

Journal of The American Institute of
ARCHITECTS



ELIZABETHAN CARVING IN WOOD

JUNE, 1956

The Institute's 1956 Honor Awards

Life in a Traffic Jam

The Esthetics of Motorways

Contemporary Directions

Newly Elected Fellows of 1956

A Selection of Modern Churches

Esthetics and Architecture

35c

PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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

JUNE, 1956

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Cover spot: Elizabethan carving in wood

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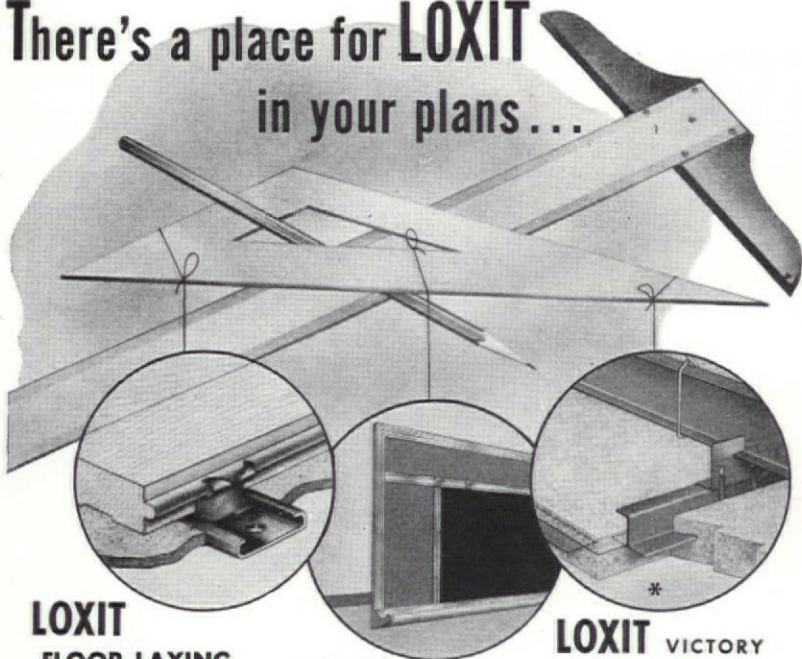


