further reduction of panel
- further study of qualifications
- final selection

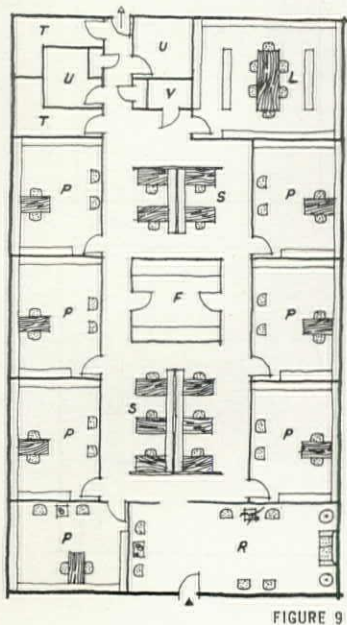


FIGURE 9

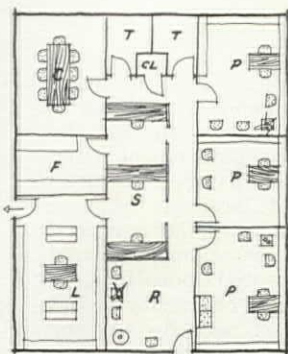


FIGURE 10

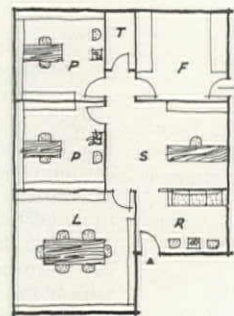


FIGURE 11

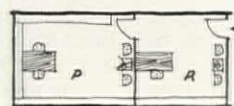


FIGURE 12

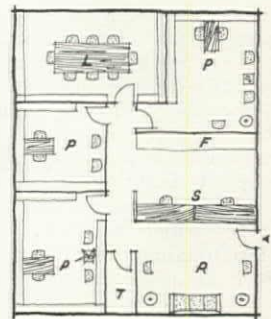


FIGURE 13

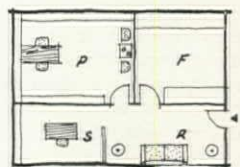


FIGURE 14

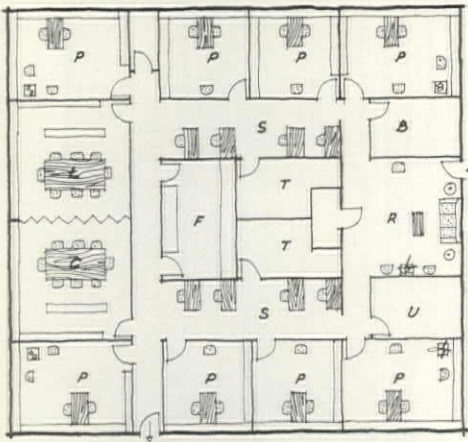


FIGURE 15

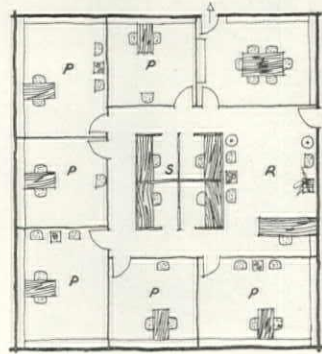


FIGURE 17

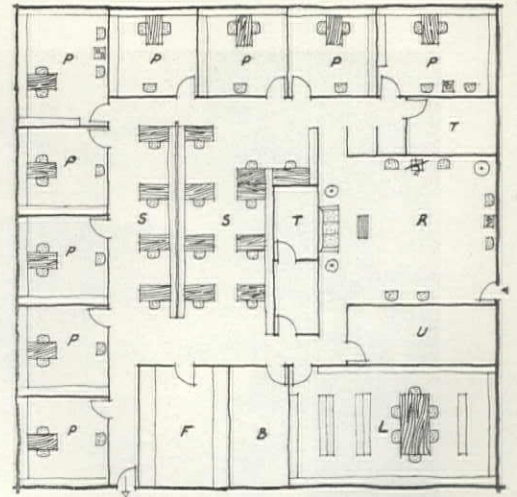


FIGURE 16

For public buildings and some others, a formal competition may be justified. This involves:

- appointment of a professional advisor
- preparation of a program
- selection of a jury
- offering of prizes including a contract for architectural services by the winner
- judgment

The competitors may or may not be limited to those invited, and the competition may be held in either one or two stages.

Since the engagement of an architect is an important and somewhat complicated matter, it is to the advantage of both parties to record the agreement in writing. The American Institute of Architects, with the help of legal counsel, has prepared five different forms, the three latest of which spell out the service to be rendered by the architect in considerable detail. These three forms differ in the methods of determining the architect's compensation. The three methods are:

- percentage of construction cost
- a professional fee plus reimbursement of expenses
- a multiple of personnel expense

Building Procedures

These things may be explained by an architect to his prospective client, be he a lawyer representing his own firm or one serving either his clients or the public. An architect may also, at appropriate times, transmit the information which follows.

At the center of the building field is one who has no permanent place in it—the owner. It is the owner's function to initiate a building project. He may have a piece of land or an idea for a building or both. He usually furnishes at least a part of the needed capital. He may be

an individual acting for himself, or one or more persons representing a partnership or a private or public corporation or a governmental body. Normally, the owner is guided by his architect, but he first furnishes a memorandum of requirements and complete data concerning the site. Later, he approves schematic and final design drawings and construction documents, as acceptable ones are produced, and he authorizes procedure from step to step of the architect's service. He also authorizes employment of consultants and project inspectors when needed and recommended by the architect. With the assistance of the architect, he receives bids, awards and executes construction contracts, arranges for waiver of liens, pays construction costs monthly, countersigns change orders, receives release of liens, makes final payment, and accepts the completed project.

The Architects' Work ³

"Architecture is the art and science of building.

"As a science, architecture must provide shelter and comfort for human activities in the most practical and efficient manner. As an art it must, at the same time, express the spirit, the sense of beauty, and the aspirations of the people who live, work, and worship in it.

"For architecture, as a noted historian once said, reveals the real nature of people, whether it is original in concept or patterned after the past. Today, as it was in the days of the Egyptian pyramids and the Gothic cathedral, architecture is the visible, enduring expression of civilization.

"Architecture not only reflects—it determines civilization.

"A well-designed, efficient, and beautiful home provides better living for the family that lives in it. A good commercial building im-

proves the business which is conducted in it. The design of a church enhances worship. The planning of schools, hospitals, warehouses, hotels, science laboratories, airports, or supermarkets can help or hinder the activities for which they are intended. Architecture is a house, a school, a bank, a plaza, a vast urban redevelopment project, the face of a nation.

