

Journal of The American Institute of ARCHITECTS



LOUIS H. SULLIVAN

July, 1946

Gold Medal to Louis Sullivan

Veterans Hospital Program

What Kind of War Memorial?

Urban Planning as an Institute Program

Newly-elected Fellows

Tribute to Ellis F. Lawrence, F.A.I.A.

The Industrial Plant of the Future—II

35c

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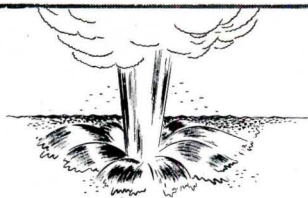
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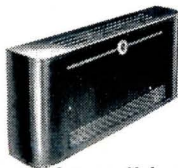
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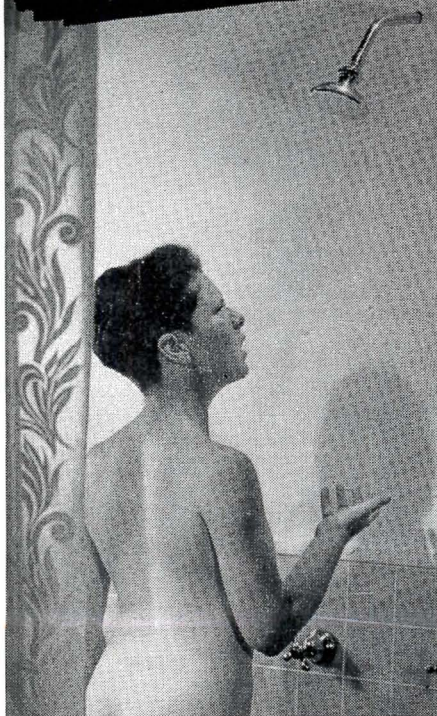
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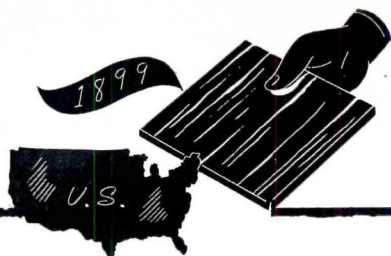
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To Louis Henri Sullivan: The Gold Medal of The American Institute of Architects

ON THE evening of May 9, 1946, at the Annual Dinner of The Institute in Miami Beach, there was awarded posthumously to Louis Henri Sullivan The Institute's highest gift, its Gold Medal.



President Edmunds read the following citation:

To Louis Sullivan we render honor:

His profession of architecture was a lifetime dedication of all his energies of mind and spirit.

By esteeming practical requirements as esthetic responsibilities he unfolded a new discipline of design.

He believed that the dimensions of American architecture are the dimensions of American life, and thus directed us to an art of, by, and for our own people.

He approached each task afresh,

believing that each problem contains and suggests its own solution.

He demanded of himself an emotional and spiritual expenditure to endow each building with its own identity of beauty.

He attacked entrenched beliefs. He repudiated false standards. He scored the stylistic gods of the market-place.

He fought almost alone in his generation, lived unhappily, and died in poverty.

But because he fought, we today have a more valiant conception of our art. He helped to renew for all architects the freedom to originate and the responsibility to create. The standards he set have contributed much to the achievement of today and will augment the promise of tomorrow.

We render to Louis Sullivan this grateful tribute, highest honor of our profession, the Gold Medal of The American Institute of Architects.

PAUL GERHARDT, JR.:

Mr. President, distinguished guests, ladies and gentlemen:

It is unfortunate that Mr. George Elmslie who was originally invited to receive this posthumous award to the renowned Louis Sullivan could not personally be present, due to age and infirmity.

Mr. Elmslie was under the tutelage of Louis Sullivan, working in his office at the same time as was Frank Lloyd Wright. Later Mr. Elmslie assembled the writings of Mr. Sullivan and prepared copies of drawings of the intricate designs which were so typical of Mr. Sullivan's ornament. It might be said that Mr. Elmslie was originally instrumental in calling the attention of the architects to the fact that Louis Sullivan was the world's first truly great modernist.

He has prepared the following response which he requested I read to you:

GEORGE GRANT ELMSLIE:

It is with deep emotion that I accept the Gold Medal award of this Institute, its highest award, posthumous to Louis Henri Sullivan. It is as representative and guardian that I accept it and will cherish it in memory of other days.

Fortunately, I was closely associated with Mr. Sullivan for many years, and while he was in his creative prime.

It is now 22 years past, in April, since this great American passed away, and the intervening years have tended to clarify his position and define his stature as a leader of men, not only in the field of his beloved architecture but in the avenue of our ever-widening democratic vista. The public and the architectural profession are more aware of the leavening value of his spirit now than ever before, and, in that sense, the award is timely.

As a man he was essentially a lyric poet. An unpublished book of his, called "The Master," is truly a lyric poem and reveals the character of the man in his most subjective moments. Any criticism of his life should consider this vital factor in appraisal of his accomplishments. Stalwart and vital he stood, four-square to the world of his day, and never faltered in his efforts to liberate architecture from the scholastic thralldom involved in traditional architectural forms and in our relics of feudalism, with their many inhibitions relative to what he believed to be the normally creative spirit of man. All this was done in the face of

savage and witless criticism abroad the land, which continued during the remaining years of his life.

Perhaps it may not be amiss to relate some of my experiences with him. Mr. Sullivan was a gracious and animating preceptor to all who cared for independent thinking and to those who had the privilege of being under his eye in the drafting-room on top of his great Auditorium Tower. In criticism of work being done, he was broad and stimulating in his approach, seldom censorious or arbitrary. To the men of ideas he was especially encouraging.

As a draftsman he had few equals, and it was an object lesson to see him in action with his extraordinary deftness and precision. His designs were all previously conceived in communion with the problems themselves and far away from paper and pencil contact—a mental and spiritual method of approach that he never ceased stressing.

Many people have read his "Autobiography of an Idea," published by the press of The A.I.A., but few have read his "Kindergarten Chats" on Architecture, Education and Democracy. A new and enlarged edition of this book,

embracing heretofore unpublished essays, is coming out this year as arranged by me as his literary executor. It may also be of interest to you to know, particularly the younger men and students of architecture, that there is a collection of Mr. Sullivan's manuscripts, drawings and other material in the Burnham Library of the Chicago Art Institute, placed there as of historical significance.

I deeply regret not being able to be present in person at this accolade to Louis Sullivan, a leader in the arts as well as a way of life. It is fitting to close this response by quoting a paragraph from one of his books:

"Before my vision as I go, opens a bewitching landscape—wherein abides an architecture of peace, of wit and of sanity—an architecture that shall take on such natural and shapely shapes that it would seem as though nature made it—for it will arise graciously from the mind, the heart, the soul of man; an architecture which shall seem as though the Lord God made it, for into it will have been breathed the breath of life—yet will it be an architecture made by Men—for men will then have become Men."

to be taken with the press and at Congressional hearings.

5. A paid executive secretary to

assist the Committee is an essential requisite for carrying out the program.

The Veterans Administration Hospital Program

By Lt.-Col. William E. Jeffrey

U. S. ARMY CORPS OF ENGINEERS

One of the many subjects discussed at the Miami Beach Convention was the vast program of hospital building developed in the Veterans Administration and turned over by General Omar Bradley to the Army's Corps of Engineers to carry forward. What part the architectural profession would have in this great task was a subject upon which the Institute membership sought official information. At the invitation of The Institute, Brigadier General J. S. Bragdon, Director of Military Construction for the Engineer Corps, sent to the Convention as his representative, Colonel Jeffrey. President Edmunds presented Colonel Jeffrey to the Convention, suggesting that he tell what the Corps of Engineers had in mind as to design procedure and that, if willing, he might answer any questions. The official transcript of the remarks is here printed.—EDITOR

THE Chief of Engineers, and General Bragdon, his assistant, Director for Military Construction, have asked me to extend their greetings to you and to express the appreciation they have felt during the War years for the splendid cooperation given by the architects and The American Institute of Architects to the various construction programs that the Corps of Engineers carried out during those years.

In connection with the Veterans Housing Program, we heard in Washington there was a consider-

able amount of interest being displayed by the architects present at this Convention. When we heard that we were delighted, because we would never have undertaken the commission from General Bradley of the Veterans Administration to build these hospitals unless we knew that we could depend upon the architects of this country to carry the ball for us. (*Applause.*)

On Wednesday Mr. Talbot of the Veterans Administration, I understand, outlined the scope and size of the program, so I will not

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repeat that phase of the information that I bear with me. But I would like to tell you how we propose to carry out this program, particularly in making use of the architects, in carrying the ball for the design and preparation of drawings and supervision of construction.