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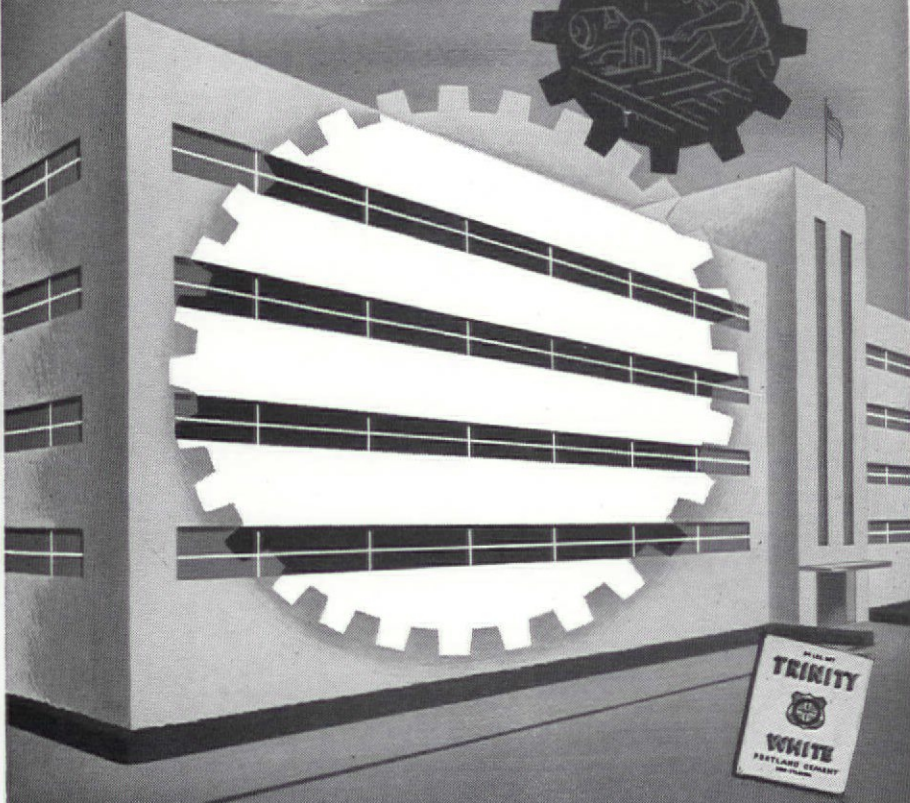
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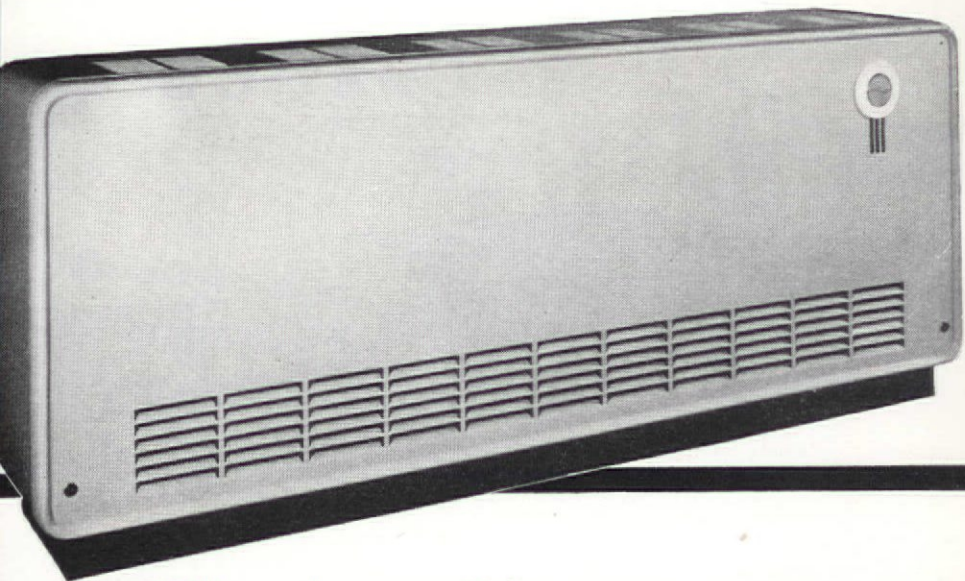
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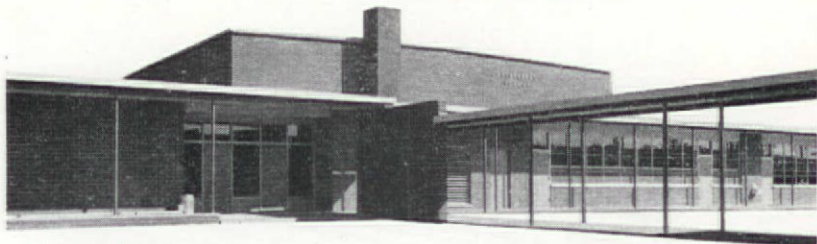
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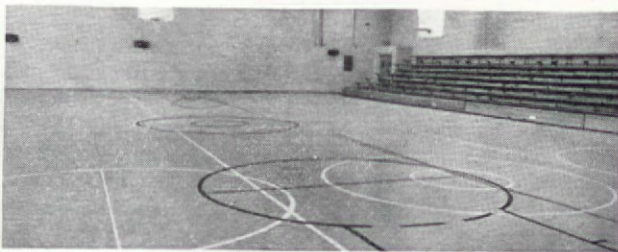
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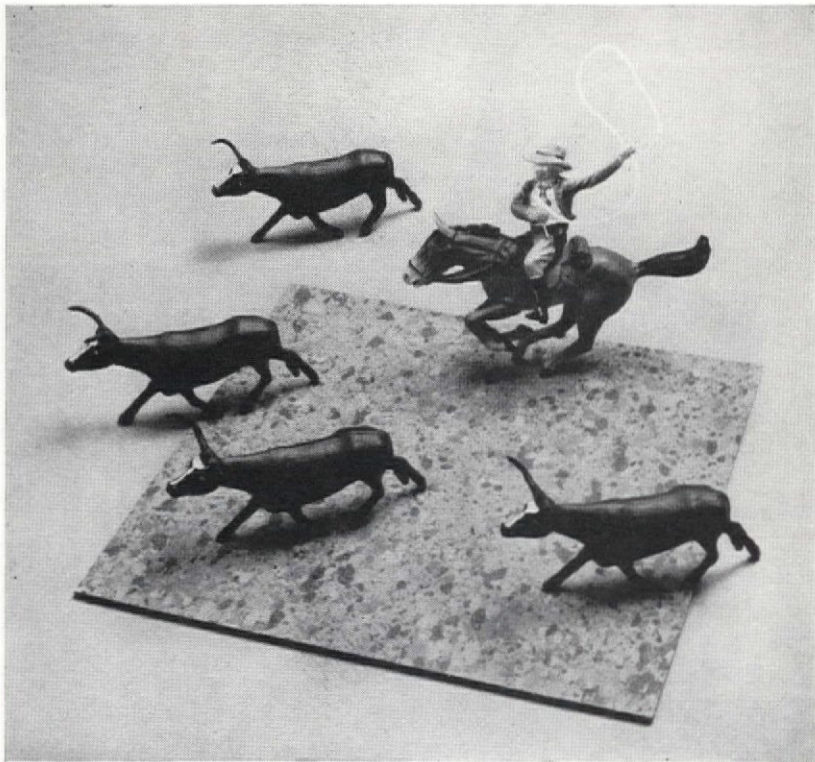


