

Journal of The American Institute of
ARCHITECTS



EXERCISE IN THE
LOGARITHMIC SPIRAL

MAY, 1954

Norman J. Schlossman, F.A.I.A.

Rev. William S. Lea, D.D.

Robert Moses, HON. A.I.A.

Gordon Allen, F.A.I.A. • Theo. I. Coe, F.A.I.A.

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

Willard Connely

35c

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Arnold A. Arbeit, A.I.A., Architect

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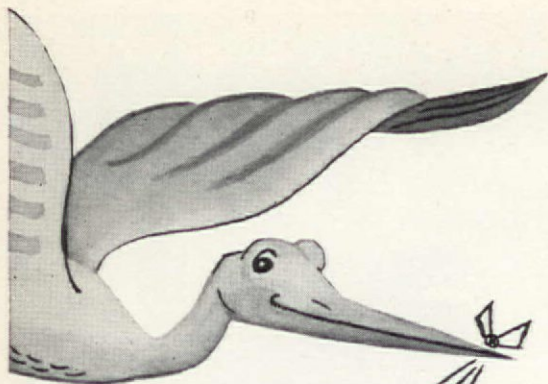
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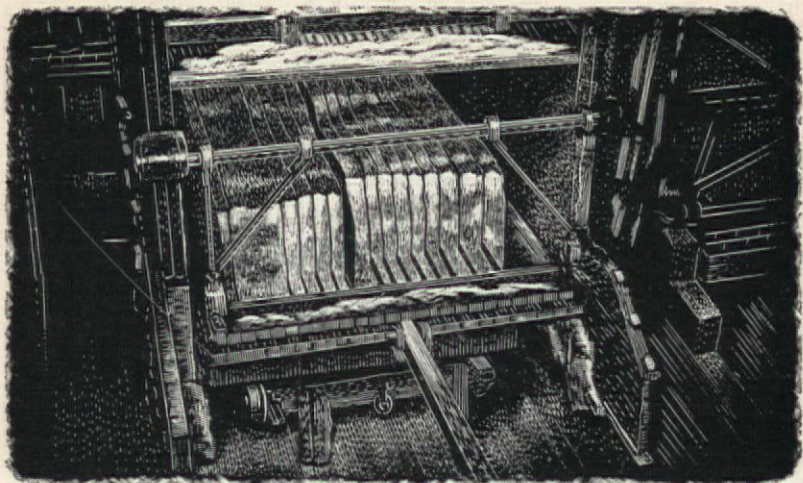


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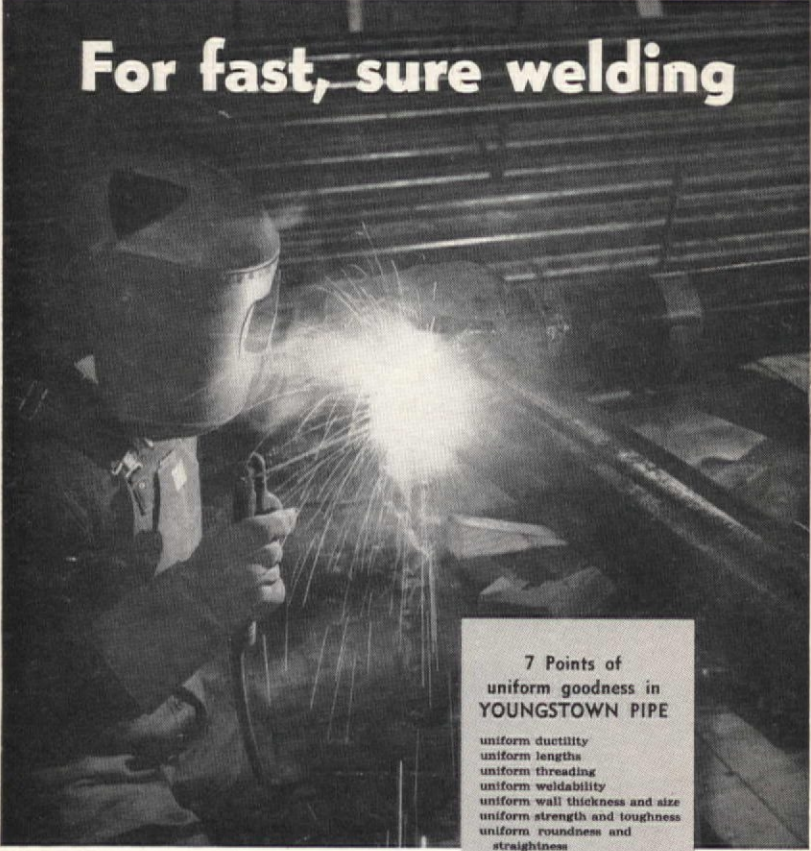
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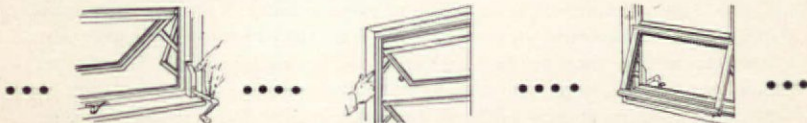
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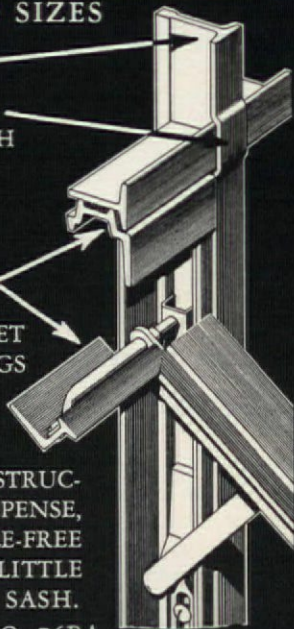
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How Public Are Our Relations?

By Norman J. Schlossman, F.A.I.A.

An address by The Institute's First Vice President before the
California Council of Architects, San Francisco, Calif.,
February 25, 1954

ONE HUNDRED AND SEVENTY-SEVEN YEARS AGO, as Benjamin Franklin signed the Declaration of Independence, he turned to John Hancock and said, "We must all hang together, or most assuredly, we will all hang separately." Nothing *we* ever do may be quite so important as signing the Declaration of Independence, *but everything* we do will be done better if we hang together. In The Institute this year, many meetings have been dedicated to our great new adventure in hanging together, our program of public relations. Public relations has its roots in everything we do, sometimes, unfortunately, even in the things we don't do. Consciously and unconsciously, positively and negatively, we engage in public relations every day of our lives. We are like the man who hadn't known it, but found he always had been

talking prose. It is our task, therefore, to *realize what* we do, so that we may make all our acts *good* public relations, not bad ones. They are either one or the other; there is no middle ground.

Our public relations counsel have done a splendid job during their first year in our service by educating us in the ways of public relations and preparing us for even more intensive activities to come. They have conducted workshop sessions in every part of the country and have talked cold sense before the members of countless chapters. Their messages have been largely directed towards public relations at chapter and individual member levels. That is well enough, but it is essential that we also consider our public relations at the national level and the role of The Institute itself in the total program. The Institute has *its* responsibilities to

perform, just as our chapters and our members have theirs, and none of us can take it for granted, just because professional counsel has been retained, that our obligations are satisfied and the job is over and done.

The Institute has responsibilities in three broad areas. We have responsibility concerning our relations internally—our intra-professional relations. They are the test of our character as an organization. They are gauges which tell whether or not we are anything more than a pressure group or a self-seeking trade organization. We have responsibility concerning our relations with other organizations—our *inter*-professional and *inter*-industry relations. They are the test of our status in our industry. They are yardsticks to judge how far we have risen towards a position of leadership and trust. We have responsibility concerning our relations externally—our *extra*-professional relations, our contacts with the public at large. They are the test of our worth as citizens. They are the ultimate measure of our survival, acceptance and success. After all, it is not too difficult for us to become known just as designers of buildings. Almost everyone is known by his occupa-

tion or trade. But as we accept or reject our broader opportunities and duties, so will we be judged by our co-workers, by our fellow-citizens and by the nation, as we architects aspire to be judged. We can enjoy a position of eminence if we will each stand up where we should.



The Institute is not blind to its responsibilities in any of the areas. In the matter of internal relations, take our state and regional meetings for example. A few years ago, they were almost unknown. Today, under Institute guidance and encouragement, they have grown in almost every quarter to large and meaningful gatherings which often rival in importance our national conventions themselves. We gain fellowship through them with widening circles of active architects, attack mutual problems together, and swap professional experiences and knowledge. These are of real importance, for if we are to be more than a trade organization, we must act as professional men. We must continue to make our technical knowledge more readily and actively available by increasing numbers, to increasing numbers of our members. To some

degree we do this now through the BULLETIN. For instance, we have our Building Type Reference Guides and Architectural Abstracts, and we promote Modular Coordination. We have inaugurated an Architects' Clinic Service and Cost Data Reports. We are exploring the possibilities of package libraries; and a pilot study is now in progress concerning "Councils of The Institute," designed to foster and reward developmental work by individuals in the fields of various building types. These are the kinds of things which improve us professionally, and which we must do—if for no other reason, just to help us implement and sustain our established policy that architects need not be specialists.

We can do even more. We decry our dearth of knowledge concerning comparative performance of materials. We hope somehow to unearth the answers through ambitious programs of formal research and laboratory test—if we only had an angel. We should adjust our glasses. The wealth of information we seek, like the blue bird, is right in our own backyard. We need only to find the means to tap it. The greatest repository of experience in building materials,

procedures and techniques, the greatest fund of knowledge of their successes and failures under actual working conditions, is the architectural profession itself. We encounter these things in our everyday practice, regularly, through trial and error. We know, better than others can tell us, the best principles of specialized design, the most successful methods of construction, and the pitfalls which should be avoided. We may be sadly ignorant singly, but combined we are almost omniscient. The scope of our informational trading-posts must be expanded. The necessary incentives may be greater honors and recognition to be accorded by us to those who will seek and will share. Whatever the means, by now we should have passed the state of secret art. Professionals share information with professionals.