"Architecture deals not only with steel and stone, brick and glass. It deals with the movement of people, the flow of traffic—with every civilizational requirement of man. It has the power to protect, to channel, to encourage as well as to permit activity. Sometimes, it has the power to awe."

The Architect's Service

The first two steps in an architect's normal service include the preparation of schematic design studies and final design for a building on a specific site.

The architect studies and re-studies the design and prepares drawings illustrating the plan (including site development) the appearance of exterior and interior, as well as features of construction and equipment.

The third step of the architect's normal service is the preparation of the construction documents—working drawings, specifications, and general conditions. Few people without experience with building realize the amount of thought and labor involved in this.

An architect should insist upon ample time for the careful production of the contract documents so that his standards of accuracy and completeness may be maintained.

³ Facts About Your Architect and His Work, American Institute of Architects, Washington, 1958. 28 pp.



By making accurate and complete drawings and specifications, architects enable bidding contractors to estimate construction costs with such confidence that they reduce contingency items in their estimates for proposals. The saving to the owner resulting from this may exceed the architect's charges for his service.

During the construction of the building, the architect normally gives general administration to the construction contracts, after having guided his client in the selection of contractors. This includes checking of drawings submitted by contractors, preparing orders for changes in contracts, issuing of certificates for payment, and periodic inspections at the site. The construction contracts, of which the drawings, specifications and general conditions are a part, most frequently provide for payment to the contractor of a stipulated sum for the completion of the contract in accordance with the contract documents. The usual procedure is to cover all work (except possibly plumbing, heating, air conditioning, electrical wiring and special equipment) in a general contract, but sometimes other branches of the work are let in separate contracts. The other method is to pay the contractor the actual construction cost plus a stated amount (or percentage or salary) as his fee. In the first case, the contractor is selected competitively; in the second case, he is chosen on his merits, much like a professional person.

Criteria

Whether a project be a single lawyer's office planned by its occupant or a large and important building, the quality of its design may be judged by how it meets certain criteria. In the simplest terms, good building must

- provide adequately for the functioning of the activities to be housed
- be structurally sound and adequately equipped
- be economical
- be a "delight" to occupants, visitors and passersby

Space should be adequate, but for efficiency as well as economy, it should not be excessive. Many buildings erected only a few decades ago were extravagant in space allotments, both in floor area and in ceiling heights.

The arrangement of space should be such that whatever work is passed from one to another moves (as in a factory) in as near a straight line as possible. Members of the working group who have little contact with the public should be sheltered from that contact, but outsiders who come into the offices should be guided to their proper destination without confusion—with their line of movement crossing the circulation of the workers as little as possible. Spaces pro-

vided for waiting should be visible to a receptionist, but separated from other spaces and made especially attractive.

Before anyone can plan a facility, he must know exactly what will happen inside—he must study the activities in detail, learn the function of each occupant, and the relations of one to another. A facility which functions efficiently is worth much more than the materials and labor needed to produce it.

It is comparatively easy to design a sound structure, but to design a structure as part of a functional building which is both sound and economical requires much more than a knowledge of engineering methods. Much the same can be said of the complicated equipment which is part of a modern building. The search for maximum economy involves study of a vast and ever increasing array of materials. Some of this study may involve judgment based upon experience, but for some complicated problems a resort to mathematics produces more exact answers.

The ingredient of "delight" is the most intangible, yet perhaps the most valuable. Beauty is not necessarily associated with rich or expensive materials. Visual "delight" is the kind one thinks of first, but many of our senses react to pleasant encounters. Besides existing for its own sake and the enrichment of life, beauty is a tool of contemporary society—it rents buildings, sells houses, and expresses a distinctive corporate personality.

SCHOOL PLANT STUDIES

Selecting an Architect for School Building Construction

From a report prepared for the Board of Education of Montgomery County, Maryland

by the Joint Architectural Advisory Committee

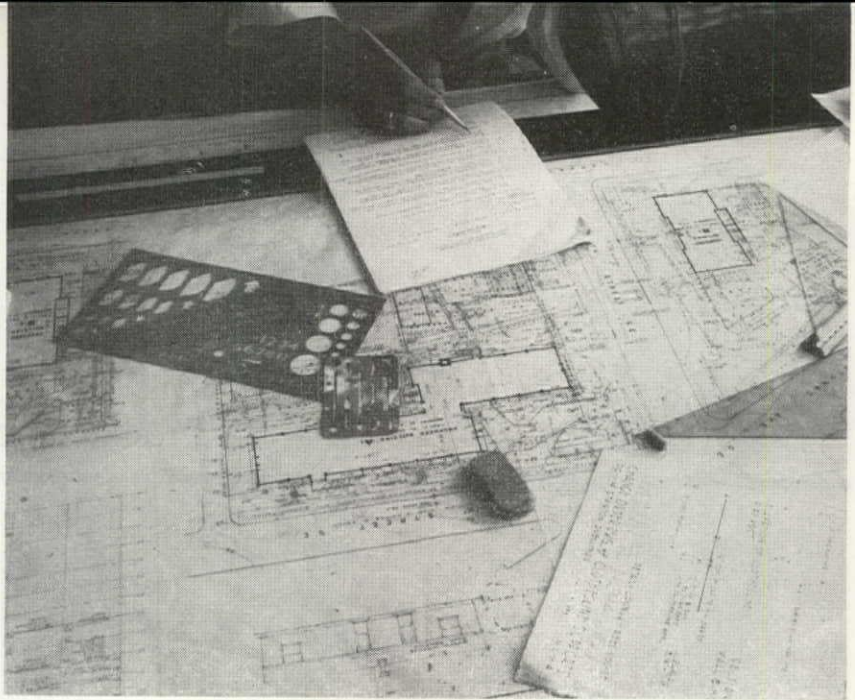
Potomac Valley and Washington-Metropolitan Chapters AIA

- SELECTION METHODS
- GENERAL CONSIDERATIONS
- USE OF STANDARD QX
- ARCHITECT'S QUALIFICATIONS

BT 1-37 The American Architectural Foundation • The American Institute of Architects

This is the thirty-sixth of a series of papers prepared by members of the AIA Committee on school buildings, and by selected specialists, to make laymen aware of school building problems and trends and to stimulate discussion. They are not intended to be definitive last words and carry only the authority of their respective authors. The series will be edited by the committee and issued by the AIA Department of Education and Research under sponsorship of The American Architectural Foundation. Many new subjects are being worked on and contributed articles are welcome. Widespread distribution to laymen and educators is made of these non-technical articles in reprint form. (one copy each issue free—additional copies 10¢ each)

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Selecting an Architect for School Building Construction

by the Joint Architectural Advisory Committee*

Potomac Valley and Washington-Metropolitan Chapters AIA

Boards of education and superintendents have a serious obligation, not only to themselves, but to many generations of school children, in selecting architects for their school building programs. While it is true that the success of a school building project rests with many people, it is the architect who determines whether the completed structure will be "just another building" or truly an "environment for learning." It is understandable that there are times when the superintendent and board members feel the need for a set of criteria by which they might evaluate the qualifications of people who engage in the practice of a profession as complex as architecture.