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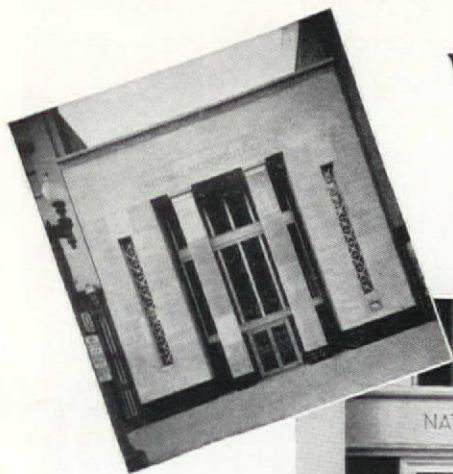
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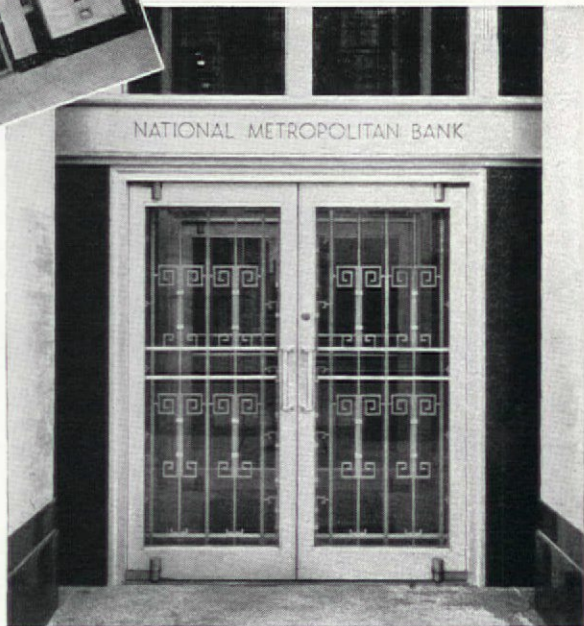
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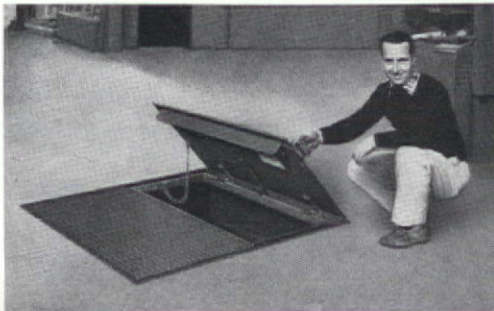
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Life in a Traffic Jam

By *Morris Ketchum, Jr.*, FAIA

An address before students of The Cooper Union, New York, N. Y., on March 1, 1956. The plight of Manhattan foreshadows the plight of other cities.

TONIGHT, I speak of my native city, New York, the city where eight million people live, work, and play, the city that used to be an island and is now a region, the city that is still a vast collection of neighborhood units tied together by bridges, tunnels and highways.

At the heart of New York, on Manhattan Island, these neighborhood units are clustered around and intermingled with specialized districts—the downtown financial district, the garment district, the theatrical district, the midtown business district and one central shopping district after another. The life and growth of Manhattan—all its possibilities for better living—depend on the health and vigor of its neighborhood units. Their preservation and improvement is an urgent task; if we neglect it, we open the door to urban blight and decay.

Like every American city, New

York inherits both its opportunities and its handicaps from the past. The energy and vigor of the nineteenth century built up our city into a great monument to American enterprise. In the process, the growing city swallowed one adjacent townlet and country neighborhood after another as it marched northward along Manhattan Island. After that, it absorbed what are now the other four boroughs and their villages. Today, its vast regional boundaries include 22 counties in Long Island, Westchester and New Jersey with thousands of suburban neighborhood units. In spite of its size, twentieth-century New York is still a collection of neighborhoods, each with specialized characteristics, all interrelated and interdependent, and all sharing together the opportunities and the handicaps of city life.

The opportunities are obvious.

To take advantage of them the handicaps must be overcome.