Now what about the second phase of our relations—the *inter* instead of the *intra*? We must remain alive to the necessity for cooperation and unity, not only with the other design professionals, but with every group in our far-flung industry, which is loosely composed of separate organizations

—each like us, independent, and autonomous, and each like us with objectives and aspirations of its own. It seldom has acted together. Is it any wonder, therefore, that it is considered by many outsiders not even an industry at all, when within our ranks everyone speaks for himself, few ever speak in unison, and no one ever speaks for all? We architects aspire to leadership. Our strategic and professional status gives us logical reason to assert such claim, but leadership does not result from assertions. It must be deserved and won, not just once, or twice, or even three times like a trophy, and then retained; but constantly, over and over. If unity is ever to be achieved, it will require leadership; and it will result from continued wisdom and unselfish participation by those individuals and groups who, through broad understanding and acceptance of their opportunity for service, have achieved the trust and the respect of all. The Institute has moved in this direction. It has taken a forefront position in the Construction Industry Advisory Council, a forum group which includes every segment of the industry, and labor too. It is a council sponsored by the United States Chamber of Commerce, but en-

tirely undominated by it. Former President Walker served two terms as its Chairman, and in my opinion, our status and public relations profited thereby. We should continue to foster this Council, at least until something better is produced, for it is the only forum we have for voicing the opinions of our industry, and the one best instrument now in sight through which to achieve any degree of mutual accord.



And now the third phase, our *extra*-professional activities—the field of our direct concern with the public. Here is the real area of most obvious public relations impact. We are cast in many roles, but to outsiders our most striking one is that which we assume in the national scene. We need constant positive policies that we are prepared to enunciate strategically on all public questions of direct professional concern. We must talk to others at least as much as we talk to ourselves. Matters like Federal Aid to Schools and Hospitals, Urban Renewal, National Mortgage Insurance, Advance Planning, Lease-Purchase and a score of others are obvious issues of ever changing significance

and importance, and upon which you and I, and everyone else, is entitled constantly to know where and how we stand. It is not an easy course, for no position we take can ever satisfy everyone, even among our members, but the only alternatives are to straddle all issues, or to just stand mute, which, of course, are no alternatives at all.

The Administration's new Housing Program is a good case in point. The program, as you know, was set forth in the President's message to Congress a few weeks ago. Since it deals with homes and apartments and housing; with the conservation and reconstruction of our cities; and with many sources of construction finance, it affects us directly as architects. The program follows generally the recommendations of the Advisory Committee on Housing Policies and Programs, a committee of which at least three members out of the twenty-four were architects by training or in practice, and all of them members of The Institute. The proposals affirm the principle that the necessary construction to maintain and improve our living standards can best be accomplished in a free economy, and provides opportunities for the principle to

be proved. Despite some controversial sections, the program is a positive and constructive one, and is encouraging to the industry and to us.

The Institute was on the ball. Even before the President's message had been delivered, our President, the staff, appropriate national committee members, and I, met at The Octagon to consider the Advisory Committee report and to discuss it with others of diverse but knowledgeable viewpoints. The bill was introduced several days ago and the schedule for Congressional action seems to be such that will permit our formal policy statements to come from The Board, as is best; but in the meantime, we have not been unprepared.* We have placed ourselves in position where we can take a stand in testimony or publicly, whenever the time is right. That is what we constantly must do. When they expect us to stand for something, a Mona Lisa smile and dignified

* The statement of policy was adopted by The Board at its meeting, March 3-6. The Board strongly approved the Housing Act in general, particularly Urban Renewal. It urged reconsideration of the Secondary Mortgage Plan, opposed the 100% mortgage and approved the principle of flexible interest rates. See the MEMO, March 15, 1954.

detachment is just not enough. We will find ourselves rising in respect and general public esteem as we continue to speak out. Increasing opportunities then will follow for all architects to take their places more and more on public bodies and citizen groups, as they can, and always should.



So much for our broad national responsibilities. What about immediate conditions and current events? Everyone today, no matter what his occupation, is eyeing the signs more closely. The reasons for this scrutiny are clear. The general outlook is somewhat clouded and uncertain. We are in a kind of peace, but with undertones that continue of war. It is a time of decisions and maybe of change. It is a time of uneasiness and caution, for many about us are mindful of the ultimate terminations of our previous periods of prosperity. We may be in a recession or a depression or in no real decline at all, depending frequently only on whom you ask and what his politics and his emotions may be.

As part of this over-all picture, what is the outlook for construction? What does the future por-

tend for us? We are in a singular position to judge. Not by any superior gifts or knowledge, but by the very nature of our profession, in its position as the originator of construction, we are first to sense many fluctuations in economic conditions. We are the barometer of building activity, which tells in advance the kind of construction climates to come. When our offices are busy, producers, contractors and labor are assured of engagements ahead. When our drafting-boards become empty, it is time for all of them to retrench. An opening event of great importance at all Board meetings of recent years is a formal report by Directors and Officers on the condition of the profession throughout the nation. Our survey last November in Santa Fe showed architectural offices busy. With minor spotty exceptions, backlogs were substantial, although some decrease in the volume of preliminary sketches was noted. The outlook predicted was good, and the sustained construction volume since then has justified that prediction. Our next report will be next week in Washington. I will go out on a limb. There may be some lessening activity in spots, but by and large I believe that over-all it will indicate a con-

tinuingly strong architectural activity.* I believe there is still a tremendous potential volume of work of all kinds lying ahead for all of us, both short-range and long-range as well.

Why shouldn't there be? We are completing an era in this country that has developed a far-flung and complex kind of machine, a machine composed of highways and homes, factories and schools, hospitals, office buildings and all the other products of construction necessary for our shelter and livelihood, and for our spiritual and recreational needs. Our periods of prosperity during that era were due to the surge of settlers who needed and built that machine. The era is ending, but its prosperities can still continue. Even better and more stable times are at hand, for the machine was built, all too frequently, with greater haste than thought, and now like all machines so built, it is creaking and wearing out.

Our earlier vast needs for construction are not at an end. The opposite is true. The machine must be preserved, because it is indispensable. It must be repaired and maintained. Its multitude of

* This was a correct forecast. See the MEMO, March 15, 1954.

faults must be corrected, and it must be rebuilt wherever it is obsolete. It must be enlarged and readjusted to meet the monumental growths and the unprecedented shifts of our population. All of that spells design and construction. Most important of all, it is a permanent demand that will require our services not for just a year or two, but from now on. We are so far behind already and in so many ways, it is a problem just to catch up. That is the deeper meaning and significance of the Housing and Urban Renewal Program. That is the challenging outlook which, barring catastrophe, we can confidently face. To capitalize upon it we architects must broaden our base of activities. We must diversify our fields of work and be increasingly aggressive. The golden era for building in America may be just beginning to emerge.



Our public relations program is essential to lead us cohesively through the periods ahead. It has made an impressive start, which, if we follow through can continue to expand it geometrically. Through it we can establish ourselves in the public mind and can stimulate greater demands than

ever before for better architecture and for better architects to create it. We can do all this and more, provided we hang together, and provided also that each of us, through his service and his deportment, discharges his professional duties with integrity, enthusiasm and skill. From the individual, through chapter and region, to In-

stitute; and from The Institute, back again through region and chapter, we can generate such conditions through an alternating current of activity, called public relations. We are all links which make the circuit. The magnitude of the force is as the strength and area of the contacts. Each of us is responsible to all of us!



Honors

A. G. STEPHENSON, of Stephenson & Turner, Melbourne, received from the hands of the Queen herself, during her visit to Australia, the Gold Medal of the Royal Institute of British Architects for 1953.

MICHAEL GOODMAN has been elected President of the East Bay Area of the Metropolitan-San Francisco Bay Area Planning Council—a group of the planning commissions of each of 14 East Bay cities and of Alameda and Contra Costa Counties.

JOSEPH D. LELAND, F.A.I.A., Chairman of the Milton, Mass., Planning Board since 1938, and retiring from that civic responsibility, was honored by the Board with a citation including the words, "It

can be unequivocally stated that he has done more for planning in Milton than any man in the history of the Town . . . and this statement will be as true 25 years hence as it is today."

PAUL R. WILLIAMS has been elected President of the Los Angeles Municipal Art Commission.

LEE LAWRIE, HON. A.I.A., has been awarded the President's Medal of the Architectural League of New York, an award made only in unusual circumstances, for his lifetime work as one of the country's great sculptors.

HARVEY WILEY CORBETT,* F.A.I.A., 80 years young, was hon-

* Mr. Corbett died April 21.

ored by the New York Chapter, A.I.A., with its Medal of Honor, for his long and distinguished

career in architecture, and for his buildings "that have enhanced the skylines of many cities."



The Sacramental Nature of Church Architecture

IN TWO PARTS—PART I

By the Rev. William S. Lea, D.D.

RECTOR, ST. JOHN'S EPISCOPAL CHURCH, KNOXVILLE, TENN.

An address before the Joint Conference on Church Architecture sponsored by the Church Architectural Guild of America and the Bureau of Church Building, National Council of the Churches of Christ in the United States of America, January 7, 1954

BY WAY OF INTRODUCTION I think it in the interest of honesty that I should admit that, although it is a great privilege to speak to you this evening, I feel both humble and not a little anxious about it because all of you must know much more about my subject than I do. Certainly I cannot bring you any new technical knowledge in your field. No doubt you have asked me to speak because I am just an ordinary parish priest who, along with many other ministers and congregations, has to worship and work in the buildings which you design. Not only are these buildings the instruments for our worship and our work but we must find in them some sacramental embodiment of our faith and conviction, a meeting of our spiritual

needs, a voice to express our aspirations and our highest loyalties.

Architecture has always tried to provide answers to such needs. It has been concerned with buildings as functional instruments and also as expressions of the spirit. The Greeks built their temples, partly at least, to give sacramental form to their faith. The early Christians, in turn, built churches which embodied their beliefs and their convictions. Medieval cathedrals expressed what Dr. Reinhold Niebuhr has called "the yearning of the religious spirit for the ultimate, beyond the immediate concerns of life."