First of all, the program consists of four types of hospitals: general, medical care service, tuberculosis hospitals, neuropsychiatric and domiciliary. The projects also fall into classifications of two other groups. There are new hospitals, and there are additions to existing hospitals. The program is nationwide, representing hospitals to be built in every part of the United States.

The first item I think will be of interest to you: the Corps of Engineers proposes to do none of the design work on veterans' hospitals with their own forces. (*Applause.*)

It is contemplated that for each hospital, an architect or architect-engineer, as we sometimes refer to them, will be commissioned to develop the designs.

The second item which I think will be of interest to you: we are not going to use any standard plans. (*Applause.*) We propose that each hospital will represent

an original design and we hope it represents the very best ideas that the architects commissioned to do that job are able to deliver. (*Applause.*)

Then another item that I rather imagine is of interest to you: the method by which the architect will be selected for commissions on veterans' hospitals programs. The Corps of Engineers has, as you know, a field organization consisting of division and district offices. The selection of architect-engineers goes something like this:

A project is to be initiated in a certain district. The District Engineer has previously been asked to secure from all architects in that area an indication of whether they would like to undertake the design, and to him they will have submitted applications to the district office. From the applicants on hand he is asked to nominate and select three architect-engineer firms, nominating one as his first choice and two alternates. He submits those to the division office, where review and comment is added in order to get a wider geographical coverage, so that just the architects in a particular district are not the only ones considered for that particular job. His comments are forwarded to the Chief

of Engineers where they are examined carefully. Experience on hospitals is naturally one of the qualifying factors. However, since many architect-engineers have not done hospital work for the past five years, for the simple reason that there has not been much of it done, additional qualifying experience would be accepted if it is on a similar type structure.

In the office of the Chief Engineer a Contract Board, consisting of three officers and two civilians, only two members of which are directly concerned with the veterans hospital program, will review the nominations made by the district and division office and select the firm who will be offered a commission on that project.

The district office is then advised that the firm has been selected and they may offer it a commission. The negotiation of a contract letter will follow—and I hesitate to use the word “negotiation” in the sense of negotiating a fee; our idea of negotiating a fee is that an architect and the District Engineer, sitting across the table from each other, will come to an agreement as to what that job constitutes in the way of design problems, and what it is worth to the architect to perform his design re-

sponsibilities. A satisfactory arrangement having been arrived at, a contract will be executed and the work initiated.

One point on fees that I would like to mention: we have no standard schedule of fees. Each job will be evaluated on its own merits and will represent the mutual understanding between the architect who is going to do the design and the District Engineer who is negotiating the contract. The contract we are using is one that the Corps of Engineers used all during the War period and which had the previous approval of The A.I.A. In that there is a Title One which covers design, preparation of drawings, and specifications, and Title Two, covering supervision and inspection.

It is our intention to use on the hospital program Title Two in most instances. We feel that the designer should have an opportunity to translate his drawings and specifications into a completed building. (*Applause.*)

We have been very busy in the past few weeks developing with the Veterans Administration, particularly with the medical staff of the Veterans Administration, a program of requirements for all types of hospitals in the various

sizes that are going to be constructed. The problem was not an easy one. General Bradley has brought together under General Hawley a new medical staff, very competent, very outstanding men, each one of them having in mind a dream hospital that he always hoped to build.

We have in the last six weeks then resolved the dream hospitals into what we believe to be a very practical program of requirements. On each hospital on which an architect-engineer is commissioned, the architect is furnished a program of requirements, applicable to that project, giving the scope and functional medical requirements of the hospital. They are limited purely to that, and leave the architect complete latitude in developing the design, solving that problem as it can best be solved for that particular site and the particular conditions under which the hospital is to be built.

We believe there is more than one solution to a good functional hospital. We would like to find all of them during this program.

In addition to the program requirements there will be furnished functional flow charts and space relationship diagrams. These are in the way of assistance to the

architect to limit the amount of research he will have to do in order to discover what the customer, the using service—the Veterans Administration in this instance—desires in the hospital.

In addition to those there will be equipment check lists which have the information as to what equipment will be furnished by the contractor, what equipment by the Veterans Administration, and what equipment furnished through central procurement through the Corps of Engineers.

There will also be design specifications and design applications, mostly in connection with the utilities used in connection with the institutional type hospital.

Another point I think will be of interest to the architects is the review and approval of drawings. I know none of you likes to develop an idea and find that it does not meet the approval of the customer, and you have to re-study and do it over. In order to keep this program on schedule, I want to make it clear that you have only one customer to satisfy, and that is the Chief of Engineers. You have only one element in the Corps of Engineers and his staff in Washington. The field organization, the district and the division officers

will administer the architect-engineer contracts, but they will not review or approve drawings. The drawings will be approved by teams visiting the architect in his office and approving the drawings as they are developed on the board.

As to the preliminary drawings, which will show the functional layout, floor plans, and a cost estimate—the first item to be developed in the design—the concurrence of the Veterans Administration on those preliminary designs will be secured by the Chief Engineer. With that approval the Veterans Administration then transfers whole responsibility for development of working drawings and specifications to the Chief Engineer. So you have not two masters to serve, only one.

I think I have covered the high points of how we propose to operate this program, and I believe we can best get into the problems you may have by being available to answer questions. (*Applause.*)

PRESIDENT EDMUNDS: Has anyone any questions he would like to direct to Colonel Jeffrey?

MR. LORIMER (New York Chapter): Colonel Jeffrey, you mentioned that there would be no fixed fee, but that it would be a

matter of proper negotiation between the Corps of Engineers and the architect. Could you indicate, however, whether the general basis of such fee will be on lump-sum or on percentage-wise arrangement?

LT.-COL. JEFFREY: It is contemplated that all contracts will be based on lump-sum fees. We explored that problem rather deeply. Our decision is dictated by the Congressional actions which make available the veterans' money, and the curtailment of certain phases in which the money can be used. There is a limitation on the amount that can be prescribed for overhead, and the Comptroller-General has ruled that in a lump-sum contract the architect-engineer's fee becomes part of the construction costs; whereas if it is a fee on a percentage basis it becomes a part of overhead, and since we were limited in the amount of overhead available for this program, we so chose the lump-sum type of contract.

I might explain that in negotiating a lump-sum contract we expect to give the architect all information that will be made available to him as a basis for his design, so that there can be complete understanding of the size and scope of the project and what is expected

of the architect in carrying out the commission.

Only on that basis is a lump-sum contract a fair contract. Consequently, if the scope of the contract changes, the fee would have to be adjusted.

MR. E. V. WOLFE (Florida South Chapter): Colonel Jeffrey, that lump-sum contract would include all engineering work as well as architectural — structural and mechanical work?

LT.-COL. JEFFREY: Yes, it will. Under Title One the contracting party agrees to do all of the engineering and architectural design work, including the mechanical and structural and engineering features of the building as part of Title One fee. If a firm of architects is not constituted to do that work themselves, they will be permitted to “sub” that work to engineers, or include them as associates in the contract.

MR. BOND (Georgia Chapter): Will the contracts be negotiated in two parts? That is, for Title One and Title Two as separate considerations?

LT.-COL. JEFFREY: They will be in two parts because very often when contract to Title One is

executed, a decision will not yet have been made whether Title Two will be required.

MR. H. V. PENNINGTON (Kansas City Chapter): You mentioned in your remarks something about a schedule. Could you give us some idea of what the schedule will be in the way of time for preparation of plans and specifications?

LT.-COL. JEFFREY: General Bradley has asked that we set a target date now, the completion of this entire program of 45,000 beds by July 1, 1948. However, he has given us a further understanding of that target, that we are to do everything possible to complete the program on a good working schedule without paying a high premium in cost for speed. That would apply both to the architect contract and to the construction contract. We don't propose to pay a great premium for speed, but anything in planning and carefully gearing together the program will do in order to complete the hospitals and make them useable to the Veterans Administration will be done.

MR. VICTOR CIVKIN (New York Chapter): What chance do

the younger architects who have no years of experience in institution design, designing hospitals, have?

LT.-COL. JEFFREY: I could almost avoid that. I think the best answer to that is this: We are quite aware of the fact that there are not going to be enough firms of architect-engineers in this country who can claim good hospital design experience of recent date to cover this program. We are going to have to use firms whose only qualification is their ability to do the job as of now, without their past experience.

MR. TATUM (North Texas Chapter): Colonel, is the Corps going to handle the additions to the existing facilities for the Veterans Administration, and if not, how will that phase of the work be done?

LT.-COL. JEFFREY: The addition to existing hospitals will be handled by the Corps of Engineers, the same as the new hospitals. We handle the majority. A few in which the Veterans Administration had already initiated designs will be completed. I believe that about 95 per cent of the program will be done by the Corps of Engineers.