The worst handicap to life on Manhattan is the traffic problem. Within the heart of our city, grid-iron street systems, planned for the horse-and-buggy traffic of the nineteenth century, are completely overloaded with the motor traffic of the twentieth century. The concentrated activities housed in Manhattan's tall buildings—shopping, business, industry, finance—draw all these cars and trucks like a magnet. The existing streets, choked by curb parking, are unable to accommodate them. Even when streets have been widened, parking meters installed, avenues reorganized for one-way traffic, and some attempt made at creating off-street parking and off-street truck docks, the picture remains practically unchanged.



Every minor move of this type merely invites more motorists to drive downtown. Congestion on Manhattan will never be cured in this way. The only solution is to plan and provide for safe and separate routes for motor and pedestrian traffic, and for adequate off-street parking and unloading facil-

ities for autos and trucks. Then we may be able to unscramble our urban traffic snarl.

To do this in one giant operation for all of Manhattan is obviously impossible. Instead, we should remember that the core of our city is still a collection of neighborhoods and that it is much easier to reorganize it neighborhood by neighborhood provided that each reorganization is tied in to a broad traffic concept for the whole island.

This concept already exists and has already been largely achieved. Around the perimeter of our island, the west side highway, the east side highway and their connecting links completed, planned or under construction, have given us—or almost given us—a belt highway around the island. This belt highway, in turn, connects Manhattan by bridges and tunnels with the splendid thruways and parkways radiating out into New Jersey, Westchester and Long Island. The regional road pattern of Greater New York is soundly established and is being constantly improved. All it lacks at the center is one or two cross-island expressways now proposed for future construction. The stage is set for the redevelopment, neighborhood by neighborhood, of Manhattan.

Aside from specialized districts where shopping, business, industry, amusements or government buildings predominate, or where public housing has followed slum clearance, Manhattan's neighborhoods are made up of private housing plus neighborhood shops and services. There are no definite boundaries to each neighborhood. One merges with another up and down the north-south avenues, but each neighborhood has a definite life of its own.

When an apartment dweller moves to another apartment even a few blocks away, or when a slum dweller moves into public housing, he changes his grocer, his tailor, his shoemaker, his apparel shops, his hardware store, his drugstore, his restaurants, his movie theater. He has moved from one neighborhood to another.

Manhattan's neighborhoods are constantly changing. They are always being torn down and rebuilt. Apartment house builders clear sites ranging in size from small segments of city blocks to entire blocks or neighborhoods for such giants as Manhattan House or Stuyvesant Town. The larger private projects have their own landscaped terraces and gardens, their own shops and stores, their own garages and truck

docks. Public housing agencies have cleared out great slum areas, chiefly along the two rivers; replacing urban squalor with light, air, playgrounds and comfortable living quarters.

Both private builders and public housing agencies have missed two great opportunities: the opportunity to create *complete* neighborhoods with *all* the basic elements of neighborhood life—housing plus shopping, education, recreation—and the opportunity to help solve Manhattan's traffic jam at a profit to themselves. For there is money to be made from properly planned and built neighborhood shopping centers and off-street parking facilities.

One reason why these opportunities have not been realized is the fact that, until the urban redevelopment act was created a few years ago, private enterprise and public government were not sufficiently encouraged to work together or given the legal and financial means for full collaboration. Another reason is that specialists are inclined towards a narrow viewpoint. Private builders interested in apartment houses have not fully grasped the economic possibilities of built-in shopping and parking; public housing experts

with complex housing problems to face forget that neighborhood life needs something more than just good housing. Both are inclined towards little plans for little programs not in scale with the large-scale needs of the city as a whole.

With the means now at hand, it is possible, practical and profitable to do a bigger and a better job.

When a large blighted urban district is cleared for new construction, all its existing neighborhood shops and services are demolished and seldom replaced. In every housing project, an economic analysis which scientifically determines the type of housing and the number and type of shops and stores which that housing needs and could support, should be incorporated in the building program. This survey should also include a thorough investigation of the size of off-street parking areas that could be used by both the project residents and a profitable proportion of off-street transient traffic. The necessary truck terminals within the project would be a minor problem if incorporated in the program at this time.

This approach to planning is followed every day in suburban shopping centers. Without it, they would run the risk of financial

failure. There is no reason why urban projects should not be as financially sound as suburban projects. The revenue from commercial rentals often creates the margin of profit in any large-scale private development and, at least, could help to make public housing self-supporting.

With the right program and the right site, each redevelopment project on Manhattan Island could be physically organized both as an ideal neighborhood unit and as an aid to the city's traffic problem.

Armed with the power of land condemnation and the power to close and abandon streets within the project site, as is commonly done in large public housing projects, each rebuilt neighborhood could be organized as a quiet pedestrian island surrounded by motor traffic. All its everyday needs—shops, services, restaurants, gardens, playgrounds, schools—could be located at ground level at the center of the project. The residential apartments, which usually occupy less than 30% of the site, could be distributed along the perimeter. The basement level under the entire site could be used for mechanical services, storage, truck docks, and a huge pool of parking.