Selection Methods

There are any number of ways in which a board of education may select an architect, although basically, these can be grouped into three general categories, namely:

- direct selection
- comparative selection
- design competition selection

In the *direct selection* method the board may select its architect on the basis of his reputation, demonstrated ability and the recommendations of others for whom the architect has rendered service. This method is commonly used where the board has a continuing building program and is therefore able, by means of constant review, to evaluate the individual performance of those architects already serving the board. The list of architects can be expanded, reduced or revised as the board sees fit, and as the magnitude of the building program dictates.

The *comparative selection method* calls for selection from a group of architects who are given opportunity to present evidence of their qualifications, either by means of a written application or personal appearance before the board or, as is most often the case, by both written application and personal appearance. This method of selection is most generally used by school boards who are embarking upon their first school building program and have no background of experience upon which to base their

selection. In this case the architects are invited or have made application for consideration.

In the *design competition selection method* the architect is selected by means of an architectural competition. This method of selecting an architect, while not common in the school field, is time-honored among architects and has produced some of the world's great building designs. Because of abuses which have arisen, architects have prescribed certain rules governing the conduct of such competitions. These rules require, among other stipulations, that the selection of the winning designs be placed in the hands of a competent jury, and that certain remunerations be set aside for the competitors and winners.

Thus, while there is no question that competitions invariably produce stimulating results and provide opportunities for young architects which they might not otherwise obtain, the additional expense and time involved have made this method of selection somewhat difficult, particularly in situations where expense or time is

a governing factor. (Information on the competition selection method is contained in AIA Document B-451)**

Use of Standard Questionnaire

In order that the board of education, as well as the superintendent and his staff, may have available at all times sufficient information concerning the architects already employed and those who may have requested consideration, it would be well to use a questionnaire form. This form could be one specially prepared by the school staff to suit its own purposes, or one of several nationally recognized standard forms. Such a document has been prepared by the National Council on Schoolhouse Construction and the AIA (AIA Document B-431). This standard form of questionnaire is probably the simplest of any available, and yet gives sufficient information for preliminary purposes. It also allows the architect to supplement the form with his own brochure, photographs or other evidence of his qualifications.

The use of such a questionnaire provides the superintendent and his staff with uniform references for any number of architectural firms. Further, by the use of such a form, applications may be accepted at any time during the year, with a complete roster of interested firms readily available for consideration. This may serve to offset last-minute pressures on the staff and board members and yet assure each architect of a careful evaluation of his qualifications.

It is suggested that selection of an architect be based not solely on a written form. After consideration of the information contained in the questionnaire the superintendent, and perhaps the board of education, will want to interview those architects whose qualifications appear to satisfy best the board's requirements. Much information which cannot be spelled out in a written application is brought forth in a personal interview and serves to supplement the superintendent's knowledge, upon which he can then make his recommendations to the board.

General Considerations

In considering the many factors bearing upon selection of an architect, there are a number of basic questions which give serious concern to board members.

LOCALE

One of these is the problem of whether or not to consider only architects located within a restricted area—such as a county or state. The architectural profession has never,

within its ranks, recognized jurisdictions, except as these are governed by the licensing laws of the various states. Many architectural firms practice in several states. Generally speaking, the fact that a local architect has a knowledge of local conditions, is available at a moment's notice and has a deep concern for local problems give him a distinct advantage.

Along these same lines, boards are often confronted with demands from architects based on the premise that residence in a community carries with it the right to receive a commission for a school building. Members of the architectural profession, generally, are ever conscious that the serving of a client is a privilege and never a right. An architect is entitled to consideration only when his professional qualifications, measured in terms of experience, competence and integrity satisfy the standards set by the job to be done.

EXPERIENCE

Another question which so often arises in the minds of board members is one regarding consideration of the architect with little or no experience in school planning. This is usually the younger practitioner who may have a number of other building types to his credit. It might be unwise to assign to this architect a large and complex project, both on the basis of lack of experience and size of organization. Conversely, it would be unfair to rule out of consideration altogether the person who has not yet designed a school, particularly if he has proved himself to be competent and imaginative in other fields. Architects, like doctors and lawyers, are professional men licensed by a state after a long and arduous period of education and training—but there are individual differences in talent and experience. A talented young architect may be able to take the educational concepts and principles set forth by the educators and produce a school building which will make a real contribution to education and architecture. Experience alone does not guarantee a good building.

There are no infallible guide-posts in this matter and a board must make its decision on the basis of its public responsibilities, keeping in mind the need for creative thinking and, at the same time, realizing that there is no substitute for experience.

ROUND-ROBIN APPROACH

The "round-robin" or "spread the work" approach is sometimes recommended to a board of education. This provides for the assignment of projects to architects one after the other; in other words, each architect can be sure of a job as his turn comes

around. This takes care of everybody and selection is not required. While this method is simple, it is foreign to our whole private enterprise way of life. Any selection which does not take into account merit or achievement is bound to produce school buildings of uniform mediocrity. Advances in any field come only from the stipulation of competition in its finer sense—the generating of new ideas, new techniques and new accomplishments.

Architect's Qualifications

Having discussed various methods by which an architect is chosen, it might be well to discuss some of the factors which the superintendent or board members might wish to consider in evaluating an individual architect's qualifications. Unfortunately, there are no standard procedures or criteria which will serve for a particular job. Each board must consider its own peculiar needs and devise its own ways of approaching the problem.