An additional, a rather interesting, point, is that the Veterans Administration have asked us to make a basic study to determine what the scope of the additions should be, particularly the problems of enlarging a chassis to accommodate the additional beds needed, and whether or not the addition that will be constructed will be based on the result and findings of that study.

We propose to use architects as consultants on making those basic initial studies to determine, first of all, where the addition is feasible; second, what has to be done to accommodate the additional beds.

MR. LELAND (Boston Chapter): In regard to the younger architects, the opportunity for the young architects, if an older firm was chosen that had experience in hospital work, would there be any objection to having one or two younger firms collaborate with the older firms and have their names appear on the drawings?

LT.-COL. JEFFREY: We not only encourage association of firms in a hospital job, but in some instances we are demanding it. We would require a firm, an older firm, well constituted and well experienced to do a hospital. Maybe

their boards are crowded now, and they would not be able to give the required speed and priority to this particular project. We are suggesting to them that they associate with other firms in order to put enough men on this particular project. That will be encouraged.

MR. LELAND: One other question. Do I understand you correctly that all auxiliary buildings will be handled by the Veterans Administration, such as nurses' homes, power plants and so forth, and also the site plan?

LT.-COL. JEFFREY: That is not true. If the project is turned over to the Corps of Engineers to construct, all of it will be done by the Corps of Engineers, and consequently all of it will be done by the architects commissioned to do the job. That includes site planning, landscape plans, and development of all auxiliary features.

MR. C. O. MATCHAM (Southern California Chapter): I may have missed one of your statements. I would like to have clarified whether the Administration will contact the architect in the initiation of this program, or the

architect is expected to contact the Veterans Administration and apply for the work on the hospitals?

LT.-COL. JEFFREY: The applications that have already been submitted to the Veterans Administration by architects have been turned over completely to the Corps of Engineers. Architects desiring consideration for a commission on veterans' hospitals should make their application first to the nearest district office of the Corps of Engineers, with copies to the appropriate division office, and a copy to the Chief Engineer in Washington. That will insure complete geographical coverage.

I might point out that some firms have only applied to the District Engineers, and we might desire to use them on a project that is not in that district in which they apply.



It will be recalled that the *A.I.A. Bulletin* for June carried, among the resolutions adopted by the Convention, one commending the Corps of Engineers for its program as outlined by Colonel Jeffrey.



Honors

PERCY THOMAS, President of the Royal Institute of British Architects, and an Honorary Corresponding Member of The Institute, has been knighted by H. M. King George VI.

ERNEST PICKERING, since 1925 head of the division of architecture in the School of Applied Arts, University of Cincinnati, has been named Dean of this unit, renamed College of Applied Arts.

Dean WELLS I. BENNETT of Ann Arbor has been reappointed by Governor Kelly for a six-year term on the Michigan State Board of Registration for Architects, Professional Engineers and Land Surveyors.

ARTHUR N. GIBB, F.A.I.A., of Ithaca, whose membership in The Institute dates from 1899, helped to celebrate the seventy-fifth anniversary of Cornell's College of Architecture at an alumni meeting

on June 22 with an address. Mr. Gibb was a student under Dean Charles Babcock, the College's first dean and one of the founders of The Institute.

RALPH W. HAMMETT of Ann Arbor, Mich., has been honored by the French Ministers of Education with the *Academie Decoration de Palmes Academiques* in recognition of his work in preserving the historical monuments, the archives and fine arts of France during the last war.

DANIEL PAUL HIGGINS of New York has been named chairman of the Catholic Youth Organization's Board of Directors.

KEMPER NOMLAND and LLEWELLYN A. PARKER, both of Los Angeles, have been appointed members of the Planning Commission of that city.



Newly-Elected Fellows

ELEVATED TO FELLOWSHIP in The Institute as of March 15, 1946 by the Jury of Fellows

are seven members, portraits of whom appear on page 19. The citations are as follows:

JULY, 1946

GEORGE EDWIN BRUMBAUGH,
Gwynedd Valley, Pa.

He was admitted to The Institute in 1920. For his notable contributions to our knowledge of early Americana through painstaking research, for his sympathetic and authoritative restorations of Dutch Colonial landmarks in his native State and his unswerving efforts toward their preservation, and for the faithful maintenance of exceptionally high standards in design both as student and architect, he is advanced to Fellowship in The American Institute of Architects.



FRANK E. CLEVELAND,
Boston, Mass.

Frank E. Cleveland has been advanced to Fellowship in The American Institute of Architects for his achievement in the field of ecclesiastical design. By his profound understanding and expert touch, he has given distinction to the many works entrusted to him. Respected by his fellow practitioners for his ability, loved for his modesty, he has done much to raise the standard of design and performance in all the arts associated with church building. A whole generation of craftsmen is indebted

to him for guidance and encouragement.

DAVID KIRKPATRICK ESTE FISHER, JR.
Baltimore, Md.

Admitted to The Institute in 1921, he is advanced to Fellowship for his contributions in design, the science of building construction, public service; and devotion to The Institute, the entire architectural profession, the construction industry and the public. In design and construction, his use of structural and decorative materials has always been in good taste, indicating a thorough acquaintance with and an understanding of the best materials and their fitness for their particular use. As a public servant, his cultured and intelligent approach to human affairs has brought distinction to himself and credit to the profession at large. As official representative of The Institute he has, without regard for self, charted a course and followed in it with dignity and breadth of understanding, bringing honor to the entire profession. In the entire field of practice he has been an intelligent and unselfish practitioner, with ability to properly evaluate and integrate the various activities of an architect.

HENRY HIGBY GUTTERSON,
San Francisco, Calif.

Admitted to the Institute in 1926, he is advanced to Fellowship for his service to The Institute and the public. Under his able and outstanding leadership much of the pioneering work on unification of the profession was done. From a wealth of human experience and his own high purpose he has inspired confidence among architects and draftsmen alike. In community, state and national affairs of great import he has liberally and generally contributed of his rich background and training, holding fast to a lofty conception of his professional responsibility and truly ethical practice. By his calm, cultured and sound judgment he has brought credit to the profession and The Institute.



TALMAGE COATES HUGHES,
Detroit, Mich.

Admitted to The Institute in 1930. A practicing architect of excellent repute, he has made a unique and invaluable contribution to the solidarity of the profession and to the purposes of The Institute through the media of his journalistic publications. For these achievements and his unassuming

devotion and service to the Detroit Chapter, the Michigan Society and The Institute, he has been advanced to Fellowship in The American Institute of Architects.



LOUIS JUSTEMENT,
Washington, D. C.

Admitted to The Institute in 1921, he has made notable contributions to the profession of architecture, particularly in group housing. A pioneer in this field, his executed work bears eloquent testimony to his sensitive and thorough understanding of this problem and to his noteworthy ability as a designer. His writings and activities in the field of city planning have further increased his usefulness and effectiveness to the profession and the public. In recognition of his architectural achievements and of his extensive and valuable services to The Institute and to the Washington Chapter, he has been advanced to Fellowship in The American Institute of Architects.



SAMUEL A. MARX,
Chicago, Ill.

Samuel A. Marx has been advanced to Fellowship in The American Institute of Architects

GEORGE
EDWIN
BRUMBAUGH,
Gwynedd
Valley,
Pa.



TALMAGE
COATES
HUGHES,
Detroit,
Mich.



D. K. ESTE FISHER, JR.
Baltimore, Md.



HENRY HIGBY GUTTERSON
San Francisco, Calif.



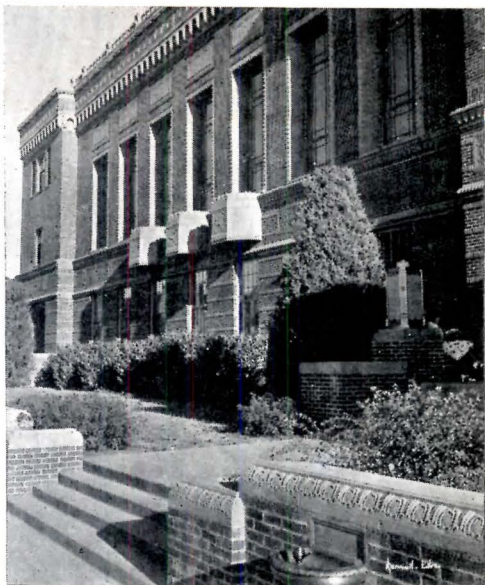
FRANK E. CLEVELAND
Boston, Mass.

LOUIS
JUSTEMENT,
Washington,
D. C.



SAMUEL A.
MARX,
Chicago,
Ill.





ELLIS F. LAWRENCE and some of his work. At right, Library Building, University of Oregon; Lawrence, Holford & Allen, architects. Below, University State Tuberculosis Hospital, Portland; Lawrence & Lawrence, architects.



for excellence in architectural design. Whether following the path of classic tradition, as in his early work, or pursuing a way toward a new architectural horizon, as in

his latest work, he has given to his buildings and interiors a character which in each case reflects a robust personality and a fine sense of proportion and detail.