The new neighborhood unit would then be completely self-sufficient. Its community life would focus on its own central shopping area, its parks and its playgrounds. None of its residents would have to cross streets congested with motor traffic on their daily errands. Off-street bus stations, subway entrances and taxi stops would be available for trips to and from work or trips to major shopping, cultural or amusement districts. The inhabitants of such neighborhood units would have all the advantages and very few of the usual disadvantages of city life.

By stacking parking, community activities and living space on successive levels, foot traffic is separated from motor traffic, community life from private life and the neighborhood unit itself from the surrounding city. At the same time, neighborhood residents are not prisoners within their own neighborhood. Public and private transportation are easily available; access to the rest of Manhattan and to parkways, suburbs and regional recreation areas is right at hand.

The parking pool under each neighborhood project would be of great value in solving Manhattan's traffic problem. The logical locations for such redevelopment neigh-

borhoods are on blighted land around the edge of Manhattan Island, at or near its encircling belt highway. The majority of our existing housing projects are so located but there is room for more neighborhood units. There are also sites close in to the spine of the island and its major business, industry, shopping and amusements. All these neighborhood sites could be tied in with the belt highway and the interior traffic pattern on the island. Suburbanites driving into the city would be able to reach them readily and to park their cars in the underground parking areas for a reasonable fee. They could then use public transportation of one kind or another to and from their destination, pick up their cars again and drive home.

This would accomplish several things. First, it would provide adequate and accessible off-street parking in contact with the regional traffic arteries of Greater New York; second, it would keep a large percentage of private cars off Manhattan streets; third, it would make life safer for pedestrians; fourth, it would make it possible for more and more suburbanites to enjoy all of Manhattan's shopping, amusements and cultural

life and; fifth, it would eliminate some of the immense cost of living and doing business on Manhattan Island.

New York—like every other city in the country—faces the grim fact that its downtown areas are

snarled in its own traffic. As a result, commerce, industry and retail trade must all bear the burden of higher operating expenses and diminishing returns. It is getting harder and harder to live and work in the heart of a traffic jam.

The Institute's 1956 Honor Awards

IN ITS EIGHTH Annual Competition for Outstanding American Architecture, the jury has named the following **FIRST HONOR AWARDS:**

Hillsdale High School, San Mateo Union High School District, San Mateo, Calif. *John Lyon Reid and Partners*, San Francisco.

Center for Advanced Study in Behavioral Sciences, Inc., Stanford University Grounds near Palo Alto, Calif. *Wurster, Bernardi & Emmons*, San Francisco; *Thomas D. Church*, *Landscape Architect*, San Francisco

Lambert St. Louis Municipal Airport Terminal Building, St. Louis, Mo. *Hellmuth, Yamasaki and Leinweber*, St. Louis and Detroit. Manufacturers Trust Company Fifth Avenue Branch, New York, N. Y. *Skidmore, Owings & Merrill*, New York

The Hodgson House, New Ca-

naan, Conn. *Philip C. Johnson*, New York



The jury also selected the following building for **AWARDS OF MERIT:**

Building for Oak Cliff Savings and Loan Association, Dallas, Texas. *Prinz and Brooks*, Dallas. U. S. Embassy Staff Apartments, Neuilly and Boulogne, Paris, France. *Ralph Rapson*, Minneapolis; *John Van der Meulen*, Chicago; *John Greenwood*, in charge of construction

Architectural Office for Killingsworth, Brady & Smith, Long Beach, Calif. *Edward A. Killingsworth*, *Jules Brady*, *Waugh Smith*; *Edward Lovell*, *Landscape Architect*

House for Mr. and Mrs. Nelson T. Nowell, Stockton, Calif. *Wurster, Bernardi & Emmons*, San

Francisco; *Thomas D. Church, Landscape Architect*

House for Mr. and Mrs. Theodore Bernardi, Sausalito, Calif. *Wurster, Bernardi & Emmons, San Francisco.*

Interfaith Center, Brandeis University, Waltham, Mass. *Harrison & Abramovitz, New York.*

Residence for Mr. and Mrs. Edwin Krause, Whittier, Calif. *Raphael S. Soriano, Tiburon, Calif.*

Feld Clinic, Detroit, Mich. *Yam-*

aski, Leinweber and Associates, Royal Oak, Mich.