There have been published lists of questions which can provide a fairly good basis for evaluating an architect's abilities and attitudes. One such list was compiled by Dr. W. W. Theisen, former Assistant Superintendent of Schools, Milwaukee, Wisconsin, and covers those points which he considers of paramount importance in evaluating an architect:

"His Abilities"

- 1 Does he know his business? Has he had adequate experience in the field of school architecture? Is he thoroughly competent and qualified to give services which only an architect can give? Is he a leader in his profession?
- 2 Does he have designing ability? Does he have special ability in designing the type of building desired?
- 3 Does he combine with the qualifications of an architect, the abilities of an engineer? Will he plan a building which is sound and enduring in every particular? Are the buildings which he has erected highly satisfactory from the standpoint of safety, sanitation, heating, ventilating and

*Committee members:
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Dana B. Johannes, AIA
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lighting? If he is not himself a trained engineer, has he associates who can render first-class engineering service, who will determine foundation requirements accurately, who will compute stresses and strains correctly and prescribe requirements as to structure and materials for carrying maximal loads, who will design adequate systems of heating, ventilating and lighting in all of their details and who will prescribe plumbing and sanitary requirements which will prove satisfactory?

4 Does he possess a sense of the esthetic and the artistic to a high degree? Do the buildings he has designed reveal beauty, beauty both in their external and internal features?

5 Has he had good sense of economy? Does he know where to economize? Does he appreciate the fact that utility is the first consideration and economy second? Has he the ability to prepare designs calling for material which will require the least outlay for maintenance? Is he economical, but not to the point that durability is sacrificed or that resulting maintenance costs are made unusually high?

6 Is he a specification writer of the highest rank? Are his specifications clear and free from ambiguity? Is every unit of construction and installation so carefully detailed as to prevent loopholes resulting in controversies? Will they reduce to a minimum the possibilities of careless and of inferior workmanship, unmatched colors, substitutions of inferior material or equipment, and omissions, and protect the board against the payment of large bills for extras? Will the penalties exacted of contractors act as an effective deterrent to the "cutting of corners"? Are the architect's specifications open, or are they closed to all but manufacturers and suppliers who sell a particular brand of product or manufactured articles,

thus narrowing the field of potential bidders?

7 Is he a highly competent executive who will protect the board's interest at all times? Is he skillful at directing you in drawing contracts? Is he competent to advise the board on the responsibility of bidders? Does he insist on a rigid enforcement of contract provisions before approving payments for work done? Does he have the capacity to make administrative decisions when necessary? Has he a capacity for dealing with contractors in such a way as to get work done properly?

8 Is he equipped to supervise construction? Will he provide competent and fearless inspection at all times, regardless of the number of workmen engaged on the job, in order that there shall be no use of inferior materials, improper mixtures, omissions, substitutions and careless workmanship? Will he provide, in addition to general inspection, specialists competent to pass upon heating, ventilating, electrical and other installations when necessary?

"His Attitudes"

1 Are his honesty and integrity above question? Is he financially honest and not connected with any producer or contractor? Are his claims for consideration marked by thoroughness of understanding and sincerity of purpose, or does he attempt to sell his services through political pull or through pretty pictures of proposed buildings?

2 Will he have the confidence of the board? Will he cooperate with the board and the superintendent? Has he given evidence in his previous school building work of his ability to work harmoniously with the superintendent and members of the board? Is he abreast of the times and informed concerning the growth prob-

lems of school architecture? Has he a scientific attitude?

3 Is he relatively free from bias or prejudice in favor of certain types of design or does he tend to have set notions in such matters as the external treatment of the building, the distribution of windows, the type of heating and ventilating equipment, the spaciousness of corridors and foyers, or the use of specialized types of equipment, which are likely not only to add many extra dollars to the cost but seriously interfere with the educational efficiency of the building? Is he concerned primarily with the use rather than appearances? Do the buildings which he has designed show originality in architectural thinking or do they reveal a deadly monotony in style? If asked to plan an addition does he show regard for the work of previous architects in such a way as to preserve some semblance of harmony in external treatments?

4 Is he open-minded? Is he willing to study school problems? Is he sufficiently willing to make changes with a view to greater utility, improved appearance, or lower cost when necessary?

So we see that there are a great many things to be considered in selecting an architect. Technical competence alone is not qualification enough in the design of a school building. Architects, educators and board members must concern themselves with the educational facilities and be aware of the influence that the classroom environment has upon children during the formative period of their development as good citizens. It is important, therefore, that a school building be thoughtfully and patiently designed, and that men of the highest integrity, judgment, business capacity, artistic and technical ability be chosen to provide the architectural skills necessary to accomplish these ends.

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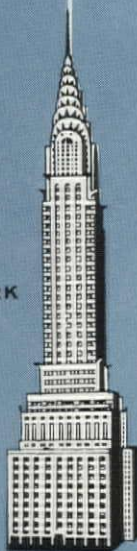
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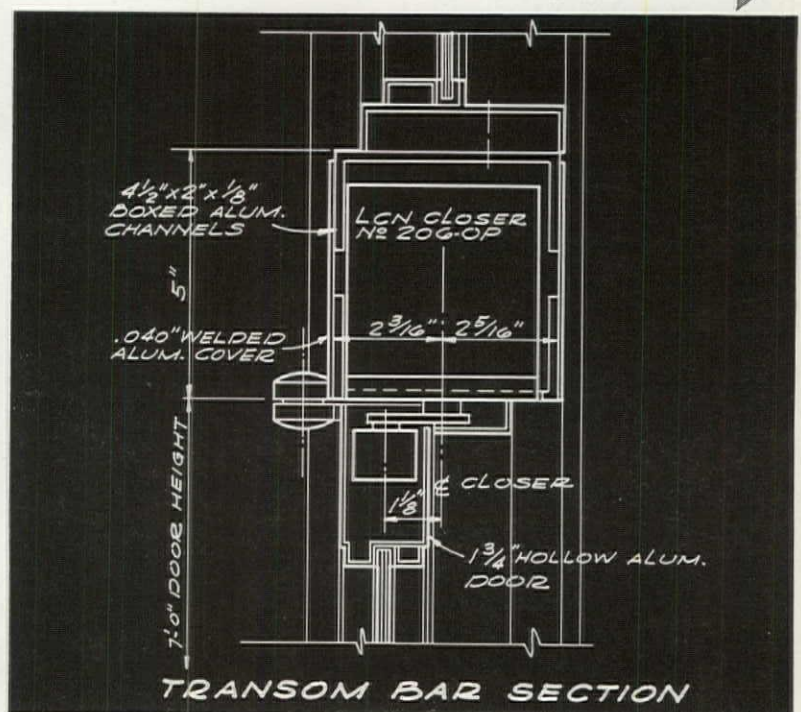
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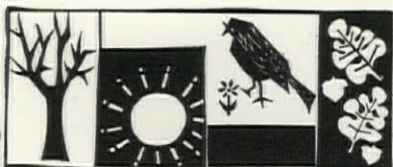
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C A L E N D A R

July: Meeting of Housing Commission of the UIA, Moscow, U.S.S.R. Details of all UIA activities from M. Pierre Vago, 15 Quais Malaquais, Paris.