My subject tonight is partly of my own choosing and partly the result of a suggestion from your chairman. It is, in my case, broad

enough to give me a certain amount of liberty and specific enough, I trust, to focus your attention.

A Sacrament may be defined theologically as an outward and visible sign instituted by God through which he conveys to His people the gifts of grace. But the word "sacramental" has a broader meaning. In a sense all of life is sacramental. Every physical thing can be an outward and visible sign with an inward and spiritual meaning. Physical things, such as bricks and stones and steel and glass, can all be instruments through which the spirit finds expression. Our bodies are certainly sacramental in that they are instruments in which the spirit lives and through which it communicates with other persons. The spiritual aspirations of all peoples, furthermore, have been expressed in the buildings which they have erected. We can see the monuments of Greek and Roman culture in the ruins of their great architectural works. But nowhere is this sacramental nature of architecture more evident than in the field of church building, where men have erected temples of the spirit through all the ages to express that which they considered the profoundest elements of their nature.

I

We can learn much about the story of the Christian Church, and how Christians thought at various times in history, by the buildings they have produced. Each form of architecture—whether the early basilicas, the great churches of the Byzantine period, or the Romanesque and Gothic churches of later ages—tells us not only of the technical necessities which limited the artisans of their day, but also of the aspirations and beliefs which motivated their work. In the art of the catacombs we can see the first outward manifestation of Christian culture. And these simple forms show in a remarkable way how the old Greek and Roman culture was assimilated and absorbed by the great spiritual force which came into the world in Christianity. In the mosaics of the Church of San Vitale at Ravenna which dates from the middle sixth century, we can see the triumphant expression of the Christian faith in the Byzantine period. Here is an exaltation of royal and divine power which was an expression of the spirit of that age. This art also expressed the tradition of the Hellenistic world with its love of nature and its ideal of beauty and

harmony. When we come to the medieval world we see that the Gothic forms were expressions of the austere and other-worldly attitudes of medieval man. The broken lines of Gothic architecture have been called the perfect expressions of "the Christian concept of the discontinuities of life," of the great contrasts between the divine and the human, between the sinfulness of man and the grace of God. As we trace the history of architecture through the centuries, we see that the Renaissance and the Reformation and the Counter-Reformation (with its unrestrained sentimentality) and the Victorian Gothic Revival (with its ostentatiousness)—even the austere New England forms which expressed the simplicity of Puritan faith—were each in its turn a manifestation of the principle that men have always put their spiritual convictions into the buildings which they have built.

II

Let us now take but one of these forms and see how true this principle is. It is a tendency of human nature to exalt one age above another and to look back upon some particular period in history as a kind of golden age. Some people look to ancient Greece with a kind

of religious awe, others look at the Roman period, and still others go back to the Renaissance. Unfortunately, too many architects in the last century or so, if we may judge by the buildings which they have designed, have gone back to the Gothic period as the one perfect expression of the Christian faith.

If we look at the situation realistically, we discover that we have spent, and perhaps wasted, millions of dollars copying this particular form of architecture. Yet this period which we have copied represents a time in which Christian worship was, according to Dom Gregory Dix, at one of its lowest ebbs. Dom Gregory goes so far as to say that it was almost a degenerate period so far as liturgical practices are concerned. The architecture of the medieval world was no accident. (Here I am not speaking of the origin of Gothic arches or vaulted ceilings or of any of the technical necessities which may have produced this particular kind of architecture. I speak rather of the functional nature of the buildings which were erected during this great period.) Thirteenth-century Gothic architecture for thirteenth-century medieval man was a glorious achievement. When we try to put this particular

type of architecture on ice, however, and set it apart as the one perfect form, we are making a serious mistake which strikes at the very heart of the true nature of a church building. For a church building must provide, first of all, a functional instrument for the worship and work of the people who use it, and it must also be a fit expression of the longings, aspirations, and convictions of these people. The world in which we live is quite a different world from the one in which medieval man erected the great cathedrals of Chartres and Notre Dame de Paris. In medieval days these churches were used daily by the monastic orders, and the deep chancels were placed there for a specific reason, in order that the monks might recite their daily offices together. There was often a screen placed between the chancel and the nave of the church which showed that the chancel was for the clergy and the nave was for the people. Furthermore, the service was in Latin and the Mass became a kind of mystic rite in which the simple peasant who could not read or write was only an observer or an attendant at the service. In the medieval world the layman very rarely made his communion. The

clergy said the Mass facing in what is called the eastward position with his back to the people. As a result of this, the lay people who sat in the pews engaged in many kinds of devotional novelties. It was during this period, perhaps, that the rosary came into such great popularity. There seemed to be no need for the medieval layman to see what was happening at the altar because he did not understand what was being said and, therefore, he was not especially concerned either with whether he could hear or whether he could see what was taking place. Bells were rung at the great moments of the Mass and at these times he could look up in awe and wonder.

This medieval period was also a period in which, because of wars and famine and superstition, a gloom had settled over the western world. After the fall of Rome the Christian church lost much of the elemental joy which was the glory of the early church. The emphasis was placed upon the sadness of human life, and men looked to a better world beyond this world as their true home, and thought of themselves as merely pilgrims through a vale of suffering and tears. They changed the great triumphant symbols of the primi-

tive church into the sad and gloomy forms of their own age. Constantine had erected a church at the place of our Lord's burial and he had called it the "Church of the Resurrection," but in the medieval world it was renamed the "Church of the Holy Sepulchre," which name it carries to this very day.

During this period the Church began to emphasize the death of Christ more than his life and his resurrection. In contrast, the one tremendous focal point of faith in the early Church was the triumph and victory of Christ which was symbolized by Easter and the Resurrection. In the earliest church the crosses which were used often represented our Lord as a King who had won a great victory. The "Christus Rex" is one of the most ancient of Christian symbols. There is a sharp contrast between the architecture of these earlier periods and the architecture of the medieval world.

It is unfortunate, in my judgment, that we should have gone back to the Gothic form instead of the more primitive and more glorious form of an earlier age. Medieval architecture, with its high arches and distant vistas, its dim lights and far-away echoes,

spoke eloquently of the majesty and the power and the greatness of God, but it made man feel very small and sometimes quite insignificant. God and His Christ seemed far away in some remote and mysterious realm. There was little to suggest the family of God gathered around His Table. Perhaps this is what the medieval churchmen and architects wanted. It is certainly not what we want today.

III

Let us look now at the early church and its life and worship in order that we may see what it is that they were trying to say in the buildings which they erected to the glory of God.

This early period of the Church's history to which we refer was close to the New Testament days, in which the Apostles and their successors stood in the immediate glow of the great events of our Lord's life and death and resurrection. The Church in those days was contending earnestly for the integrity of her faith in the midst of a hostile and pagan world. There was every reason for preserving the primitive simplicity of the New Testament ideal, and Christians guarded against its being defiled by

the pagan world in which they lived. We can see evidence of their form of worship and of the simplicity of the Christian fellowship in such accounts as that of Justin Martyr in the second century, or of the Didache, which also comes from the early second century. In the Apostolic Tradition of Hippolytus, from the early third century, we see the same utter simplicity in Christian worship. There were certain definite characteristics of this worship from which we can learn a great deal about the essentials of Christian faith. Let us consider them.

The first thing we notice about early Christian worship is that it was filled with joy. One of the earliest names of the Holy Communion is the Eucharist, which means the thanksgiving. It expresses the joy of the remembrance of our salvation. We see this element of joy in the mosaics which are preserved in the most ancient churches, such as the Church of San Vitale at Ravenna—to which we have referred. These architectural forms expressed the same joyous sense of triumph. It was this sense of joy and of victory which made the Church invincible even in the face of the hostility of a pagan world.

The second great characteristic of this early worship which we notice was the importance of the offering. Here I speak of the simple offering of the bread and the wine in the service of Holy Communion. Each communicant brought to the church a little piece of bread and a small portion of wine which he placed on a common plate and in a common chalice. This represented the fruit of his work and, as he offered it, he was offering himself. The offering was placed upon the altar and there, united with the offering of Christ, was presented to God. Only the faithful and those who were true to the Christian discipline were permitted to make this offering in which they identified themselves with the Lord's offering. The Eucharist was never considered a subjective thing at all. It was not self-centered; it was a great corporate act in which everyone participated.

This leads us to the third great principle in early church worship, the principle of participation. These early Christians did not say to each other, "Let us go to the Holy Communion," but, "Let us *make* the Eucharist." Each person had his "liturgy," his special service to offer. The church building

was not a theater at which the faithful witnessed others praying or saw the priest perform a sacramental rite, but it was a place in which they participated together in common worship.

The next great principle rose out of this. It is the sense of fellowship and unity. The early com-

munion service was a family meal in which the faithful entered into a supernatural and holy relationship with God and with each other, in which there were no distinctions between races or classes and in which they felt that the Spirit of the living God was active and ever present.



The Hub

SOME SIGHTS YOU ARE ADVISED NOT TO MISS, ON THE CONVENTION DAYS, WITH INCIDENTAL TIPS AS TO WHERE YOU WILL FIND GOOD EATING

By Gordon Allen, F.A.I.A.

I HAVE BEEN ASKED to write a few words about what to see in Boston when the Convention is there in June. Very likely most of you know the town already—if so you won't need any great amount of information about our fair city, although even then I may hit upon something you have missed. The State House, the Public Library and the Bunker Hill Monument I consider outside the scope of this sketch. But there are a few places a stranger might easily never see, and I will try to mention a few of them, based on my own idea of what I should want

any guest to take in. Some of them are the type of thing that can't really be duplicated anywhere else.

For instance, if the salt water appeals to some of you who seldom get to either the Atlantic or Pacific, a short walk down State Street to T-wharf (where you can take a look at the harbor and a small portion of the local fishing industry, might be of interest; a simple restaurant in one of the old buildings near the end of the wharf can give you chowders and a few fish dishes if you want, and a view of water, shipping and gulls. If you take a more intense interest in the

fishery industry, the great Fish Wharf in South Boston is your dish.