Ellis F. Lawrence, F. A. I. A.

1879—1946

By William Emerson, F.A.I.A.

ELLIS LAWRENCE came from New England. He personified its tastes, its traditions and its enterprise. Like many another Easterner he elected to live his life in Portland, Oregon. Here his eager interest, human understanding and rare qualities of head and heart contributed to the growth of the city, to the creation of the School of Architecture and Allied Arts at the University of Oregon and to the promotion of the best professional standards throughout the Northwest.

He was born at Malden, Mass., went to school at Phillips Academy, Andover, and graduated from the Massachusetts Institute of Technology with both the bachelor's and master's degrees in 1902. There followed three years of work in Maine for the offices of John Calvin Stevens and Stephen

Codman. Through the friendly intervention of the latter, he received an opportunity for six months' study and travel in Europe, at the end of which he married Alice Louise Millett of Portland, Me. Her presence in Maine explains, if explanation is needed, Ellis Lawrence's intense interest in his work in that state during those three years after graduation. It is even whispered that the six months abroad, however welcome, necessitated a postponement of the wedding until November 4, 1905, in Chester, England.

Thus doubly tied to New England, it was on his way to San Francisco to open an office for Stephen Codman in 1906, with his wife and mother, that he stopped off at Portland, Oregon, to question his friend F. B. MacNaughton about the Oregon country and

its prospects. So persuasive was Mr. MacNaughton's appraisal that, to quote his own words, "What was meant to be only a passing visit, ended by his casting his lot with us for a lifetime's sojourn."



Public-spirited and progressive, Ellis Lawrence's influence in his community as well as in his profession extended far beyond the limits of the official positions to which he so generously gave his time.

The varied nature of his considerable practice gave an authority to his work as administrator and teacher that was of inestimable value to his students. Yet he maintained the friendliest relations with them. To them he was the "boss" from the early beginnings; their beloved leader, one who taught by inspiration rather than by precept, one who understood and shared in the particular types of deviltry to which architectural students are prone the world over. These students were characterized by a love of culture and beauty, of the humanities, a sense of fair play and a respect for facts. Qualities which came from personal association with the "boss" as

advisor and critic, and also from those frequent informal discussions between students and faculty over which both he and Walter Willcox presided with a friendly wisdom that first persuaded and then convinced even the most doubting spirits.

The loyalty of the staff's devotion to him and to the School was built upon their confidence in his frankness and sincerity. He purposely refused to interfere in decisions that were the assigned responsibilities of his teachers. Even when in frank disagreement, cogently urging his own opinion with earnest argument, he would nevertheless yield to the opinion of his teachers because of his faith that everyone must accept personal responsibility for his own decisions, whatever the outcome.

These relations with students and staff, this "uninhibited friendliness," to use Walter Willcox's expression, made possible a philosophy of teaching that was distinctive. It resulted in the elimination of competition in the courses in design, the pursuit of a policy to neither reward nor penalize students for their knowledge and skill or lack of them, and the dispensing with grading so far as administrative regulations permitted. The

application of these procedures, in the atmosphere that prevailed at the School, resulted in removing from the student's mind any sense of possible favoritism or misjudgment by the staff, as well as any ground for invidious comparisons among the students themselves. Hence "the friendly spirit of the place" that any visitor quickly sensed.

Well aware how markedly the psychology behind this policy differentiated his school from the large majority, it was a particular gratification to him to win the repeated award of Carnegie Scholarship Funds to enable teachers of the Fine Arts to take summer courses at Eugene. What Harvard University was doing in the East, the University of Oregon did for the West.



His double role of teacher and practitioner carried through his life's work. As one of the Board of Directors and later as first vice-president of The American Institute of Architects, as well as a devoted member of the Committee on Education, he spoke for the needs of the area that he represented. He spoke on behalf of the less favored architects and stu-

dents far from centers of culture, libraries or museums, and won respect and endorsement for his championing of their needs. He was active and forward-looking in Portland's city-planning program, was the driving power that brought the Oregon Building Congress into existence. He was President of the Association of Intercollegiate Schools of Architecture, as well as filling many other positions that indicated the breadth of his interests and the confidence of his fellow citizens.

While the School of Architecture and Allied Arts was growing, winning students and reputation, spreading a love of beauty and craftsmanship through the University, Ellis Lawrence's office was designing and building dormitories, lecture and memorial halls, museums, and a host of lesser structures. In close consultation with President Prince Campbell he planned the future University. Under his guiding hand it has become a reality. His buildings express a spirit that characterizes the University. Among these, perhaps the Memorial Court to President Campbell in the Art Museum, at Eugene, together with the University Medical School and the Westminster Presbyterian Church

in Portland, most perfectly express the distinctiveness of his skill.

All of the above bespeaks a full, generous life of opportunity and action. The core of the man lies within. There is given to few of us such rich content as Ellis Lawrence found in his life with family and friends. His wife, their boys, the grandchildren, in turn and together, brought a wealth of happiness to the treasured hours that he was able to spend with them. A gay and fastidious wit, great enjoyment of nature, skill with his pencil, an instinct for hospitality, an open mind to fresh ideas, made family gatherings mutually joyous and gave to the visiting friend so rich a pattern of friendly warmth as left an enduring mark.

His friends can best speak for him—they tell of the wide reach of his interests, the worth of his service, the warmth of his human understanding.



ROBERT D. KOHN, F.A.I.A.—“He was able to see the necessity for interdependence of all parts of the country and of all of the elements of our population, no matter what their racial or religious background.”

EDWARD H. DAVIS—“No one I think could see other than eye to eye with him in his lofty and broad humanitarianism, and his unflinching confidence in the essential good in all people . . . his vision outran his, and probably anyone’s power of achievement in his hope for a real ‘society of good will.’ . . .

“Of all his work, I esteemed most highly his leadership of his department at the college. He made men. . . . He was prophet as well as leader and teacher.”



ALLEN EATON—“Indeed he left so much to remember that gratitude for what he was able to accomplish in so many fields makes sorrow almost impossible. . . . I have never known any man to reach out as far and yet preserve all those intimate personal relations that were so precious to him. . . . To all situations he brought in fine proportion a mixture of three precious elements—a sense of beauty, a sense of humor, and a sense of right. They were not only his philosophy, but the stuff of his life. He lived them so consistently that he gave us a deep sense of the power of social immortality.”

This tribute can best close with

the words used at the service in Portland, read from the Apocrypha:

"Let us now praise famous men . . .

For these maintain the fabric of the world

And in the handiwork of their craft is their prayer."

The Industrial Plant of the Future—II

By George H. Miehls

PRESIDENT, ALBERT KAHN ASSOCIATED ARCHITECTS AND ENGINEERS, INC.

Excerpts from an address before the Rochester Society of Architects and a Group of The Industrial Management Council, Rochester, N. Y., April 1, 1946. Part I appeared in the June issue.

AS PREVIOUSLY STATED, your future industrial plant will be so located as to provide not only ample space for expansion, but also ample area for the parking of employee's cars. Parking space is an important adjunct to any successfully operated project. Sufficient space must normally be provided for at least two shifts of workers. Easy access and exit must be provided, and it is preferable to have a one-way flow of traffic through the parking lot to eliminate cross traffic and its resulting confusion. A well-designed parking lot which can be vacated in the shortest time will prove to be a distinct advantage in good management-employee relations. A poorly designed parking lot, which requires considerable time to vacate and which takes that much more of the worker's

time from his family, will not produce the best results in employee morale.

Parking lots should be located as near employee entrances as possible. It is usually preferable to provide two smaller parking areas rather than one large area to save travel time both to and from the plant. They should be hard surfaced and well drained. Many people will wade through snow and water to go to a theater and pay for the privilege of parking in such an area, but will object to using free parking privileges where such conditions prevail at a plant. It's an element in human nature which you cannot overlook.

Your plant of the future will be served by several highways to permit ease of access, and ease of dispersal to avoid congestion. Public

transportation by streetcar or bus is desirable, and under wartime restriction on the private conveyance it was essential. It has been shown that if public transportation can provide dependability, comfort and speed, it will be largely patronized. A location which can provide public transportation of that type to augment private transportation is more desirable than one which necessitates the use of private transportation only.



The design of the plant itself must make equal provisions for the expeditious handling of employees. Ample entrances leading from the parking lots or public transportation terminals to the employees' locker rooms are essential. It is equally essential that the flow to and from these entrances be uninterrupted by obstructions and dangers of crossing railroad tracks, truck highways, or production lines. Locker rooms, toilet rooms and other employee facilities should therefore *not* be located on the production floor. Mezzanines may be provided for these facilities if headroom requirements permit, and these may be easily reached by means of elevated walkways.