September 21-25: International Congress of the International Council for Building Research Studies and Documentation, Rotterdam, Holland. For additional information contact: Secretariat of CIB, Bouwcentrum, Box 299, Rotterdam, The Netherlands.

September 22-23: North Central States Regional Conference, Milwaukee, Wisconsin.

September 22-27: Sixth Annual Assembly of the International Union of Architects, Lisbon, Portugal.

September 30-October 2: Producers' Council Annual Convention, Chase-Park Plaza Hotel, St. Louis, Mo.

October 7-9: Central States Regional Conference, Des Moines, Iowa.

October 7-14: California Council Convention, Hawaiian Village Hotel, Honolulu, T.H.

October 8-10: New York State Association of Architects Regional Conference, Lake Placid, New York.

October 8-10: Northwest Regional Conference, Spokane, Washington.

October 9-11: Western Mountain Regional Conference, Western Skies Motel, Albuquerque, New Mexico.

October 13: Fourth Annual Architects' Tour of Japan. For information contact Kenneth M. Nishimoto, AIA, at 263 South Los Robles Avenue, Pasadena, Calif.

October 14-16: Architects Society of Ohio, Akron, Ohio.

October 14-16: Texas Society of Architects Annual Convention, Austin, Texas.

October 20-30: Annual Convention, Architectural Institute of Japan, Kyoto and Osaka.

October 23-24: 14th Annual Meeting and Forum, Pennsylvania Society of Architects, Galen Hall Hotel, Wernersville, Pennsylvania.

November 16-19: BRI Fall Conferences, Shoreham Hotel, Washington, D.C.

NECROLOGY

According to notices received at The Octagon between April 25, 1959 and May 20, 1959

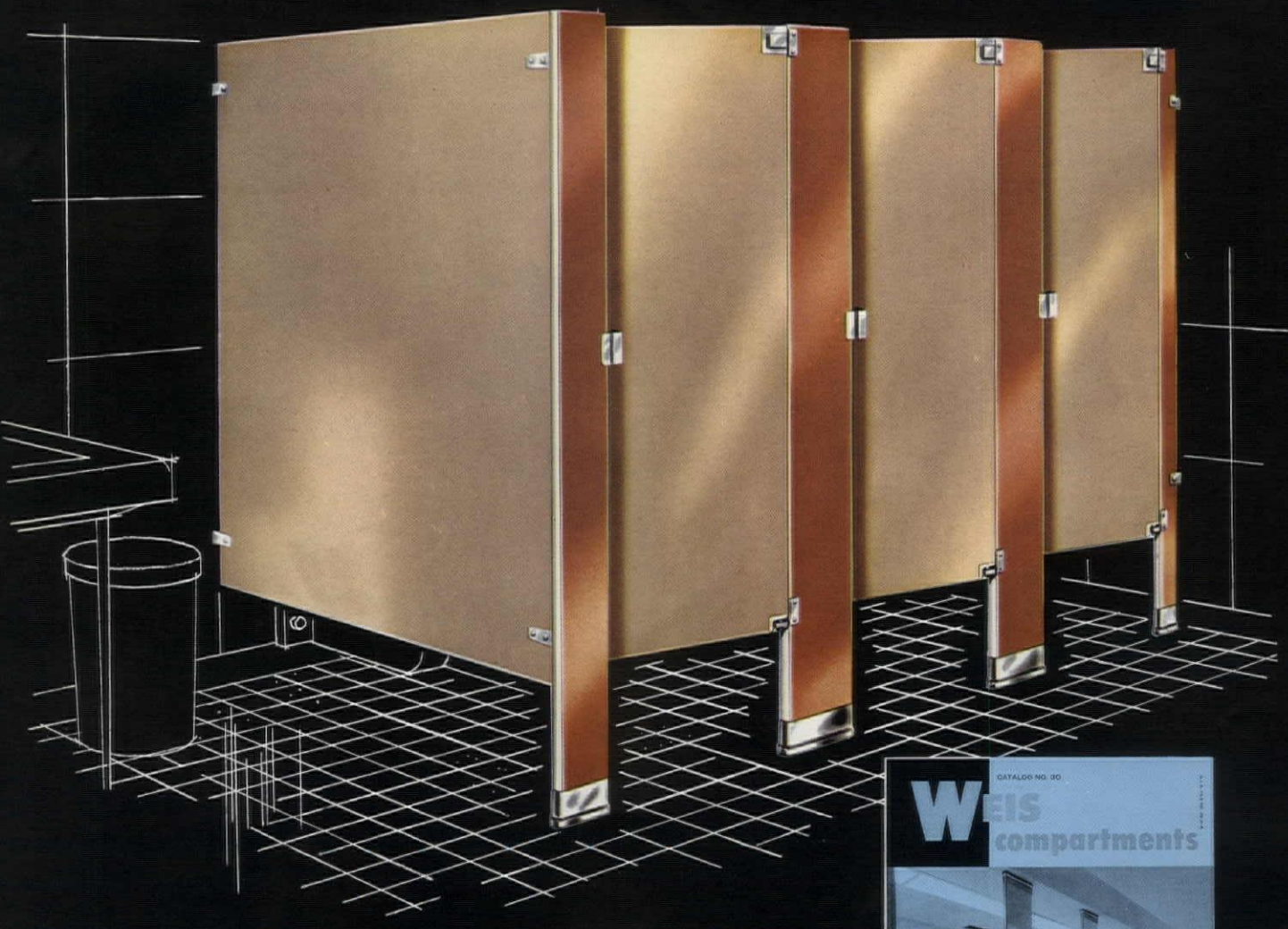
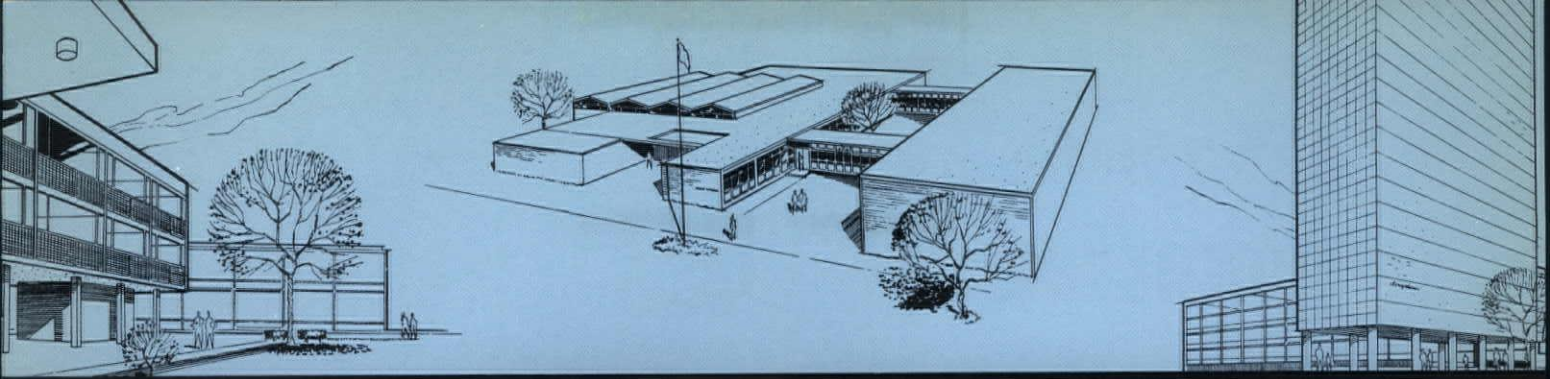
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DISCIPLINARY ACTION