For further study the Union Oyster House on Union Street, near Faneuil Hall, serves all forms of seafood. Too bad there's no oysters in June (as a matter of fact, even where there is an oyster Bostonians don't pronounce it), but littlenecks are good all the year 'round—and, you know, lobsters, crabs and shrimps. When you leave the Oyster House, stroll around the corner and see the Boston Stone and the Ebenezer Hancock House, almost next door.

Across North Market Street from the great granite Quincy Market (Alexander Parris, 1826) is Durgin-Park's restaurant, usually crowded at rush hours, and closing early. It's a bit on the noisy side, but a favorite for steaks, roast beef, corn bread and strawberry shortcake. Well worth trying, but don't encourage your ladies to expect anything stylish.

One characteristic building deserving a short visit is the Boston Athenæum, on Beacon Street, opposite the Hotel Bellevue, at the top of the Hill. It has a quality all its own, housing in its cool, high, quiet rooms, besides an enormous number of books, some notable

paintings and pieces of sculpture, George Washington's library—and a book bound in human skin, if that appeals to you. Don't go in a gang, but I am assured that small parties of three or four will be welcome. Go down Beacon Street from there, and at the corner of Tremont Street you will find King's Chapel, with perhaps the finest Georgian church interior in the country—Peter Harrison, 1749, portico by Bulfinch, 1790. Next to it is its graveyard, fascinating to those who like old gravestones—you'll find one of Mother Goose. Half a block to the south on Tremont Street is the Granary Burying Ground, with a lot more—the granite retaining-wall has one stone, next to the alley, measuring about 3' by 36' by, I suppose, 2' thick.

Most of the hotels can, of course, serve you a good meal, but some of the smaller eating-places may interest you. Joseph's (pronounced as in French) at Newbury and Dartmouth Streets, and Locke-Ober's on Winter Place, are on a par with the best hotels, and both specialize in French cooking. The BATTERY, on the ground floor of the Ritz-Carlton, Newbury Street entrance, is good, not too elaborate and not dear. The Shelton Roof,

on Bay State Road, is a good spot in the evening, with good food and service, and a fine outlook over the Basin. Less expensive are the Du Barry, Newbury Street above Dartmouth, with tables in the garden, attractive on a warm night; the Athens-Olympia, Stuart Street below Tremont, specializing in Greek dishes, very good, with the politest and most assiduous waiters, and very modest in price; and Au Longchamp, Mt. Vernon Street just above Charles, good and fairly reasonable. They are hoping for a wine license which may arrive by June. Of course, there are plenty of other places to eat, but you'll find them yourselves.

If you have transportation, you'll find Boston surprisingly near to real country, just beyond the suburbs, particularly to the west and south. To the north it's farther, but you'll very likely want to visit Salem, Marblehead, and other spots on the North Shore. If you should go to Lexington, keep on, after you have satisfied your thirst for history, to Bedford, where there's a charming restaurant in a big old house called Dominie Manse. (They spell it Domine, but they don't mean it.) And on the Lexington-Concord Road—but ask your way—is the Hartwell

Farm, noted for good lunches and dinners, with a wide screened piazza for warm evenings.

If you were impressed by King's Chapel, you should go out to Cambridge and see Christ Church, prettily situated well back from Garden Street, and also by Peter Harrison, 1761—some people prefer the interior to that of King's Chapel. While in Cambridge you might care to saunter around the Harvard Yard—but don't choose Thursday, June 17, because that's Commencement Day, and unless you're a graduate you won't be allowed in (or if you are one, not without a ticket). That day President Pusey will be handing out honorary degrees to distinguished guests, probably not including Joe McCarthy. Of course, there are any number of things to see at Harvard, including several museums, several libraries, and in general whatever you want to see. You may want to confine yourself to the older buildings, but there are many newer ones, among them the Graduate School group, behind the Law School, and the Burr Memorial, near Memorial Hall.

At M.I.T. there are, of course, an infinite number of things to see. Two are perhaps of the greatest general interest—the great new

Auditorium, nearly completed, and the department devoted to Acoustics. The façade of the Library, on the river, is impressive—you can go in and draw your own conclusions on the plan.

Oh, I forgot to tell you—St. Augustine's Chapel in South Boston (pronounced Saint 'Gustin's) is a charming 1830 Gothic build-

ing, set in a fine old elm-shaded graveyard. Again, ask your way. And the Wayside Inn in Sudbury, well advertised by Longfellow, is not too far to go to see a lot of interesting antiques and to get a good (temperance) meal. And if you should own the late Walter Kilham's book, "Boston After Bulfinch," read it before you come—it's full of meat.



The Octagon In Retrospect

By Leo J. Weissenborn

AN ARTICLE in the August, 1948, issue of the JOURNAL describing the dedication services of The Octagon in 1900, stated that original drawings of the U. S. Capitol were displayed in one room and sketches by the Washington Architectural (Sketch) Club in the opposite room. This article prefaces my story, as the Washington Architectural Club was the first tenant of The Institute, occupying the two west rooms on the second floor,* which were made into one by the removal of the dividing partition; this has long since been

restored. The space gave a beautiful club room with a fireplace at each end, the north one flanked by built-in bookcases, and three tall shuttered windows opened onto individual balconies along the 18th St. front. The walls were covered with burlap and the windows hung with heavy crimson draw curtains. Doors and trim were painted white.

Mention of the burlap walls, then a very popular wall covering, recalls an incident during an annual Christmas party of the Club, which could have ended disastrously and could have changed the whole story of The Octagon. On

* Now the offices of the JOURNAL

this occasion, in order to provide more audience space for the increased attendance, the usual Christmas tree was stripped and the pine boughs tacked around the room over the burlap and under the wood cornice and decorated with wax candles which gave a mellow glow to the room. During the course of the festivities, when the candles had burned low, a smell of smoke called attention to the burlap having become ignited. Amidst much consternation Percy Ash had the presence of mind to grasp a bottle of seltzer water and, jumping onto a table, began spraying the burning wall before much damage resulted.

The seriousness of the incident can be realized by the fact that the only telephones within reach were locked in the circular offices of Glenn Brown, then Secretary of The Institute, and in the office of Leila Mecklin, secretary of the Washington Society of Arts, which occupied space on the east side of the second floor.

The Washington Architectural Club, with Theodore Wells Pietsch as patron, organized the fourth Atelier under the auspices of the Society of Beaux-Arts Architects, following The Architectural League of New York, the

T-Square Club of Philadelphia and Syracuse University.

The first esquisse was, "An Artist's Studio on the Palisades of the Hudson." Our group worked up our problems in the Club room, where we were often visited by, and received valuable criticism from, officers of The Institute gathered there for Board meetings: men like Frank Miles Day, Robert Peabody, Charles Follen McKim and Cass Gilbert. Our only other diversion during our nocturnal work sessions was the fiddling of the young son of the Negro caretaker living on the third floor above us; whenever his fiddle was down to only two intact strings, the boys took up a collection to replace them.

On receiving the report on the Artist Studio competition awards from New York—if you will pardon any bravura on my part—I, only, had received a mention. This was not understandable to the others, who thought they had submitted better designs, better renderings, etc., than mine—which I partly conceded.

If I may digress at this point, there was a stockbroker's office on F Street opposite the Treasury Building, wherein most of us were draftsmen in the office of the Supervising Architect. Many of us

bought stock on margins. Norman Terrell Vorse, now of Houston, Texas, and I speculated jointly and held to Ontario & Western R.R. stocks, winning constantly. With our profits we, being westerners, had planned to visit Philadelphia during the Thanksgiving holidays, but being prevented by dinner invitations, we kept on speculating, intending to add New York to our itinerary. During Christmas holidays the same reason prevented, so when we did go, our tour extended to Boston, but it was the visit to New York of which I will speak.

Here we visited the exhibit of the Society of Beaux-Arts Architects competitions, at The Architectural League of New York, and became aware of the proper correlation of the esquisse to the finished renditions. Most of our boys woefully digressed from their esquisse, both in plan and design, while I had submitted a more workable sketch and had strictly adhered to it. Our report to the members greatly benefited the developing of future problems.



When The Institute grew to over 1,000 members and the Washington Architectural Club expanded, it had to give up its Octa-

gon quarters. At that time the remodeling of the old stable, which now nearly fifty years later has become a reality, was being considered. Edward Wilton Donn, Jr., during the time when his partner, Waddy Butler Wood, was president of the Club, made sketches for converting the ground floor of the stable to an assembly hall or club room, with quarters for the Atelier and a fast growing library above. The ever vexing question of financing and the unsound condition of the structure stymied the proposition.

The Washington Architectural Club for many years held annual exhibitions in the Corcoran Art Gallery, emulating those of The Architectural League of New York and the T-Square Club. After the first of these annual affairs, the entertainment committee devised a clever burlesque of the Corcoran Gallery shows. It was dubbed "Burlesque Pittoresque," and the small catalogue had a cover burlesquing the colors and design of that of the original exhibition, with the U. S. Capitol depicted as a Mettlach beer stein. A second burlesque event marked the termination of the Club's occupancy in The Octagon, so the structure still stands.