Hilton Istanbul Hotel, Istanbul, Turkey. *Skidmore, Owings & Merrill (U. S.), Sedad H. Eldem (Turkey)*

First Methodist Church, Midland, Mich. *Alden B. Dow, Midland, Mich.*

Police Facilities Building, Civic Center, Los Angeles, Calif. *Welton Becket and Associates; J. E. Stanton, Associated*

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Jury for the Institute's 1956 Honor Awards, meeting at The Octagon. Front row, l. to r.: Pietro Belluschi, FAIA; George B. Allison, FAIA; Eero Saarinen, FAIA, Chairman. Back row. Donald S. Nelson, FAIA; Paul Thiry, FAIA.

Building, Ridgefield, Conn. *Philip C. Johnson*, New York
Mark Thomas Inn, Del Monte, Monterey, Calif. *John Carl Warnecke*, San Francisco
Residence for Mr. and Mrs. Walter P. Swain, Jr., Plainfield, N. J.

Reginald Caywood Knight; Jasper Dudley Ward, III, Associate

The jury: *Eero Saarinen, FAIA*, chairman; *Pietro Belluschi, FAIA; Paul Thiry, FAIA; George B. Allison, FAIA; and Donald S. Nelson, FAIA.*

Contemporary Directions

By John C. Harkness

The author, a member of The Architects Collaborative, Cambridge, Mass., gave the following talk to the students at the University of Tulane when serving as Visiting Critic to that school during the fall of 1955.

I RECENTLY ATTENDED a conference on secondary school planning at Harvard. In the course of the conference someone told a story which I like very much. It dealt with a famous surgeon lecturing to his class of medical students. At the final lecture he said:

"Gentlemen, I have now told you all I know about medicine. But before saying good-bye, I must make a confession. Probably only about half of what I have told you is true, and unfortunately, I don't know which half it is."

I like this story because I think that it points up the situation which we are all in. As architects we are naturally striving to create beauty in our buildings, and as teachers we are searching for rules and form-

ulas to go by. In both cases, there is a terrible danger of falling into the trap of merely giving pat answers which will look or sound absurd a few years from now.

I have therefore tried to set down some general notes—fully realizing that they may be at least half wrong. These are in no way a formula for design. At best they may indicate a general direction or a background against which our new architecture is forming.

If we turn to nature in search of a basic guide for design, we find a series of opposites, or apparent opposites; for example, night and day, winter and summer, male and female, love and hate or fear. The natural forces which I believe concern us most

as designers are the forces for order and disorder. The natural forces driving toward disorder have been called by the eminent mathematician, Norbert Wiener, "entropy" or measure of disorder. He describes it thus: Place newspapers in neat piles along a windy plane; the forces of nature, wind and rain, soon reduce the order to complete disorder. We are all familiar with examples of this, particularly if we have children, and the forces of nature include human nature as they certainly should. On the other hand, it is not possible to look around us without seeing many examples of nature at work creating order. Dramatic examples can be found in the beautiful shapes of shells, snowflakes; and more common examples such as leaves, ferns, rocks, are to be seen on all sides of us. Also in the sky, clouds, and beyond, the stars have their orderly pattern. It would seem that whenever a set of environmental conditions continues long enough for the particular material (organic or inorganic) to evolve into a state of equilibrium, nature produces a type of order. The period of time for this is of course depending on the material and environment. A drop of water falls and in less than a second it is formed into a perfect

"tear drop." Stones rolling in the waves on a beach may take years; and a civilization, such as the Japanese, isolated from the rest of the world for 1,000 years with approximately static internal conditions, slowly evolved its highly complex type of order.

It was Mr. Eliel Saarinen in his book, "The City," who first brought home to me the manner in which civilizations follow these patterns of organic growth. Plans of medieval cities or towns, clustered behind fortress walls, or clinging to hillsides, show an amazing degree of uniformity of plan as opposed to our cities cut through with *rail roads*, super-highways and blighted with slums. It seems obvious that on the one hand we have the product of a society which was affected by more or less constant forces for a long period of time, and, on the other, one which has not been able to recuperate from the shock of the machine before being walloped by the atom.



But it is not only in the cycle of human affairs that examples of disorder may be found. Nor do I believe that absolute order exists. There is always a play between these forces. The tree does not

grow perfectly straight, because the wind blows it, or because it stands in the shadow of another tree. The forest may be approaching a perfect balance, when a blight or a fire or flood changes the conditions. In fact it is this very struggle which I believe is the essence of life.

So what does the designer do? It is all absolutely automatic, you say. When conditions are static for a period of time, order results. When a new element is introduced, disorder appears. There is nothing we can do about it. But, at the danger of going off the deep end, I suggest that here is where the human being is different from the tree, since he perceives what is going on around him, and has a will to do something about it. This ability to perceive is particularly the ability of the designer. And the very fact that the conditions are constantly changing makes it essential to search for an order in the new terms.