More advantageous, however, will be found the layout which provides for the entrance of employees through a tunnel from which they disperse to conveniently assigned basement locker rooms and wash rooms, and reach their places of employment through underground passages. This method of distribution eliminates all confusion and interruption of operations on the main production floor. Tunnel entrances require the least height of climb to reach the operating floor; and proper distribution of entrances and exits to and from the operating floor permits almost instantaneous changing of shifts and the vacating of production areas. This method also eliminates all obstructions to flexible layout of operations, as well as uninterrupted expansion in any direction.

Lunch rooms and employees' cafeterias should also be provided in conjunction with the locker level—either mezzanine or basement. Cafeterias where employees may buy at a reasonable price a properly balanced meal has paid many employers dividends in the health, morale and efficiency of his employees.

And now that you have completely planned your facilities, you will envelop the complete layout

of plant and services with an exterior which expresses the function of the building. The architectural design of the exterior will be rational, expressing in architectural proportion the romance of industry. Architectural beauty is largely a matter of proportion and requires no artificial ornamentation to enhance it. Properly provided by expert designers, the modern factory can be made a thing of beauty for no greater cost than would be involved in the application of materials in a haphazard, unplanned manner. The value of such application of sash, brick and other exterior wall materials to produce a factory of substantial beauty is obvious. There is pride in possession on the part of management and labor. There is the public relations value which is important. There is the intangible value which the well-planned building has on morale and efficiency of management and labor, embracing the effect of greater values of production, and minimum production interruptions through strikes and absenteeism.

In general, I believe that the interior structural frame of your factory will be a skeleton of structural steel, or of concrete with columns spaced as widely as pos-

sible consistent with cost. It will be insulated with one of the better insulating mediums which you can now obtain or which will be produced in ample quantities in the near future. The insulation you provide will be an item of considerable investment, which investment your client will be enabled to recover within a year or two through the decreased cost of his heating system and the operating cost of that system. Because the insulation you select involves a substantial capital outlay, you will see to it that the insulation will function for all the years that the plant functions, and you will, therefore, take care that it remains in a dry state. For this reason, investigations should be made of the varying physical characteristics of the various insulating media, their tendencies to take up, condense and hold water vapor, and the possible necessity of providing a vapor seal under the insulation as well as above it.



In your new industrial plant greater attention than heretofore will be paid to the interior painting. It is being recognized more and more that seeing is not entirely benefited by more light. Foot-

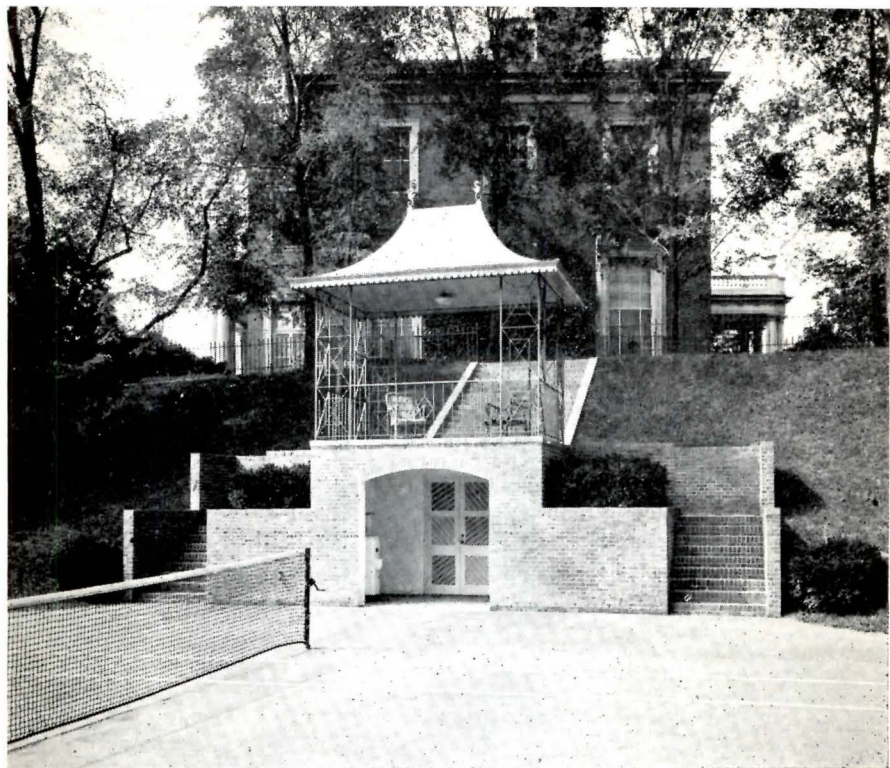
candle light level is, of course, important, but seeing is also largely a matter of perception and of visibility. These latter two can be improved by the proper selection of color. Colors should be selected with a view to eliminating contrasts. The color of walls and of the ceiling should melt into the background, and not clamor for attention, distracting the man at his work. This theory is old but the application of it is new. We're beginning to take a tip from nature, with dark green horizon blending into a lighter green-blue of the sky. The graduation is taken for granted, produces no eye strain, does not clamor for attention except when it is varied by the gold or the orange of the sunrise or sunset. We can help by imitation.



Of course, we are not in the position to accept as gospel all the claims being made for the relatively new science of "Color Engineering." Many of the claims which are made have not been tried by the test of time. But there is more to this phase of interior color harmony than meets the preliminary view, and it will receive increasing attention in the future.

Mistakes can be made in the color selection, as a mistake was made in one of our War plants in the East. Fully conscious of eye strain that was occasioned by the use of the bright red color of the numerous floor trucks which were being used for the transport of materials around the plant, the management decided to paint these electric doodle-bugs a light buff. The change was made over a weekend. When Monday morning came all the women operators were out on strike. The new colors didn't match their work costumes.

I cannot leave the subject of your post-War industrial plant without impressing upon your thoughts the important necessity that the architect and engineer must become a part of his client's plant engineering organization. You must acquaint yourself with his problems—problems of delivery of material, the handling of that material, the methods of manufacture, and the disposal of the finished article. Should he generate power in his boiler house or should he buy it from an established source? Should he use coal or oil or gas for firing his boilers? Should he use stokers or pulverized coal? How should he store his coal to prevent spontaneous combustion in



OBSERVATION STAND FOR A TENNIS COURT
HOME OF EUGENE MEYER, WASHINGTON, D. C.
FAULKNER, KINGSBURY & STENHOUSE, ARCHITECTS



Do you know this building?

Photograph copyright by F. S. Lincoln
MAGNOLIA MOUND,
BATON ROUGE, LA.
(Built before 1800)

*Journal
of
The AIA*

his storage pile? These and hundreds of similar questions are in the province of the architect and engineer. On the satisfactory answer to such questions will depend the excellence or the mediocrity of the manufacturing facility.

For example, are floor conveyors more practical than overhead conveyors? You may find that the proper evaluation of that one problem may have an important bearing on your structural design. On a recent project which we have designed for one of our industrial clients we actually recommended an expenditure of almost \$150,000 in an uneconomical superstructure design, because thereby we were able to save more than that amount in the owner's initial conveyor installation. Subsequent change-overs, which are frequent in the operation, will return saved dollars to the owner, instead of being a constant source of added expense.

The architect-engineer need not pose as a layout expert, nor does your client expect you to be such an expert. I look with suspicion upon those industrial designs which supposedly embody within a complete packaged unit—building, layout, production equipment, and handing the owner the key to the front door when the job is done.

Here you are, Sir, go ahead and produce. The architect-engineer who serves a host of clients engaged in the manufacture of an equal host of products cannot possibly be expert in layout of equipment and production procedures for all—or to keep abreast of all the new developments and constantly changing developments in producing these products. But he can make himself an invaluable adjunct to the manufacturer's organization by studying his layout, offering suggestions as to flow of material, providing flexibility in the plant structure to permit ease of change-over, and utility services to permit connections to be made promptly after that change-over.

The plants designed to make the precision instruments of modern commerce must in themselves be machines. Their mechanical equipment is often as complex as the instruments they produce; but complex though they may be in their engineered perfection, their assembly must be made as simple, as automatic in their operation as possible. Maintenance costs go on for the life of the plant. It is the job of the architect-engineer to so design the plant and its services that it will have built into it those items of quality which will make

the burden of upkeep a minimum.