ROGER ALLEN
Grand Rapids, Mich.
For Service to
The Institute and
Public Service

J. ROY CARROLL, JR.
Philadelphia, Pa.
For Design and
Education



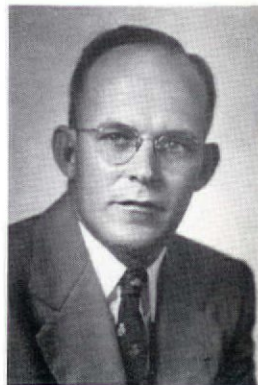
ADOLPH OTTO BUDINA
Richmond, Va.
For Public Service

FELLOWS OF THE A.I.A.
ELECTED MARCH 18, 1954



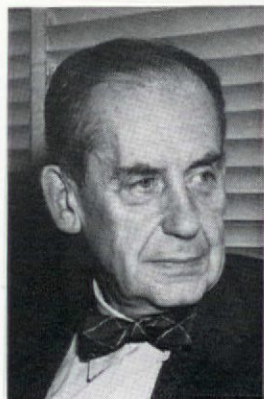
SANFORD WILLIAMS GOIN
Gainesville, Fla.
For Service to
The Institute and
Public Service

HARRY ROYDEN DOWSWELL
New York, N. Y.
For Science of
Construction





PERCIVAL GOODMAN
New York, N. Y.
For Design
and Education



WALTER GROPIUS
Cambridge, Mass.
For Education
and Design



SAMUEL ELDON HOMSEY
Wilmington, Del.
For Design



EUGENE F. KENNEDY, JR.
Boston, Mass.
For Design



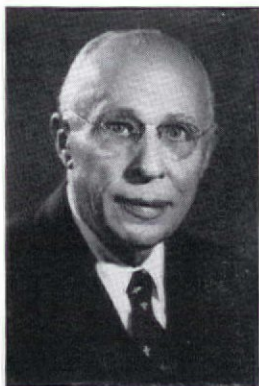
JUAN F. NAKPIL
Manila, P. I.
For Public Service



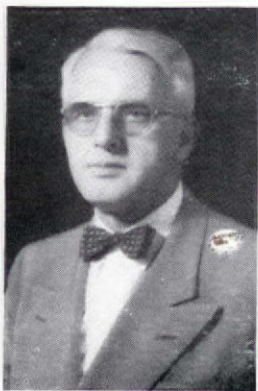
DONALD SIEGFRIED NELSON
Dallas, Tex.
For Design



GEORGE HOLMES PERKINS
Philadelphia, Pa.
For Education



HARRY IRVIN SCHENCK
Dayton, Ohio
For Public Service



IRVING G. SMITH
Portland, Ore.
For Service to
The Institute

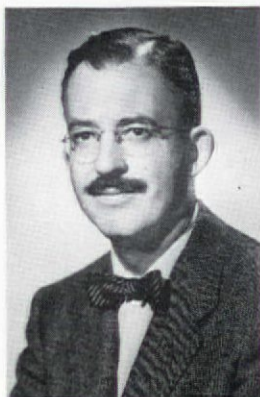


STANLEY ALBERT SMITH
Pullman, Wash.
For Education



LOUIS PHILIPPE SMITHEY
Roanoke, Va.
For Service to
The Institute and
Public Service

HERBERT MADISON TATUM
Dallas, Tex.
For Design and Service
to The Institute



LUDWIG MIES VAN DER ROHE
Chicago, Ill.
For Design

WILLIAM WILSON WURSTER
San Francisco, Calif.
For Design
and Education



ROYAL BARRY WILLS
Boston, Mass.
For Design

MARION SIMS WYETH
Palm Beach, Fla.
For Design





The Discovery of Asbestos

By Herodotus Jones

In days that were older, when travelers much bolder
Returned from their travels in far, foreign places,
They told of a Dragon, who got quite a jag on
By dining on maidens with fair forms and faces.
This reptilian blowtorch, would wake up and go scorch
Ten acres of wheat or some ripe avocados.
A clerk and a farmer and strong men in armor
Were burned into clinkers, attempting bravados.
At last cried a yokel, "The knights and the folk'll
Rebel if the King does not find a solution.
A maiden each meal, is a bit more, we feel,
Than allowed for taxation by our constitution."
Now the King had a lancer, a sly necromancer,
Whom he ofttimes consulted when troubled or puzzled.
So he said, "Have a flagon, and tell how a dragon
Who breathes fire and brimstone can safely be muzzled."
The lancer said, "When you can vary his menu
With morsels more tempting from your commissary—
Shift his penchant for virgins to flounders, or sturgeons,
Or zebra, or kumquat, or fried dromedary.
"This fire-breathing Dragon will still cause a sag in
Your kingdom's resources and pain to the nation,
But a quick change of diet will very soon quiet
Rebellion, and also revive propagation."
Now down near the moat, lived a very old goat
Whose habits of eating were simply uncanny.
Instead of the hay they served him each day
He munched fibrous rock from an amphibole cranny.
Though the council derided, the King soon decided

This goat was the least cherished thing in the nation,
 And as such could be handed when the Dragon demanded
 A meal, or the choice of still more conflagration.
 The decision once rendered, the old goat was tendered
 The Dragon, who steamed at this tempting hors d'oeuvres,
 And he puffed and he blew, and he flamed all anew
 But the goat marched ahead with consummate nerve.
 The Dragon rushed out with a puff and a shout,
 And swallowed this morsel of choice mutton shoulder.
 He had no sooner finished, than his smoking diminished,
 And his roar and his fire both started to smoulder.
 Two feeble sorties and then rigor mortis
 Conducted the Dragon from here to hereafter.
 With his last feeble wiggle, from within came a giggle
 Then a peal of some loud and satirical laughter.
 Thus died the last Dragon, who managed to lag on
 A century or two after others were dead.
 He should never have tasted a goat who just wasted
 His hay, and dined on asbestos instead.
 And thus we discovered, the goat had uncovered
 A poison for dragons, and a boon to the nation;
 And the goat lived to savor, the texture and flavor
 Of asbestos shingles and bat insulation.

Hubertus Junius to Hubertus Tertius

MY GREETINGS go with you
 into the sacred grove of
 the Academy. Here you will find
 many shrines to many gods, and
 quite a few to living men who are
 something less than demi.

Youth is a time of god-building
 and age mellows our ability to de-
 stroy the images of our youthful

imagining. Verily, the foot of the
 rabbit is worshiped for its benevo-
 lence, while misfortune is laid at
 the door of chance.

Among the shrines at the Acad-
 emy will be found one to Orig-
 inality, known to the ancients as
 Prometheus, and much worshiped
 by the young. His votive fires bear

the stench of much burning callow, and his neophytes strive to devise those things never before devised.

Pause not here, for this is the longer way. You cannot be first to devise until you have learned all those things devised by others in time past, and this entails the study

of history, a subject much despised by disciples of this god.

There is no virtue in difference as such and its advocates destroy the nuances of perfection by their striving. Be not afraid of much-traveled paths, they have been packed smooth by the feet of great men. *Medio tutissimus ibis.*

Architects, Engineers and Other Builders

By *Robert Moses*, HON. A.I.A.

NEW YORK CITY CONSTRUCTION CO-ORDINATOR

A talk before the anniversary meeting of the New York Chapter, A.I.A., in the Metropolitan Museum of Art, March 30, 1954.

I HAVE LITTLE TO CONTRIBUTE to this significant anniversary of architecture, and shall put that little in few words. If these words seem to have a ring of curtness and finality, please assume that I have had to choose between brevity and the long, philosophical approach, and have spared you the latter.

Your profession is being submerged in this machine age. This is partly inevitable, partly avoidable, and in many ways most unfortunate. Why the submergence? It is due to the failure of the profession to read intelligently and shrewdly the signs of the times and the prophecies of the future.

There has been a kind of mis-

taken, stubborn self-righteousness in this, a clinging to the past for its own sake, an inability to adapt a noble tradition to a new and disturbing environment. It reminds me of Will Cuppy's title, "How to Become Extinct."

The past still has validity. The rootless artist is never a really happy man. He has no more character than Spanish moss. But living in the past is a sad business for creative workers. You must face the facts of life. The engineer has caught the architect swimming in placid, historic waters and has run away with his clothes. The architect to survive must study and embrace engineering unless he wants

to spend the rest of a chilly life in his pelt. New building materials and methods are here to stay, but functional and organic engineering architecture is by no means proven and secure. There is still a place for beauty of form, for decoration, for something higher and more permanent than utility. Utility by itself will kill civilization. Therefore, I would never have you forget that yours is one of the fine arts and that engineering, by itself, is not.



Another observation. The great bulwark of conservative architecture is in government building which includes roads, bridges and all sorts of structures and neighborhood plans. Public officials have no right to experiment on a big scale. They must stick to established standards until provably better ones are found. They must aim at what will wear well, both physically and esthetically. The architect who looks forward, but is no revolutionary or drawing-board radical, must depend on conservative public officials to save his profession from egotists, publicity seekers, iconoclasts and crackpots. If public building, too, goes haywire, it's all over.

One last observation. Curiously enough, in this rapidly changing world most of the architecture we see cropping up about us is still poor, dated stuff which was never any good so far as taste is concerned, and still represents what the average fellow wants or at least what he is offered and accepts when he builds a house, selects an apartment or puts up a store. General Grant still dominates the blocks back of Main Street, and the Greek Revival, stereotyped carpenter's catalog, the bungalow, ranch and split-level villa still control the suburbs. Conspicuous, pretentious, radical, new buildings are few and far between, and prevail only in the pontifical architectural magazines. If I may borrow another metaphor, your profession has devoted too much breath and ink to the circus elephants and too little to the insects which are prime factors in our lives.



I have given you this dash of cold water to wake you up, to spare you a lecture and to sustain a reputation for frankness. Finally, I have to maintain my standing as an Honorary Member of The American Institute of Architects, so that the cloak of respectability

you have thrown about me may not be snatched away.

My congratulations to the birth-

day children at this party. As you blow out the candles, may all your wishes be fulfilled.



The Later Years of Louis Sullivan

By Willard Connely

The author is completing a new life of Sullivan, incorporating, with other material acquired from the Sullivan family, a few chapters that, with this one, are appearing in the JOURNAL.

GENERALLY IT IS BELIEVED that, in the teeth of the panic of the 1890's, Adler broke his partnership with Sullivan in order to earn more (selling elevators) for the Adler children. This appears to be only partly true. Adler, apparently, wished to take his two sons into the firm; and Sullivan refused to admit them. In lean times, to employ two additional draftsmen, of whom one was a mechanical engineer, might well have meant that someone else had to go; if that someone happened to have been young George Elmslie, upon whom Sullivan was depending to carry on the work until lately done for him by Frank Lloyd Wright, Sullivan would of course refuse forthwith to allow any such change. Rather, he let Adler withdraw. Sullivan, like many a man who has touched greatness before

middle age, was almost pardonably egotistical enough, not to say conceited enough, to think his future secure upon the basis of his own work alone.