In this search in our changing society, I believe that we can learn something from these laws of nature. In the first place, we can learn what not to try to do. It is evident that to try to reproduce an order based on an alien culture is doomed to failure. Even if we do succeed in getting all of the ele-

ments balanced in place within the confines of our picture frame, the minute people of our society enter the scene the picture will be destroyed. And if we glance outside the frame, we will realize how absurd the picture is. I believe this applies not only to the use of classical, medieval, or renaissance forms, but also to the currently popular Japanese architecture which is based on a civilization 1000 years old, which had a religion and a way of life entirely different from our own.

Since we must not turn to other civilizations for our forms, we are faced with the question, "What in our civilization will be the guide?" I do not believe, as some have said, that we are the luckiest generation, since the great masters of modern architecture (Mies van der Rohe, Le Corbusier, Gropius and Frank Lloyd Wright) have already established the tradition and set the basic forms, and it is only for us to continue. Important as the contribution of these great men is, I am sure that they would be the first to agree that we must be constantly searching and re-evaluating. We must avoid the pitfalls of extreme romanticism on the one hand, and a sort of modern classic

revival on the other. In which steel columns are used in a decorative, non-structural manner, very much as pilasters were set against facades in the Classic Revival period.

I think one reason why this search for beauty is difficult is that beauty is not something which we can strive for directly. It is, rather, a byproduct. It is like happiness, a condition which comes not by searching for it directly, but generally as a byproduct of an effort to achieve something else. Mathematicians might say it is the first

derivative of a curve, that is the slope, in which the basic curve is a plotting of our effort to solve a problem, or even the second derivative, the rate of change of the slope.

All this simply means that, in solving a problem, we must find beauty out of the problem itself—we cannot apply it. We must be consistent in our design vocabulary, as nature is; we must understand our materials, and we must solve the problem in human terms. There is no short cut to beauty.

A Selection of Modern Churches

THE COMMISSION on Architecture of the National Council of Churches, meeting recently, cited for architectural excellence eighteen Protestant churches among those built in the last twenty-five years in our country—all of contemporary design:

Danforth Chapel, Colorado A&M College (non-denominational), Fort Collins, Colo. James M. Hunter, Architect

Wayfarer's Chapel (Church of the New Jerusalem), Palos Verdes, Calif. John Lloyd Wright, Architect

San Lorenzo Community Church,

San Lorenzo, Calif. (erected originally as U. S. Navy Seebee Chapel near Pleasanton, Calif), Bruce Goff, Architect

Church of Saint Clement (Episcopal), Alexandria, Va. Joseph H. Saunders, Jr., Architect

Chapel, Illinois Institute of Technology (non-denominational), Chicago, Ill. Mies van der Rohe, Architect

St. Stephens Episcopal Church, Columbus, Ohio. Brooks & Coddington, Architects

First Methodist Church, Midland, Mich. Alden B. Dow, Architect

First Methodist Church, Plain-

field, Iowa. Schweikher & Elting, Architects

St. George's Episcopal Church, Durham, N. H. John A. Carter, Architect

Central Lutheran Church, Eugene, Ore. Pietro Belluschi and Skidmore, Owings & Merrill, Architects

Central Lutheran Church, Portland, Ore. Pietro Belluschi, Architect

First Presbyterian Church, Cottage Grove, Ore. Pietro Belluschi, Architect

Chapel, Massachusetts Institute of Technology (non-denominational), Cambridge, Mass. Eero Saarinen

and Associates, Architects
Christ Evangelical Lutheran Church, Minneapolis, Minn. Saarinen, Saarinen and Associates, Architects

St. Matthew's Episcopal Church, Pacific Palisades, Calif. A. Quincy Jones and Frederick E. Emmons, Architects

Meeting House of the First Unitarian Society, Madison, Wisc. Frank Lloyd Wright, Architect

Tabernacle Church of Christ (Disciples of Christ), Columbus, Ind. Eliel Saarinen and Eero Saarinen, Architects

Zion Lutheran Church, Portland, Ore. Pietro Belluschi, Architect

Award of the 43rd Paris Prize

A JURY consisting of Max Abramovitz, FAIA, chairman; Alonzo W. Clark, Harmon H. Goldstone, John W. Harrington, Joseph Judge, Paul Schweikher, Kenneth K. Stowell, and Otto Teegen, FAIA, named Alan Hamilton Rider, of Bloomfield Hills, Mich., as winner of the Lloyd Warren Scholarship, the 43rd Paris Prize in Architecture.

Under the Beaux Arts Institute of Design, 58 competitors, representing 18 schools, participated in the competition, which called for

the design of a small co-educational college. The winner receives \$5,000, for travel and study during a minimum period of 18 months.