The building of your ideal post-War plant is beset with many difficulties. Under conditions prevailing at present you do not know, and you cannot tell the owner, how much his plant will cost. Ordinary materials of construction are scarce, some are practically non-existent; quality materials of many kinds cannot be obtained at all. Your bricklayers, your iron workers, your carpenters have an average age today which, but for the eternal optimism and initiative that is America's would be alarming. What then is the answer? How is the material-starved, manpower-starved, but extremely ambitious construction industry to provide the numberless facilities for manufacture that are crying to be built? You know the situation that today exists in the brick industry. Only one-third of all the brick manufacturing capacity of the country is operating, and this one-third is operating at less than 40% capacity. Why? Because they cannot produce brick for the price that they are obligated to sell for. Consequently, no brick. There are practically no seasoned wood-block for floors. There is little available in ceramic or glazed tile.

We recently had a strike in the steel industry. The workers gained an increase in wage, and the steel manufacturers gained an increase in their steel price. The fabricator of that steel also gave his workers an increase in wage. That is fine. Now we can get fabricated steel to at least make up the frame of our building. But can you tell the owner how much he will pay for that steel? You can not; because, while the steel fabricator knows he will have to pay more for his steel; while he knows that he will have to pay more for his own labor, he does not know how much of this increase he can pass on to the consumer. The result—independent fabricators refuse to tender at all; the larger fabricators, subsidiaries of the steel corporations, are willing to take the gamble that they may be permitted to recover a part at least of their added costs. How much? Nobody knows—the O.P.A. hasn't decided and you can't tell the owner.

And so it goes for the entire gamut of items required in the building industry. And as long as it continues, we shall have artificial scarcity in a nation which has proved itself to be the greatest producing entity in the history of the world.

JULY, 1946

What Kind of War Memorial ?

Excerpts, by permission, from *The Rotarian's* debate-of-the-month in its issue of February, 1946. A sculptor and a college president present their conflicting views.

Let Our New Monuments Inspire—and Endure

By James Earle Fraser

EX-PRESIDENT, NATIONAL SCULPTURE SOCIETY

“THE PURPOSE of a memorial,” Archibald MacLeish has reminded us, “is to make the minds of men remember.” The fundamental question arising, then, as we contemplate memorials to heroes of our day is: will they cause the minds of men of generations yet unborn to remember?

The answer is hardly to be found in “living memorials,” so called, because, living, they shall some day die. Rather, let us turn to monuments of beauty fashioned in enduring materials. For monuments are the oldest and the most impressive works of men. They have recorded the great achievements and the cultures of all nations from the Pyramids of Egypt to the monument honoring George Washington in the city bearing his name. Though we should be receptive to new modes, let us draw guidance from the experience of the past.

Consider first the fitness of the memorial to that which it commemorates. The men who have returned from the War may not desire monuments for themselves, but will wish to see their dead comrades honored. Yet we who have remained at home will wish to honor all our sons and daughters, both the quick and the dead, who have worn their uniforms with honor. Can we do so, however, in but one memorial? I hold that, generally speaking, we cannot—that there should be a difference in our manner of commemorating our dead and our veterans which reflects the very difference between life and death itself.

Insensitive to this distinction, many memorial committees are considering stadia, libraries, recreation halls, swimming-pools, bowling-alleys, and other utilitarian buildings as war memorials. I do not dispute the need and value of

these structures. I only ask: can any such buildings properly honor the boy who died fighting?

What is it, after all, that we want of a memorial to our war dead? We want it to remind us of great sacrifices made for us. We want it to inspire us to be worthy of these sacrifices. We want to gain from it some of the reverence and awe and elevation one feels in the presence of, say, the massive and magnificent Arc de Triomphe in Paris. Lewis Mumford has said it this way: "The aim of any monument to the dead . . . is to utilize every power of art to evoke in people their best selves, and to lift them up daily to the level of these who have so completely yielded their 'last full measure of devotion.'" Can a handball court, or a cinder track, no matter how many memorial plaques you may post around it, induce that deep response of sacred remembrance?



A favorite theme among those who urge the building of "living memorials" is that monuments to heroes of earlier wars have been so poorly done. While it must be admitted that there are poor monuments in my own country as there

are in all others, the generalization is far too sweeping. It ignores such splendid portrait statues as those of Farragut and Nathan Hale in New York, the Shaw Memorial in Boston, the General Lawton figure in Indiana, and the great standing Lincoln in Chicago. It overlooks such excellent works as the U. S. Army's First Division Monument, composed of a huge column surmounted by a symbolic figure of Victory, which stands before the War Department Building in Washington. And what of the many impressive and beautifully landscaped monuments to the Allied Armies that stand on the battlefields of France?

A memorial to our glorious dead should be erected to live through the ages, remain sacred forever, and be consecrated to the heroic deeds of those who have fought and died for the nation's unquenchable desire for freedom.

The religion of the Parthenon is gone, that of the Mayan Temple is lost, but they, with the Pyramids, the Pantheon in Rome, and the Victory of Samothrace, remain proof that monuments with their art messages live on as civilizations age and disappear.

JULY, 1946

Useful Ones Best Honor the Hero

By the late William Mather Lewis

THEN PRESIDENT OF LAFAYETTE COLLEGE

THE EARTH is strewn with monuments which symbolize man's vanity rather than his achievement. Ill-conceived, out-moded, and thus the object of derision rather than admiration, they lend force to the words of Marcus Cato: "I would rather have men ask why I have no statue than why I have one." What this old Roman feared may indeed have been inadequate memorialization.

Rare is the public park without its awkward metal effigy of a soldier; almost as rare is the town square undisfigured by a rearing equestrian statue.

Today we have new heroes to honor. What kind of memorial will be worthy of the men who laid down their lives in Libyan sands, in the hedgerows of Normandy, on the islands of the South Pacific?

There are three types of monuments:

1. Those which have no value artistically or functionally. They out-number all others.

2. Those which have beauty without utility. These have great esthetic influence and are not to

be ignored, but other even more important influences will be needed in the post-War world.

3. Those which deserve the name "living memorials." Contributing actively to the welfare of mankind these will best represent the spirit and the ideals of those who have fought for us. It is of living memorials that I write.

For the young man who went out of a community where opportunity for wholesome recreation was restricted, what more fitting memorial could there be than a fine playground or beautiful community hall where youth of later generations could have their chance to grow up and become useful citizens?

The world suffered a tremendous loss in the death of Wendell L. Willkie. Would his statue in some park be an adequate memorial? Let Charles Evans Hughes, Jr., president of the Willkie Memorial, speak on that point: "It was certain," says Mr. Hughes, "that the passing of Wendell Willkie should engender a widespread desire for some sort of memorial to keep alive the influence of his

spirit. A statue or a monument might have served the purpose of honoring his memory. But it was the idea of those who conceived the plan for a memorial building that something more alive and dynamic would better fit the character and life of the man." That building is to serve as headquarters for organizations fostering international collaboration, elimination of racial and religious prejudices, advancement of the Negro race, housing improvement, and better labor relations. Thus Wendell Willkie will continue to live in a dynamic enterprise. His will be a truly living memorial

For the man who suffered on the battlefield, what better memorial than a hospital, or an endowed hospital bed, or a medical-research project, or a medical center? How better commemorate the sacrifice of the youth who shelved his books and his ambitions than with educational scholarships?

What more appropriate memorial than a crippled-children clinic, or a church center such as the people of Coventry in England have planned, or a music foundation? The list of living memorials is endless if we but give our minds and hearts to the task of immortalizing our heroes.

I do not overlook the importance of making memorial structures conform to the best architectural standards. My plea is *for* utility, not *against* beauty.

Monuments of the past have glorified the warrior and war itself. The sons whom we would memorialize see nothing glorious in war. Let our monuments to them then glorify their sacrifices and their courage. Let them be agencies for future peace, not war. Understanding must be cultivated by little groups of individuals before it can spread over a nation. Therefore every effort must be made to develop the best type of community life. Such life, I maintain, can be greatly promoted by living memorials.

In the public square at Chateau Thierry stands a statue of Montaigne. Critics say it is not well done and does not properly represent the man. At one side of the square is a social settlement with a crèche, a kindergarten, a library and a war museum. This institution was given by Americans as a memorial to American boys who died there in the Second Battle of the Marne. The citizens of the community will be quick to tell you that that is the best memorial they have ever heard of.

Future Trends in Architectural Education

By William Pope Barney

RECENTLY LIEUTENANT-COLONEL, A.U.S.

A talk given before the Boston Architectural Center, June, 1945.

IF WHAT I am about to say is not what you would like to hear, be assured that I speak in utter sincerity and good will.

The teaching of architecture is of course always ten or more years behind its practice. Men tend to teach as they wish they had been taught in college, in order that they might have done the work of the last ten or more years better. They overlook the fact that what is really important is to turn their minds to the needs of the *next* ten years. It takes rare vision to see what is going to be needed ten years hence. The consciousness of being behind the times is uncomfortable for anyone and especially for a dean who cannot offset it by a proud glance at the solid achievements of his more recent graduates.