For some time he had remained quite complacent, though really sustained by the momentum of his repute. To invade New York with the Bayard Building; to get the decorative section of the Gage Building in Chicago which Holabird & Roche were unable to design; above all, to receive, instead of Adler (now returned to practice), the postponed commission for the Schlesinger & Mayer store when that firm had originally placed the contract with Adler & Sullivan—works of such pretensions seemed to have justified Sullivan's confidence in his independence. (Adler, in fact, old before his time, trying to run an office

with his sons, Abraham and Sidney, designed no more buildings after 1898).

On the crest of this confidence, Sullivan of a day in 1899 was walking up Michigan Avenue, at a period near the end of his work upon the Gage Building, when he encountered a lady who was out for a stroll with a dog on a leash. As one often does, he stopped to chat about her pet. But, as may also happen, the man was actually more taken with the dog's owner. She was a fairly tall woman, not over thirty, with dark brown eyes and hair, like the brown Sullivan himself. Slightly less than Junoesque, rather a matured Gibson girl, there was in her figure something voluptuous, and she was *bien-soignée* into the bargain. Her face was a bit rounded; her abundant hair, parted, she wore like panniers; and her hands were shapely, the fingers narrowing to the tips. The bachelor of forty-two, until this moment not very serious about any one woman, desired to meet her again; before they resumed their separate paths he evidently found her not unwilling.

With no little ardor Sullivan followed up his new acquaintance. She turned out to be a Californian, of Welsh lineage. Born Margaret

Davies, she appears to have been (in 1895) a civil servant, called "clerk of the boards," in 91st Street, South Chicago, ten miles distant from the Auditorium. She had then married a gentleman of the clarion signature of Hattabough. The union proved brief if not unfortunate, and Mrs. Hattabough had now emerged from it. (Though her husband may have survived, he was not living in Chicago.) She was twenty-seven, fifteen years younger than Louis Sullivan, exactly the juniority of his sister-in-law to his brother Albert. That gave the architect no pause. Not only did Albert Sullivan continue wedded to the anti-pathetic Mary, but the parents of these brothers, disparate in age by as much as seventeen years, had together lived amiably until death did them part. Louis had found, he thought, his marital destiny. In romantic, even poetic mood, he dusted off the manuscript of an unfinished long prose-poem, "The Master," which he had not looked at for fifteen years, and resumed lengthening it with what Elmslie called "his inner responses to the outer world," that world being at the moment Margaret Hattabough.

His wooing won her, and on the last day of June, a Friday, Sulli-

van obtained a marriage license. The published news, with their ages, read simply, "the parties living in Chicago." Sullivan himself was then living at the Windermere, an apartment-hotel tenanted by the well-to-do, at 56th Street and Cornell Avenue, facing the north end of Jackson Park. The wedding took place on July 1st. Sullivan, original as a bridegroom as he was in architecture, celebrated the day by finishing, and dating, "The Master."



Just how soon thereafter he took his bride down to his rustic cottage at Ocean Springs, Mississippi, is not clear. The place was hot enough even in the autumn. Yet a photograph of Mrs. Sullivan seated on the veranda of the bungalow is dated "Summer 1899." (The fact that this picture came into the possession of Albert Sullivan suggests that the estrangement of the brothers did have its forgotten moments up to that time). Margaret, banked by palms, adapted herself to the tropics by wearing a lacy white frock not only negligée, but décolletée to a point well below her shoulders. She held upright in her lap an enormous rose from her husband's famous

garden, the stem fully two feet long, with leaves at intervals down the length of it.

In the following April, it will be remembered, Adler died of apoplexy, untimely old at fifty-six; his stroke was perhaps hastened by worry over his precipitate decline in his profession. On the other hand, he had never fully recovered from the strain that he had let the Auditorium put upon him, and even had his partnership with Sullivan remained intact it is doubtful whether Adler would have lived much longer than he did.

Those who deplore the break in the firm seem not to have perceived an error still graver on the part of Sullivan. He failed either to replace Adler with a new partner or to accept partnership in another firm. The shrewd Daniel Burnham made no such mistake. No sooner had John Root died than Burnham engaged Atwood, who, if no substitute for the gifted Root, and if merely a "classical-minded" architect, was at least a partner in the office and a balance-wheel. Thus the Burnham firm did maintain its clientele—though not its distinction.

When prospective clients told Sullivan he was "expensive," he grew angry, and they backed away

from him. His sparse years had begun. Nor was his wife, with whom he was much in love, a very pronounced helpmeet. He had to "do everything" for her, manage her expenses, see to all their travelling, look after her accounts at the bank, whilst she remained cosy at the Windermere or received callers at Ocean Springs. Sullivan built a few factories, dull offices, little shops, and, desperate with so much idle time on his hands, not only launched into his "Kindergarten Chats," but resorted to the Chicago Athletic Association (which a generation earlier he had helped William Curtis to found) three times a week for exercise in boxing. Early in 1902, on his return from Ocean Springs, he was writing to Lyndon Smith, his New York associate on the Bayard Building: "Margaret remains in the South for a while, and I miss her terribly."

But what he missed still more was commissions to execute. One would think that his friend and patron, Ellis Wainwright, whose name Sullivan had built into the history of American architecture, might have again found in St. Louis something of consequence for Sullivan to design. Theirs had been an unusual intimacy. Wain-

wright had inherited a brewery from his father and uncle, brothers who had in pioneering days migrated to St. Louis from Pittsburgh. Ellis, though not a short man, suggested in girth one of his beer-kegs. He had an impish face, which beamed good-humor, a heavy mustache well-clipped, and eyes at once merry and calculating. He was a little older than Sullivan. The thing that drew them together was their common interest in art. Wainwright collected paintings and drawings of the Barbizon School—Corot, Diaz, Millet—and he had gathered a number of first-rate bronzes by Antoine Barye. Appreciative likewise of architecture, he was eager to possess an office building that should not only bear his name but should embody the newest departures in skyscraper design. Such a landmark had Sullivan made (1891) of this building, and of the Wainwright tomb in the following year, that the brewer had placed in the same hands his house, a hotel, and another office building. But now, Wainwright, evidently long squeezed by the panic, had to the astonishment of his fellow citizens been lately exposed (with abettors) bribing local alderman for a tramway franchise, and whilst

under indictment had fled to Paris—where with less interference he might pursue his fancy for the paintings of the Barbizon School. Sullivan could no longer hope for commissions, once so lucrative, from St. Louis, any more than he could hope for new ones from the Illinois Central.



Yet, work or no work, he always found a way to keep pencil and paper together, as sure as body and soul. He took up embryology; he wanted to study what he called "the power that antedates the seed-germ." When a second edition appeared of "The Cell in Development and Inheritance," the authoritative book by the zoölogist Beecher Wilson, with his admirable drawings of mitosis (cell-splitting) in its eight stages, Sullivan read the work with the deep and concentrated attention which he gave to the few books he did read. In the office, after looking over his mail of a morning—he was punctilious in answering all letters either on the day received or on the day after—for weeks the first thing he did was to draw Wilson's illustrations, entirely from memory, explaining to Elmslie the while the processes of cellular growth: the

chromosomes elongating gradually into a spindle, then splitting off—one of the drawings suggesting a "cracker" pulled by children at a party. All the time, of course, Sullivan was garnering ideas for his own decoration of buildings.

To some degree the elaborate work on the second edition of the Schlesinger & Mayer store kept him going through 1903-4. But, as everyone knows, this was Sullivan's last monumental achievement. Commissions continued painfully few. If Mr. and Mrs. Sullivan could have retired to Ocean Springs for the rest of their life they had been happier. Sullivan there designed a little Episcopal church; it made him liked, but not affluent. Nor was architecture in Chicago or anywhere else, regardless of where they should live, yielding them enough to subsist on.

Claude Bragdon, who got to know Sullivan pretty well from 1903 onward, has said in revivalist phrase that he "sought the false solace of drink." Excessive drinking of strong coffee was perhaps equally damaging. But it is the word of Elmslie that discloses more. Sullivan's nights-out increased. He brought his Irish temperament home to clash with his wife's Welsh. The sorely-tried

Margaret, in even sorer case than Mrs. Sullen in "The Beaux Stratagem," found herself night on end unable to deal with her husband single-handed. And in the morning she could only think of scurrying to the Auditorium Tower to unburden her woes.

"His wife used to come in," said Elmslie to a former colleague on the Sullivan staff, "and see me in the office, and shed tears, not knowing what to do with Louis. She had to have assistance every night, at times, to help put him to bed." This meant either calling in the servants at Lessing Annex (Evans-ton Avenue and Surf Street, whither they had moved) or rousing another guest.

And then Sullivan was himself, again, resolving to abstain. Yet his wife could no longer be sure how far he would keep to what he said, and a woman of thirty-five may well be at a disadvantage in prevailing upon a man of fifty if his earlier years have led him into headlong ways. As Sullivan re-

sumed falling from grace, now less, now more, Margaret lost patience, even hope. At all events her husband was unable to support two persons on the fee from designing merely one house or one other building a year. Margaret if necessary could find something to do—she aspired to be ultimately a novelist—could take care of herself, after a fashion, as she had done in her young womanhood: but she apparently rejected a life of marital neediness with bouts of midnight tussling to boot.

It came to pass that they separated, probably in 1906. After Margaret left, Sullivan from time to time spoke of her, to Elmslie and others whom she knew, with fondness, and with no little consideration. Certain of her qualities her husband even went so far as to admire. One of them, perhaps, was her queenliness as a hostess in the rose garden of Ocean Springs, where among others the Sullivans had entertained the architects Allison Owen and Lyndon Smith.

News from the Educational Field

UNIVERSITY OF ILLINOIS announces the appointment of Allen S. Weller as Dean of the College

of Fine and Applied Arts, effective September 1, 1954. On that date Dean Rexford Newcomb retires.

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He has been head of the College since its organization in 1931.

THOMAS K. FITZ PATRICK has been made Director of the School of Architecture, University of Virginia. Heretofore, architecture was a division of the University's McIntire School of Fine Arts, with Mr. Fitz Patrick as its chairman.

UNIVERSITY OF FLORENCE announces, for the benefit of foreigners, winter, spring, summer and autumn courses on Italian culture and related subjects. Details may be had through the Segreteria del Centro di Cultura per Stranieri, Università di Firenze, Via San Gallo, 25A, Firenze, Italia.