RESOLVED, That the defendant, Charles H. McCauley be and hereby is found guilty of having violated Mandatory Rule No. 10, by unanimous vote of The Board of Directors.

RESOLVED, That Charles H. McCauley, AIA, be and hereby is censured by unanimous vote of the Board.

MANDATORY RULE NO. 10 An architect shall not undertake a commission for which he knows another architect has been employed until he has notified such other architect of the fact in writing and has conclusively determined that the original employment has been terminated.



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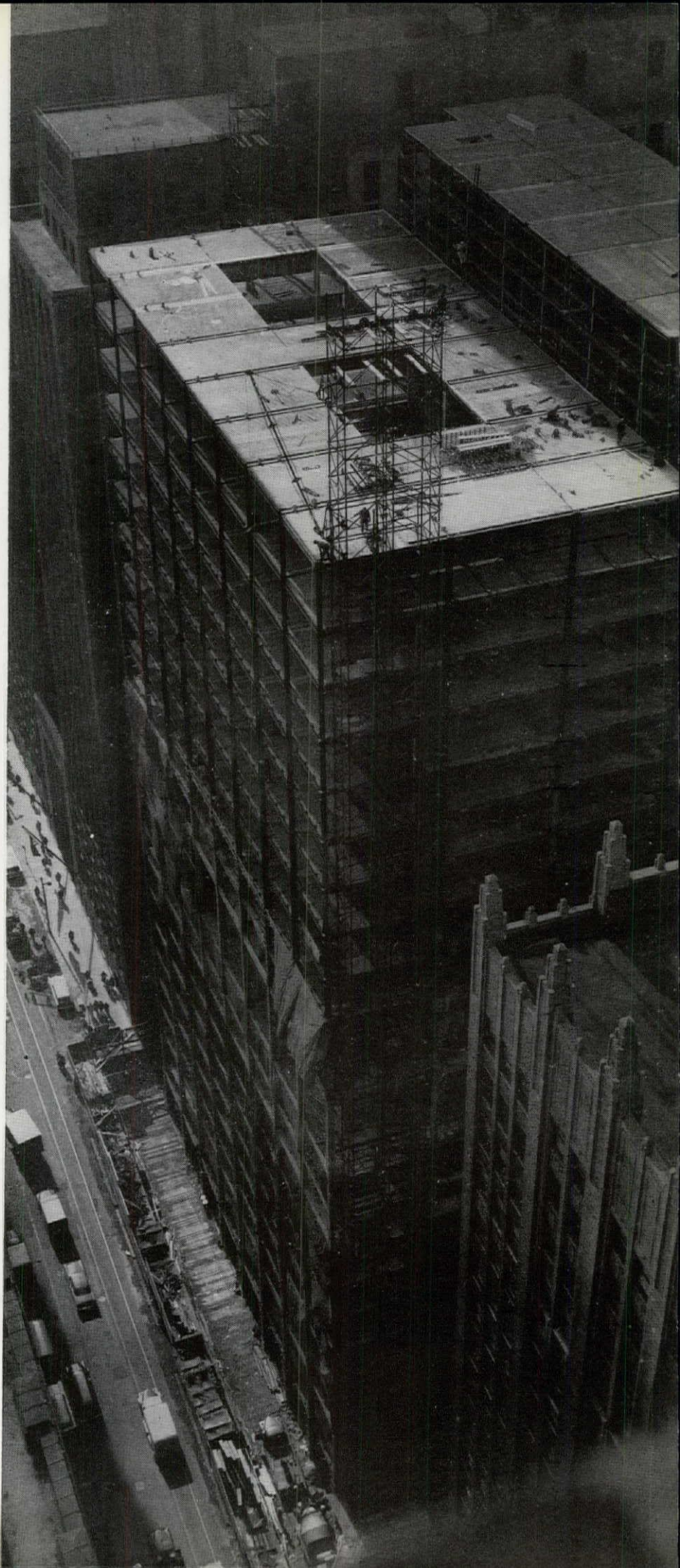
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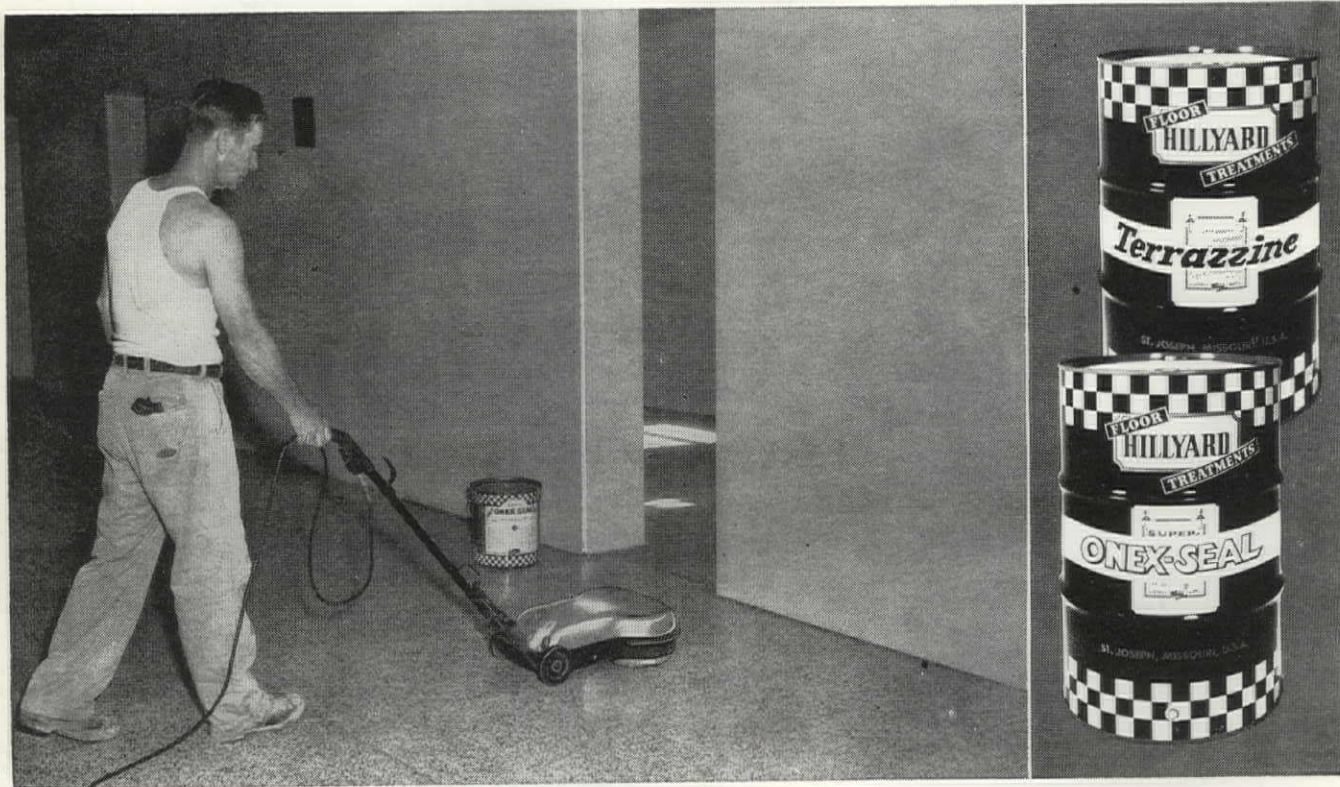