As we all know, solid architectural achievements have been few and far between for the last twelve to fifteen years. A major business depression and a great war have made even normal practice an anomaly, and outstanding achievement well-nigh impossible.

In this state of affairs the need

for a battle cry or shibboleth of some sort for education to dramatize itself has led astray first one and then another of our schools, until now it almost seems that to be recognized as doing significant work, a school (or an architect, for that matter) must go to extremes at some point—at least must have “a line” to hand out, and this “line” is generally at the expense of the more solid majority of the profession, who are made to serve as a sort of colorless background against which the more dramatically inclined publicize themselves. This, of course, is of permanent satisfaction and benefit to neither education nor the profession. The hectoring now going on between the educators and the profession and between right wing and left wing must stop. We are all vulnerable. What we need is to close ranks and go forward to face a situation both difficult and unique. If we cannot do so, the profession will see the loss of much that is fine—even its professionalism and its slow accretion of taste, artistic discernment and sensitivity.

The schools are the nurseries of our architecture, and "as the twig is bent, so the tree is inclined." If the educators and the profession both lend encouragement to lack of cordiality, mutual regard, and patience with the problems and sometimes irritating virtues of the other, the student is going to be the first to suffer, then the profession, then the public—and at last the school may cease to be. Who wants to send his son to study that about which there seems to be so much philosophical contention and so little common sense, understanding and esprit de corps?

The problem of the next ten years demands our most unified and enthusiastic attack. It is the enormously increased back-log of construction, taken together with the disastrously reduced number of trained and experienced architects. The virtual five-year gap in school training (1941-1946) and the gap of fifteen years (1930-1946) in office training of a well-rounded nature, leaves the profession in a very weakened condition.

The hiatus in school training is serious enough but it can be met by what the schools unfortunately consider that most detested recourse, "accelerated training." The gap in the seasoning and maturing

process of a well-rounded office experience is much more serious. Even telescoped to one-fourth of its normal duration (and this, I think, is the maximum that can be achieved by even the most enthusiastic accelerator), it still is going to mean an enormous loss in professional potential, a potential upon which the very survival of our professionalism depends. We lead the construction industry only by virtue of character and knowledge. Without either one of these, we will cease to have the profession of architecture.

Therefore to inculcate character and knowledge is a triple A-1 priority for the next ten years. Not stylism or its reverse; not just a few new gadget courses; not city planning or slum clearance, nor academic and personal predilections, but the enduring fundamentals of architectural proficiency and professionalism should be our concern.



Can this ideal be achieved? Only by a zeal, courage and sacrifice comparable to that which has just won a great war against odds which were heavy at the start. It will not be easy. Both the schools and the profession have to face

quite a jolt. The schools must dedicate their utmost efforts to developing the old-fashioned fundamentals:

1. Character, responsibility and leadership (generalities, you may say, but generalities which the armed services managed to make concrete in a rather spectacular manner).

2. The science of constructive engineering, including its logical analysis and approach to a problem.

3. Sensitiveness to form, color and line, including a full appreciation of their finest expressions, both past and present.

And withal the schools must be more open-minded to what is going on about them, and not be guilty of so rashly precipitate and unrealistic a conclusion as, for instance, was recently reached by them in their unanimous appraisal of the accelerated training of the armed forces as having nothing of worth for them.



The profession must realize, and act effectively upon the realization, that *second to nothing* is their obligation to raise the standard of practice by:

1. Greater dedication to an ever

higher standard of professionalism, as such.

2. Self-education and professional growth—recognizing that we are one and all in danger of falling behind the times.

3. Training the younger men in our offices. Turning out architects as well as architecture. This means a very real contribution of time, thought and energy each day.

And finally, the profession must stop the damnable tendency toward a substitution of salesmanship and pressure politics for solid achievement as a basis for leadership in the construction industry.



And now, is this all worth while? I can only say that to me there is no joy in any job—and I have tried quite a few besides architecture, in this War and the last—that can approach the joy of feeling that you have touched the thought of some young fellow and given him something real and dependable to live with; and the joy of creating a design that seems to you to have a measure of the fire of inspiration which characterizes the fine things of the world; and to have conducted yourself in a manner which has won the respect of your sincere confrères.

What Happened to Troyes, France

By *Marvin C. Ross*

CURATOR, THE WALTERS ART GALLERY, BALTIMORE

Reprinted, by permission, from *College Art Journal* for November, 1945.

IT WAS STRANGE arriving that evening in Troyes in January of 1945. The jeep trip from Versailles in a snowstorm with a GI driver, who pretended to know the road and had several times lost his way, was cold and tiresome, with the snow blurring the landscape and the jeep skidding constantly, thus adding jerks to the usual un-comfortableness of a long ride in the Army's pride.

The city looked strange in the fading sun, the bridges gone and replaced by makeshifts, the streets torn to pieces—having endured two armies of occupation, and the general dilapidation being more marked than ever due to the almost impossibility of repair work these last years.

As we drove around looking for the headquarters to which I had been ordered from SHAEF, for temporary duty in connection with finding more officers to do work with the armies in protecting monuments, the joy was very great that so many of the old buildings—churches, houses, etc., remembered from other days—were still intact.

Since Troyes is such a treasure-house for those interested in the Gothic and Renaissance in France, both for its architecture and for its sculpture, these few notes are presented, based on my own observations and on the report of Captain Robert Posey, the able Monuments, Fine Arts and Archives officer with General Patton's Third U. S. Army, to whose lot had fallen the liberation of Troyes.

Among the churches, St. Urbain (as lovely as ever), St. Pantaleon, St. Nicholas are undamaged. The steeple of St. Remi was hit by some splinters on the 25-26 of August, 1944, but the damage was slight. On the same August 25, La Madeleine also received a few splinters from shells on the north side of the tower, and St. Martin-ès-Vignes was similarly damaged on the same date, in the pediment and on some columns and capitals. St. Jean-au-Marché on August 26 of 1944 was damaged by bullets hitting the bell tower and several spires and buttresses. The Cathedral of St. Pierre on the same day had the north slope of the roof shot

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through by a shell. The shell went through the timber frame, blowing away some of the slates and tearing away a piece of the nearby balustrade and leaving a very small hole in one of the vaults of the deambulatory.

St. Nizier was rather more damaged during the same fighting, suffering most on the north side. The Renaissance front gate is partly destroyed (the coping and left window) and a splinter marred the first spire of the left transept. A trilobate design was broken on the second window of the south side. The tragedy in Troyes, however, is the total loss of the little Church of St. Gilles which, due to German artillery fire on June 14, 1940, burned down, leaving no trace of the carvings or paintings it contained.

Among the larger houses none seems to have suffered seriously—the Maison de l'Élection, Hotel de Marisy, Hotel des Ursines, Hotel de Mauroy, Hotel de Vauluisant, Hotel de Chapelaines and the Maison de l'Orfèvre are intact. The same is true of the old houses in the rue des Chats, Place de la Hotel de Ville, rue Juvénal des Ursins, rue de la Monnaie (Nos. 14, 34 and 42) and No. 104 rue Thiers. In the rue Urban IV,

several old houses were torn down in recent years to widen the street.

The Abbey of St. Martin-ès-Aires and the Hotel de Ville were not harmed but the Hotel-Dieu was damaged when a bridge was blown up on August 25, 1944; the outside chapel, especially the cross, and the windows were damaged. The Germans on the same day blew up and destroyed the old fortified bridge of Planche-Clément, the only important remnant of the city fortifications of the Middle Ages.

The larger portion of the stained glass was removed to a repository in the Gironde in 1940, thus escaping destruction. This is true of the glass from St. Martin-ès-Vignes, St. Peter's Cathedral, St. Urbain, St. Jean-au-Marché, St. Pantaleon, and St. Nicholas. Nearly all the glass was taken to the Gironde from St. Nizier, but some was left in place and was shot through, notably the windows lighting the north arm of the transept and the south transept windows, while a chapel on the north side lost its glass. A few windows were left in Ste. Madeleine and are partly broken, although most of it was removed to the Gironde.

Of the sculpture and other

works of art in the various buildings of Troyes, they escaped harm remarkably well. The inside carvings of St. Nizier are all right and Fragonard's "Flight into Egypt" was removed to the Gironde in 1939. In St. Remi the "Christ" by Girardon and the sixteenth-century carvings are untouched. The choir stalls of the cathedral are in good condition and the tapestries were safely kept in the vestry. The cathedral treasure—ivories, enamels and manuscripts—was safely stored in the basement of the old Bishop's Palace. The sixteenth-century statue in St. Urbain, the rood screen and sculpture in La Madeleine, the high altar, the sixteenth-century carvings and the paintings in St. Jean-au-Marché, the sculpture in St. Nicolas, are all intact. In the Hotel-Dieu, the earthenware and pewter collections of the drugstore are still there, while the tapestries were taken away for safety.