PURDUE UNIVERSITY announces a short course in hot-water and steam heating during the week of July 19. A somewhat similar course, with emphasis on summer cooling, will be held at the University of Illinois during the week of July 26. Both are sponsored

by the Institute of Boiler and Radiator Manufacturers.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY offers a special summer program in Design Fundamentals of Architecture, to be given from July 6-July 23. Activities will include lectures, discussions, field trips, and studio workshop projects. Full details and application forms may be had from the Summer Session Office, Room 7-103, M.I.T., Cambridge 39, Mass.



Scholarships and Fellowships Awarded

THE ARCHITECTURAL LEAGUE of New York has awarded its 1954 Brunner Scholarship to Harold Vandevort Walsh. The grant of \$1,000 is to aid Mr. Walsh in a survey of new engineering techniques, building processes and materials, and changing architectural esthetics.

Calendar

May 7: First Annual Conference for Engineers, Ohio State University, with a review of student projects in the School of Architecture and Landscape Architecture, and a demonstration of architectural materials of construction.

May 9-12: South Atlantic Regional

Conference, A.I.A., Gen. Oglethorpe Hotel, Atlanta, Ga.

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

May 16-20: Golden Anniversary

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Citizens Planning Conference of American Planning and Civic Association, Neil House, Columbus, Ohio.

May 26-29: British Architects Conference at Torquay. A.I.A. members are welcome, and further information and programs may be obtained from the Secretary of the R.I.B.A., Mr. C. D. Spragg at 66 Portland Place, London W. 1, England.

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

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

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

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

July 9-30: Third National Trust Summer School on the Country Houses

of England, Attingham Park, Shropshire, England.

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

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

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

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

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

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

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



Character Studies

III—FRANK SPOKE

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

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

NEVERTHELESS Miles Adrift's tenacity of purpose, his gruesome self-confidence and coldly analytical eye would have been unsympathetic to our next character—Frank Spoke—had they ever met. Frank is fortyish, tweeded,

healthy and moustached—a half-can-old-boy type, with a small but very prosperous practice in a large provincial city, a placid, equally-tweeded wife and a family of grey-flannel-shortened little boys. He lives in a four-bedroom house which he

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designed and built for himself in 1937—brown brick, pantile roof, cream painted horizontal-bar metal windows, Troughton and Young light fittings, light oak furniture from Bowman, and a steel sink. A few Medici prints of French impressionists hang on the wood-float-finished plastered walls next to his own enlarged holiday photographs, labelled "Sunlight and Shade at Toulon," in their passepartout frames. The garden has grown up a bit now—Frank is a keen rose grower—and the house looks less self-conscious than when it was illustrated in the 1938 edition of "Houses for Moderate Means."

He is a cheerful un-neurotic busy man who had rather enjoyed much of the war in the R.A.F.; he regularly attends the R.I.B.A. conferences and sees no reason to apologize for owning a television set. He is probably more relieved than otherwise that his buildings—which are undistinguished but numerous—are not carefully pulled apart by the fashionable pundits of taste. He takes his jobs responsibly but without nerves. A laundry extension or a pulpit, the restoration of a Tudor almshouse, or the building of a new cooperative branch store, are problems which

he tackles with equal speed, care and equal lack of sensibility. However he does the best with what he's got, and if pressed to self-revelation would probably admit that he considered himself more representative of his profession than some of his colleagues in tonight's imaginary group.

He is certainly in all probability a better citizen—he not only regularly attends his local architecture chapter, of which he is now treasurer—but he and his wife give cheerful and disinterested support to every form of local activity, from Women's Institute and Rotary Club to Civil Defense and the Choral Society. Although as a student he had his Left Wing enthusiasms—he carried an "Arms for Spain" banner in a local demonstration and voted for Labour after the War—he is now politically more cautious.

A member of the middle class, he was brought up in a time when middle-class ideas were on the defensive. Imperialism abroad, war guilt, the legacy of nineteenth-century money-grubbing in our industrial cities—all, it seemed, middle-class crimes in origin, in his view—weighed heavily upon him. He had believed in the early 'twenties that all colonels were blood-thirsty

half-wits, all politicians power-drunk hypocrites, all managing directors ruthless philistines. He had now almost unconsciously come to believe that the middle classes were nothing to be ashamed of, that they contained, as an economist has recently remarked, a valuable reservoir of combined idealism and common sense, that they acted—if you prefer to change the metaphor—as an antifouling composition upon the nation's structure, protecting it from single-interest government, over-superficial thinking; furthermore, that the middle classes, despite their virtual elimination in many countries abroad and their often uncertain fate here, were still, or some of them, financially or at any rate personally able to back their private fancy and thus provide a very valuable antidote to the possible tyranny of official or mass opinion; and that, so far

as art was concerned, if they were never in the van of advanced opinion, they were still the main patrons and guardians of Art.

These beliefs, more subconsciously felt than ever expressed, luckily stopped short of complacency, but made Frank impatient of experimentalism in art and distrustful of what he would call the publicity-seeking introspection of the long-haired arty boys. Nevertheless, he had been secretly very pleased to find his pipe-smoking photograph in a recent issue of an *A.J.*, above a potted biography ("likes Guinness and fast cars and dislikes garlic and Bartok"), and he had ordered several extra copies to leave casually around his office and his home. Frank Spoke is, as you see, an indifferent artist, but a happy man and a good citizen—a piece of reliable and good-natured ballast in our company.

Omnibus Clauses

By *Theodore Irving Coe*, F.A.I.A.

TECHNICAL SECRETARY, A.I.A.

THERE ARE VARIOUS WAYS of specifying what are known as "Omnibus," or "Murder" Clauses, which require the contractor to furnish all work and materials necessary for the completion of

the work, whether or not such work and materials are specified or shown on the drawings. If "or implied," "as necessary" or "as required" are included, both drawings and specifications may speak

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with a weak voice in response to these difficult-to-interpret provisions.

Not only are such clauses of doubtful value in a court proceeding, but they imply a doubt in the mind of the architect using them as to his competency to comprehend adequately his architectural problem in his instruments of service. Experienced contractors look with a fishy eye on such clauses and are quite likely to include an allowance for possible contingencies arising thereunder.

Article 2 of The A.I.A. General Conditions provides:

"The Contract Documents are complementary, and what is called for by any one shall be as binding as if called for by all. The intention of the documents is to include all labor and materials, equipment and transportation necessary for the proper execution of the work. It is not intended, however, that materials or work not covered by or properly inferable from any heading, branch, class or trade of the specifications shall be supplied unless distinctly so noted on the drawings."

"A Suggested Guide to Bidding Procedure," approved by both The Institute and the Associated Gen-

eral Contractors of America, contains the following: "The Contractors have a right to expect that the information shown on the drawings and specifications is sufficient to enable them to prepare a complete and accurate estimate, and that they will not be penalized for lack of care or skill in the preparation of these documents."

The Institute's "Standards of Professional Practice" provides; "An architect's drawings, specifications and other documents should be complete, definite and clear concerning his intentions, the scope of the contractor's work, the materials and methods of construction to be used therefor and the conditions under which the work is to be completed. He will not call upon a contractor to make good oversights and errors in the contract documents."

These several provisions call for an architectural service which will adequately illustrate and explain the work to be furnished by the contractor, thus permitting the preparation of estimates which are based on clear and definite limitations rather than uncertainties subject to provisions which prove controversial and, very likely, responsive to various interpretations.



Architects Read and Write

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



A GOVERNMENT BUREAU OF ART

BY CHRISTOPHER TUNNARD, New Haven, Conn.

YOUR EDITORIAL COMMENT on page 141 of the March issue to the effect that I am supporting a national arts program is a fair statement of my position—one that is shared, incidentally, by many architects, artists, musicians, labor leaders, museum and government officials. My conversations with architects lead me to believe that your conclusion that "the profession would unanimously oppose the establishment of a Government bureau to regulate art and 'encourage' it" may be wishful thinking.

Why does it cause amusement to suggest "more Public Works of Art projects for our defenseless post offices," as you put it? If the program had been a continuing one, instead of a temporary relief measure which helped over 3,000 artists and architects to make a start in life, we should presumably by this time be seeing murals of a much higher standard, instead of a few brilliant ones among a mass of mediocre experiments, as was the case in the 1930's. It must be remembered that most of the artists employed had to learn a new medium from scratch.

We are the most backward among the great nations in our support of the arts. We have no continuing tradition of patronage on any level of government. Our cities reveal this inadequacy. As the late Sir Charles Reilly observed, they are an unconscious revelation of our society, whereas they *could* pay a conscious tribute to it.

As you know, there are several bills recently introduced before Congress which aim to remedy this deficiency. I should like to ask your readers if they are opposed to the provision in H. R. 7953 which stipulates that a percentage of the cost of Federal buildings is to be spent for decorative art—and if so, why? Do they object to the creation of a national arts commission "to develop and encourage the pursuit of a national policy for the promotion of, and for education in, the fine arts by all groups in our population," in the words of this bill? And, if they are opposed to a national arts program, I should like to know further what alternative proposals they would put for-

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ward to ensure that American houses, grounds and towns, as Jefferson urged, "should be surrounded with a maximum of

beauty"? I don't believe that any thinking architect is congratulating himself on the lack of art in our environment today.

PRENATAL INFLUENCES IN ARCHITECTURE By JOHN LLOYD WRIGHT, DelMar, Calif.

IN RELATION to architecture and architects; there has been so much said lately, i.e., who influenced whom, what, where, when and why, that I am moved to won-

der. Would it not be a good idea to simply identify each building by the name of its architect, and date all influences for all architects from the beginning of the world?

They Say:

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

PRESIDENT, ROYAL INSTITUTE OF BRITISH ARCHITECTS

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

If our forward march in contemporary architecture is today a little hesitating, I think it is because, in school and out of it, we are forgetting that the basic test for a piece of architecture, underlying the quality of its expression, is its practical answer to the problem in terms of satisfactory composition.