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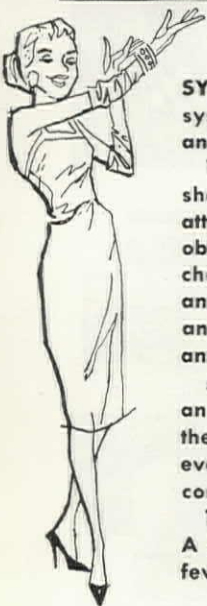
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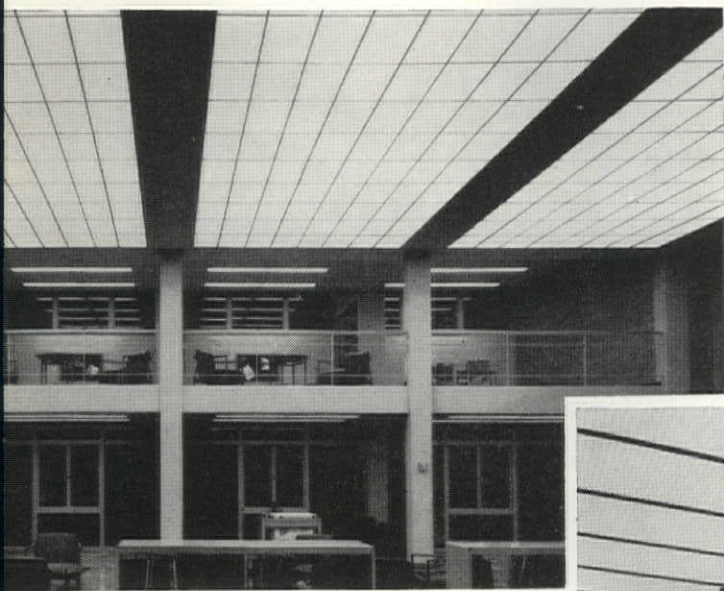
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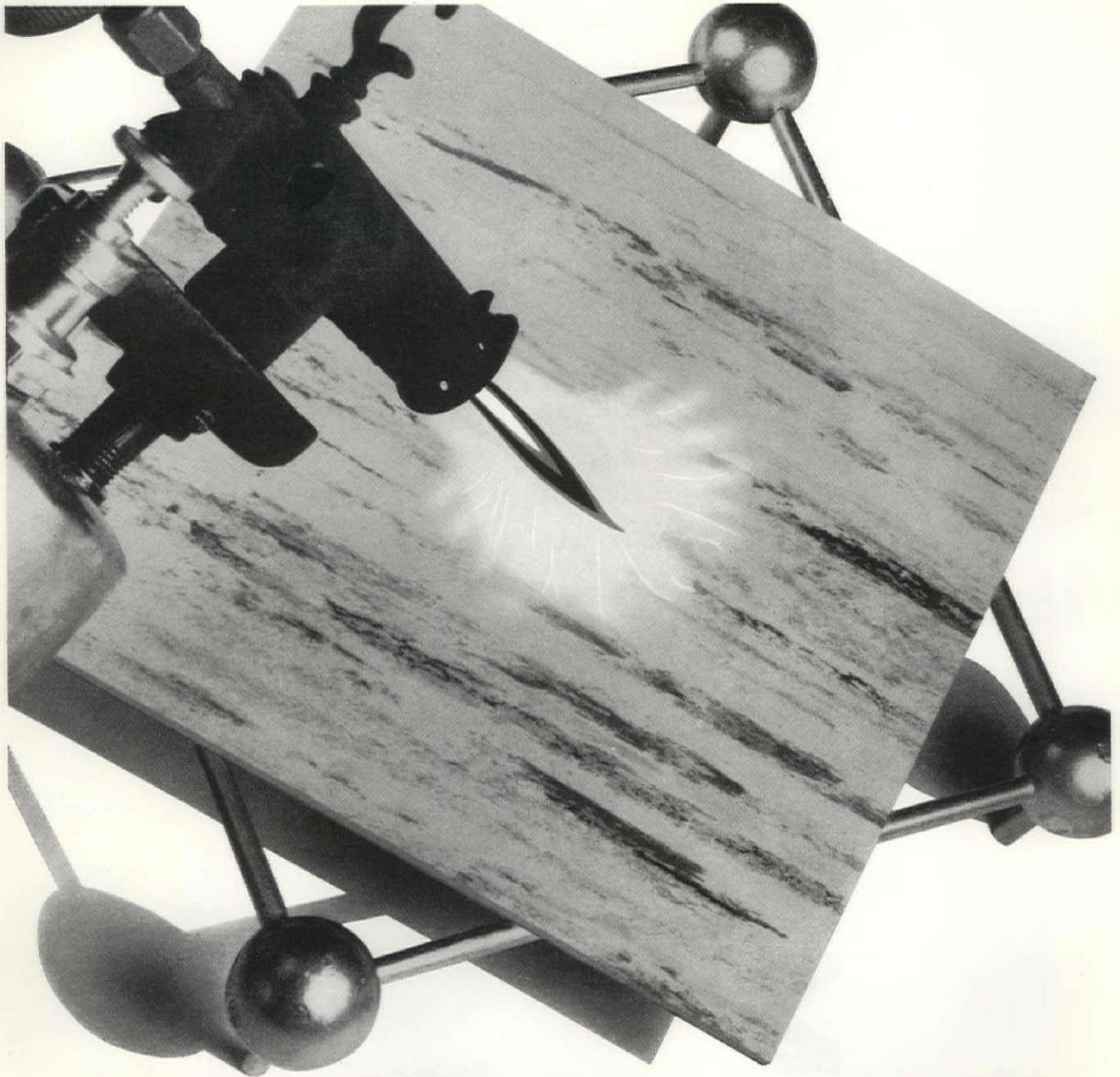