Of museums, the only loss occurred when a shell hit the side of the museum and three statues were lost. The most precious items were removed to the Chateau de La Roche-Courbon in St. Porchaire (Charente-Inférieure). The Germans took forty-nine paintings from the museum to decorate var-

ious places such as mess halls, but the French did not seem to be disturbed about them, and thought the pictures were probably still there. The decorative arts collection in the Hotel de Vauluisant is undamaged.

The town archives, although brought back in August, 1944, after having been removed to St. Porchaire—the Germans moved a certain number of repositories at the time of the invasion—are safe. The town library whose stained glass windows by Linard Contier were taken away in 1940, had a few windows broken on the 26th of August. The manuscripts, incunabula and bindings traveled the same route as the archives and are also all right. The 80,000 books on local history were taken to the Chateau de La Cordelière at Chaource and the Chateau de Vaux at Fourchères (Aube) and are safe. The Departmental Archives were not damaged by the fighting but there may be losses in the supplementary depository in the Old Seminary, where the church and monastic files are kept.

Thus ends the account of the remarkable escape that Troyes had, in contrast to the tragic losses in other cities. Even when places

were spared their more important buildings, as in Caen, they lost the settings that showed off the jewels — the old houses. But Troyes fared very well in that re-

spect. It means that it will again be a mecca for those interested in the many phases of the Middle Ages and Renaissance which can be so well studied in Troyes.

News of the Chapters, State Associations and Other Architectural Organizations

THE BUFFALO-WESTERN NEW YORK CHAPTER has added to the growing library on fees with its "Circular of Information on Architectural Services, Rates and Fees."

PITTSBURGH ARCHITECTURAL CLUB'S *Charette* recently published an interesting graph showing the fluctuation of building costs in that area between 1915 and 1945. With an average of 100 in 1915, World War I brought it up to 260 in 1920; 1933 saw it drop to 156; and 1945 found it at 267 and rising.

THE PHILADELPHIA CHAPTER is one of the organizations active in On-the-Job Training for the GI. They have a program that has been approved by the Veterans Administration and is in effect. Frederick Wise is going to explain it in a forthcoming issue.

IN ROCHESTER, N. Y., a Labor Management Committee of the building industry is functioning well in settling minor disputes before they become major issues. Five members selected by the building trades, five from the builders and two from the Rochester Society of Architects—this committee of 12 has its own subcommittees on various problems, each with 1 architect, 2 labor men and 2 contractors.

THE TECHNICAL SOCIETIES COUNCIL of Kansas City Area has been mentioned in these pages before. Its official publication held a contest for a name, and Frederick C. Gunn of the architects won it with "*Pan Tech News*."

SOUTHERN CALIFORNIA CHAPTER is trying out a new public relations program under the chairmanship of Richard Neutra. Each

member of his committee is assigned a local newspaper and his duty is to serve that newspaper with news and articles that have been integrated with a Chapter policy.

A MEMORIAL EXHIBITION of the work of Paul P. Cret was held during June in The Architectural League of New York. Newly-elected president of the League is Wallace K. Harrison, succeeding Kenneth K. Stowell.

THE NORTH CAROLINA CHAPTER issued the first number of its official publication in April last. The name—*The North Carolina Architect*.

Minnesota Veterans' Building Competition

MINNESOTA is holding an open competition for its proposed Min-

nesota State Veterans Service Building, to be erected on the State Capitol grounds in St. Paul with an appropriation of \$2 million. Roy Jones, F.A.I.A. is the professional adviser. Prizes of \$5,000, \$2,500, \$1,500 and \$1,000 are to be awarded, provided the four most meritorious designs submitted are endorsed by the jury as suitable designs for the building. The winner will also be selected as the architect of the project. On the jury are: Leon Arnal, Harvey Wiley Corbett, F.A.I.A. and John Wellborn Root, F.A.I.A. Copies of the program may be requested from John McConneloug, Secretary, State Veterans Service Building Commission, St. Paul 2, Minn. Prospective competitors should give full particulars of their individual or firm names and addresses, stating also in what states they are registered to practice architecture.

The Navy and St. John's College

BY RESOLUTION, the House Naval Affairs Committee has now determined that the acquisition of St. John's College is not necessary to the expansion of the Naval Academy. This means that

in all probability some large tract of land north of the Academy will be taken for the expansion—as suggested in the May JOURNAL.

Those who have feared for the future of St. John's may once

again breathe easily, but there still remains the danger to the Harwood, Chase and Ogle (or Mason) houses, in the possible acquisition of the three blocks in the City of Annapolis that now interrupt the Academy's west boundary. If the Navy should take over these three blocks—and some of the individual owners probably would be glad to sell—the present appropriate surroundings of these three architectural and historical treasures would be wholly ruined. Up to the north the new land, to-

gether with that already owned by the Naval Academy Athletic Association, would easily total 500 acres, or twice the present acreage of the Academy. Thus it seems wholly unnecessary to sacrifice these three blocks of the city, for a gain of only seven and a fraction acres—and that at a highly disproportionate cost.

We hope that the House and Senate Naval Affairs Committees will spare the three blocks as a corollary to their decision sparing St. John's College.

The Editor's Asides

N.H.A. has dug up some figures on inflated house building costs: Between 1940 and 1946, low-priced houses have risen 65.1%; medium-priced houses, 57%. That this is not just a highwayman's trick of the building industry is indicated by the fact that raw land has jumped 60.1% and fully prepared building lots 61.8%. N.H.A. doesn't attempt to explain this skyrocketing of costs, perhaps because it must be obvious that when production is throttled and money made more plentiful, inflation follows as inevitably as night the day.

WE HAVE BEEN rolling over our tongues the word "functionalism" without any apparent misgivings as to our full understanding of its significance. Nevertheless, I think most of us have been using the word to convey only a part of its meaning. Am I wrong in thinking that our tendency has been to restrict the term to denote physical fitness to purpose, whether of a material or of what goes on in a structure? We think of a material as functional if it does its mechanical job; or a building as functional if it provides efficiently for the activities it is designed to

house. That isn't enough. With that limitation a soil pipe of transparent plastic carried down through the front hall would be functional; mechanically it would be doing its job and its transparent walls would serve to locate promptly any stoppage. The point I want to make is that it would not be functional because human beings would not care to live with it. In a word, must not complete functionalism meet the requirements of human nature as well as those of mechanical fitness and physical efficiency?

BRITAIN is going at her housing problem in a big way. The aim is to build entire towns of 50,000 population, not just houses here and there. A "new town's bill," not yet brought up for debate, provides for government development corporations to build the projects, after which administration is to be turned over to local authorities. A still undetermined number of towns are envisioned, at an estimated cost of \$76,000,000 each.

PRACTICALLY every time I step outside the architectural compound, one of my betters bashes me over the head. Marion Manley is the latest wielder of the stuffed

club, provoked by my reference in the June issue to "cocoanut palms." She writes: "In the vegetable kingdom there are two kinds of cocos—one we know best in the form of a brownish-beige breakfast drink and is derived from the cocoa bean. The other belongs to my family and is kin neither in substance nor spelling to the brown branch of the family. That, you may have guessed, is coconut." *Touché!*

ARCHITECTURAL RECORD for May comes out with a factually-supported case for greater emphasis on rental housing in the Wyatt program. The \$6,000 for-sale house—bowstring of the Government's attack—seems to have been chosen without due regard for the fact that the great majority of shelterless veterans neither want nor can buy and equip a house; until a veteran has more definite knowledge of what he will do, and where, a rented apartment looks good to him.

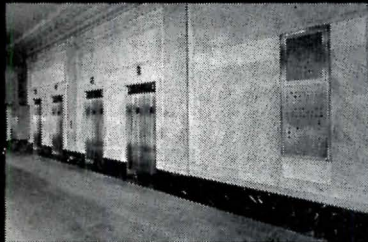
FROM the *Detroit Free Press*: "Clair Ditchy, president of the Detroit Chapter of The American Institute of Architects, gives this dual reason:"

Come on; drop that other shoe!

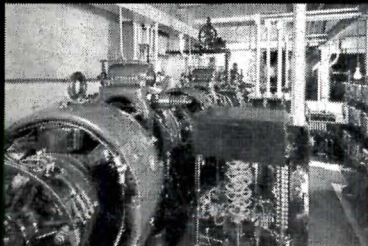


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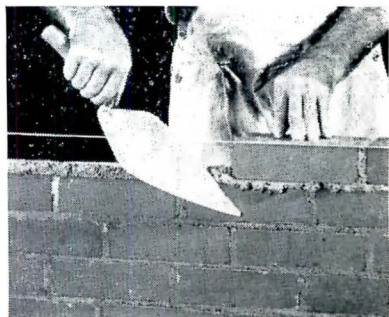


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