Walter Gropius

(At a luncheon celebrating his 70th birthday, May 18, 1953)

One of the major jobs falling to us architects in the field of cultural education would be to point up and make precise the new values and sift them from the welter of

ascending and fading fashions and a mass-production process that has yet to discover that change, as such, does not necessarily bring improvement. Amidst our vast production and an almost limitless choice of goods and types of all description, we need to remember that cultural standards result from conscious limitation to the essential and typical. In short, we need to separate the chaff from the wheat. This voluntary limitation, far from producing dull uniformity, should give many individuals a chance to contribute their own individual variation of a common theme and so help to evolve again the integrated pattern for living that we abandoned with the advent of the machine age. Those two opposites—individual variety and a

common denominator for all—will then once more be reconciled to each other.

Lewis Mumford

(Speaking before students at the Architectural Association, London, May 26, 1953)

As I say, the victory has been won, and the real question is whether we are moving in the direction of good architecture, or whether we are fast approaching the end of a blind alley. I uphold the thesis of the blind alley this morning, and that you are yourselves groping towards the end of it. As soon as you hit the wall you must wake up and turn in another direction.

Frank Lloyd Wright

(At a short course in photo-journalism at University of Wisconsin, as reported in Photography, February 1954)

I think the only photograph that can be made of architecture is three-dimensional. This recent stereoscopic photograph. It's the only way you can get that third dimension. In the kind of architecture that I represent, it's that dimension—the depth—that gives it quality and effect. The ordinary camera eye can't penetrate, but can only give you the elevation. So I've never been much in-

terested in photographs of my work until lately, when this third-dimension process came in. Now, I must say, you can get a photograph of a building that will really give you the experience of being in that building. You see, there's this about architecture: painting, you can see, you can get it with your eye; music you can hear; but a building you must *experience*. It's in three dimensions, and no one has ever truly seen a building in a photograph. No one ever will. Even a three-dimensional photograph will give you only a limited sense of that experience. (Of course a great many buildings, like those in the "international style," are really a mere façade, and you can always photograph a façade.)

Gordon Stephenson

(In The Architects' Journal for January 21, 1954)

Six years in the Ministry, and six years in charge of a department which has had students from all parts of the world, have helped me to arrive at a phase of life in which I am more content with the genuine, intelligent solution to a problem than with the flashy, fashionable piece which, we are told, is the last word in something or other. The really creative architects are born and not made.

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The Editor's Asides

WE ARE SADDENED by an editorial appearing in our esteemed contemporary across the Atlantic, *The Architects' Journal*, of London. The editors, recognizing the fact that more than half of the licensed architects of England are the employees of central and local government, as well as of large national and commercial concerns, proclaim the need for a union. Of course, they don't want to call it a union, but rather some such title as British Association of Salaried Architects. Nevertheless, it would be a trade union, and the editorial hints that the medical profession and the lawyers over there are thinking along the same lines. Here's hoping the infection doesn't cross the water.

EVIDENCE KEEPS PILING up to substantiate our belief that to an architect all things are possible. For a half a century archeologists have been striving to read the meaning of some pictographs on clay that date back 1600 years before Christ. Architect Michael Ventris, A.R.I.B.A., who in his spare moments played with cryptography as a hobby, hit upon the key that unlocked the mystery of records ante-

dating writing. Not a scholar, not a linguist, not an archeologist, this architect, like most members of his profession, knew how to use his bean.

FRANKLIN ROOSEVELT told the men who built the last batch of temporary buildings for World War II emergency: "Design them, if possible, just strong enough to stand up until the day peace is declared, but not a day longer." The builders were not wise enough and skillful enough to meet that specification. Probably, for their sakes it was just as well, for if any such miracle had occurred, a Congressional committee would have been after them. However, some ten years later the first of these "tempos" is being wrecked. It would be pleasant to say that The Institute's resolution in the Seattle Convention did the trick, but we shall have to credit the power of the Army's First Division in convincing the Government that one of the tempos was a shameful blight in obscuring the national memorial to the Division's illustrious dead. That did it. The first "tempo" is down, and a lot of organizations have joined with us

in rolling balls that will tumble the whole setup. The Lease-Purchase Bill has in it the power to finish the job.

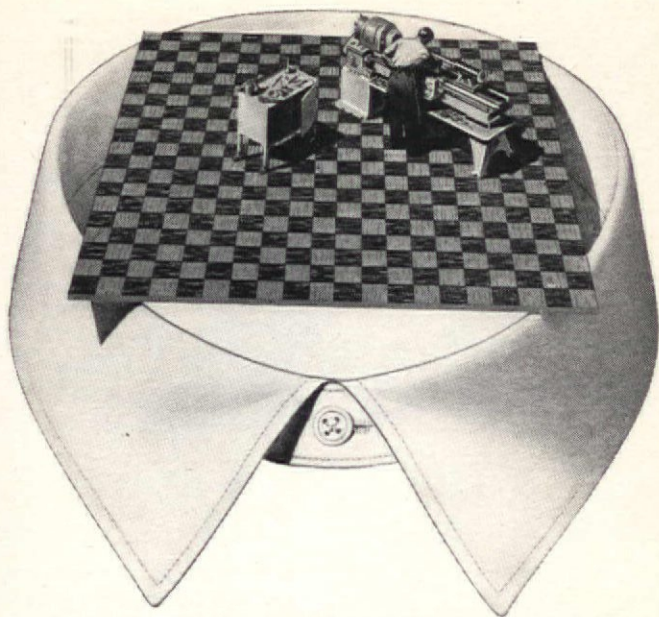
STUDENTS at the Institute of Design, Illinois Institute of Technology, are making the first comprehensive photographic study of Louis Sullivan's work. Under the direction of Aaron Siskind, assistant professor of photography at the Institute, the project has been in progress for a year and is expected to reach completion this summer. The Walker Warehouse, demolished last fall to make way for the Wacker Drive extension, was photographed before it was too late. Of 114 buildings designed by Sullivan, about 75 are still standing, most of them in the Chicago area.

TWO UNIVERSITY OF MINNESOTA PROFESSORS figure that in the last 53 years man has consumed the fossil fuels at a staggering rate. For 500,000,000 years petroleum has been accumulating in the earth, coal for half of that time; yet these supplies will be depleted in approximately 160 years, according to Professors Jordan and Threlkeld. Their time-table seems to have plenty of conflicting testimony offered in rebuttal, but their objective is not so much making us feel

sorry for ourselves—or our great-great-grandchildren—as it is the awakening of all of our scientists to the need of finding ways to use solar energy as it comes—in the interception of sunshine and in the use of the heat pump, to name two promising leads.

A BRITISH EXPERT from the Institute of Ophthalmology, University of London, told the lighting engineers that school children would be better off if they could look down on a teacher rather than look up to her. Perhaps sinking her seat two steps below the floor instead of a step above it would help the teacher as well, for she could then see what goes on beneath the desks.

OF THAT WHICH WE READ in the papers today nothing gives us the lift generated by the Dodge Reports of contract awards in March—the highest for that month in Dodge's 63-year history. March rounded out the highest first quarter, setting new highs for each category of non-residential, residential, public works and utilities. All of which shows that one should not gauge our U. S. economy solely by what happens in the automobile business.



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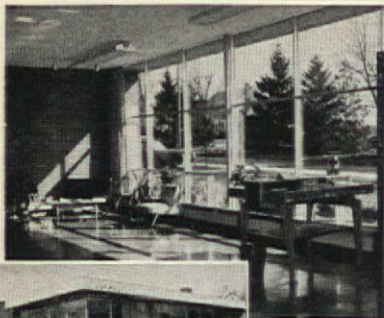


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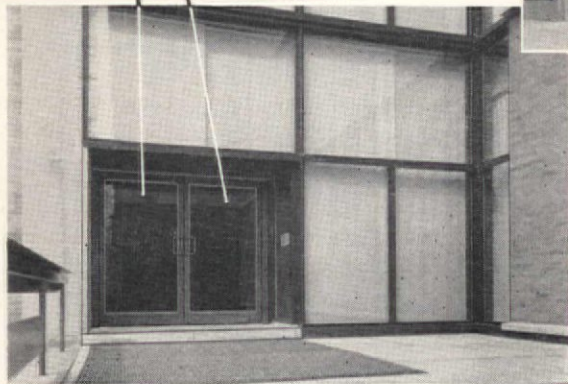
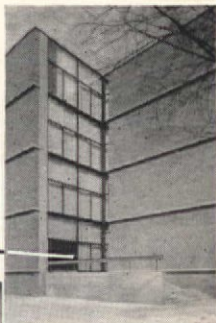
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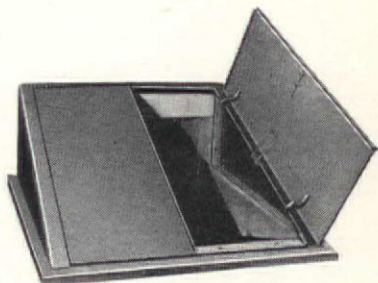
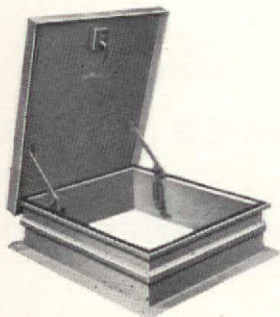
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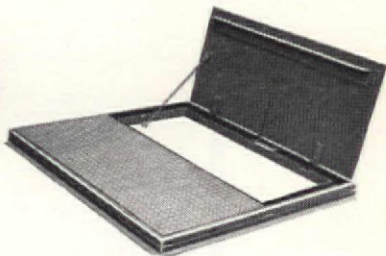


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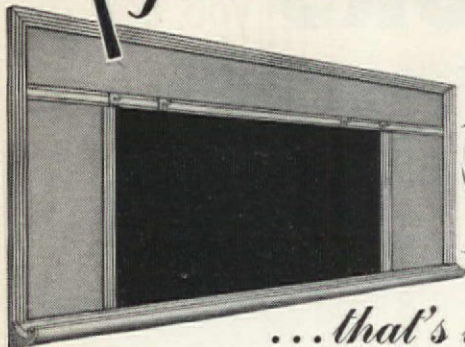
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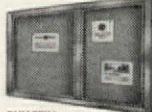
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