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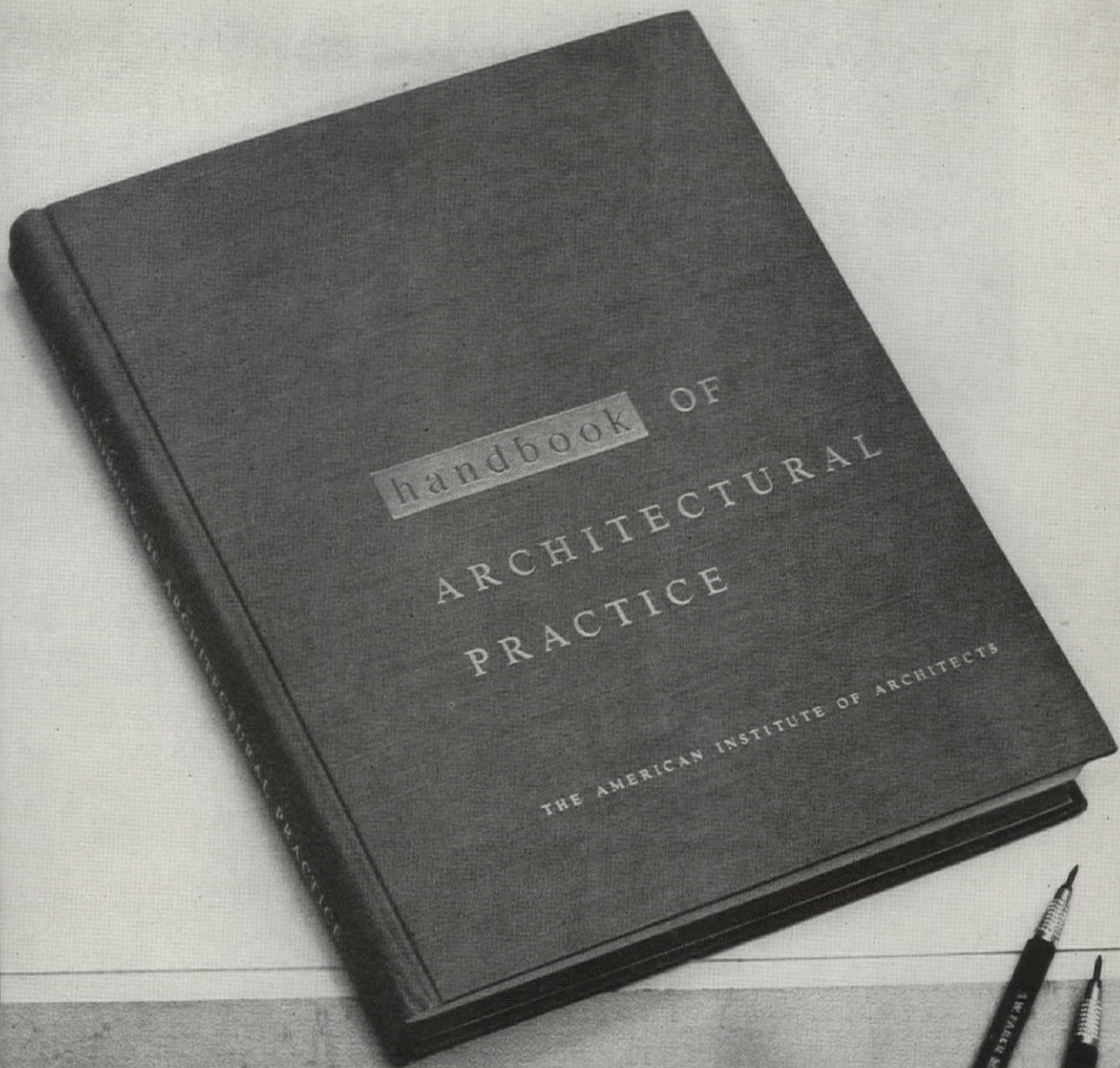
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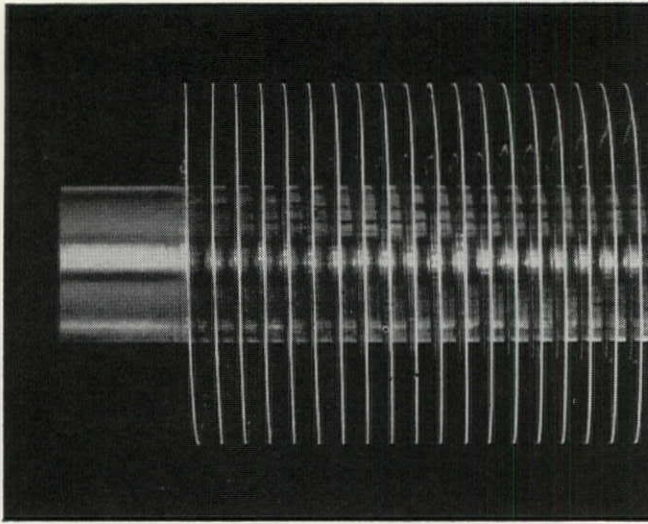


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