Mr. Rider, a native of Cincinnati, attended Carnegie Institute of Technology and the Cranbrook Academy of Fine Arts, which conferred upon him the degree of Master of Architecture in 1954. Currently he is a designer with Eero Saarinen & Associates. Selected as alternate was James L. Caron, at present studying in the Graduate School at the University of Illinois, in Urbana.



ALFRED BENDINER
Philadelphia, Pa.
For Design



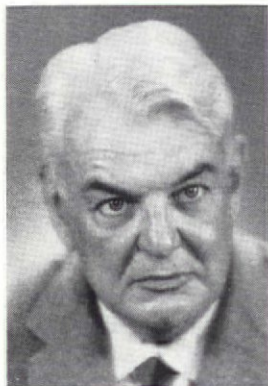
JULIAN EMERSON BERLA
Washington, D.C.
Service to the Institute

NEWLY ELECTED FELLOWS
OF 1956

NORMAN KIRK BLANCHARD
San Francisco, Calif.
Service to the Institute



RALPH BODMAN
Baton Rouge, La.
Public Service



ROBERT MAX BROOKS
Austin, Tex.
For Design





RALPH BRYAN
Dallas, Tex.
Service to the Institute
and Public Service



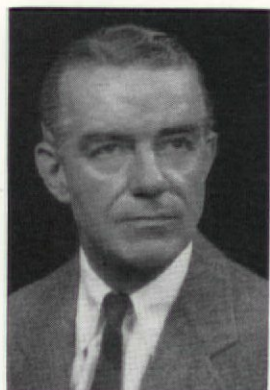
JOHN STAFFORD CROMELIN
Chicago, Ill.
For Design



HENRY LAWRENCE EGGERS
Los Angeles, Calif.
For Design

NEWLY ELECTED

WINSTON ELTING
Chicago, Ill.
For Design

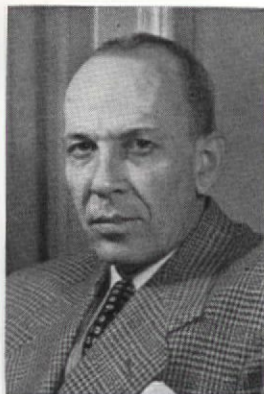


WALTER STEPHEN FRAZIER
Geneva, Ill.
For Design



GILBERT PHELPS HALL
Chicago, Ill.
For Design





GEO. THOMAS HARMON, III
Columbia, S. C.
Service to the Institute



CULVER HEATON
Pasadena, Calif.
Service to the Institute



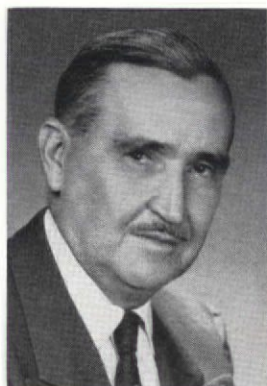
GEORGE SMITH IDELL
Philadelphia, Pa.
Public Service

FELLOWS OF 1956

PAUL FRANK JAGOW
Hempstead, N. Y.
Service to the Institute

WM. GORDON JAMIESON
Denver, Colo.
Service to the Institute

RALPH CHARLES KEMPTON
Columbus, O.
Service to the Institute





ALBERT EDWIN KENDREW
Williamsburg, Va.
Design, Public Service
and Education



SLOCUM KINGSBURY
Washington, D. C.
Service to the Institute



ERNEST JOSEPH KUMP
Palo Alto, Calif.
For Design

NEWLY ELECTED

MARION I. MANLEY
Miami, Fla.
Service to the Institute



ALBERT CAREY MARTIN, JR.
Los Angeles, Calif.
For Design

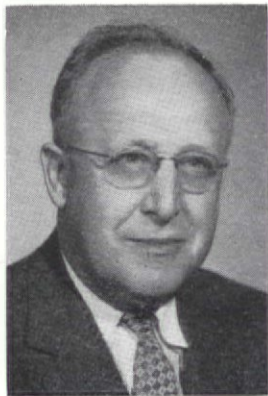


GEORGE BAKER MAYER
Cleveland, O.
Public Service

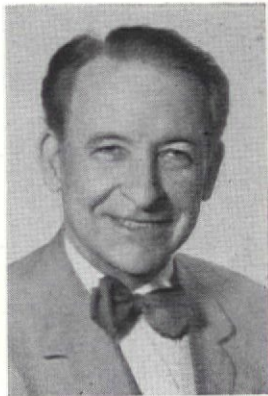




DONALD MCCORMICK
Tulsa, Okla.
Service to the Institute
and Public Service



ROBERT WILLIAM NAEF
Jackson, Miss.
Public Service



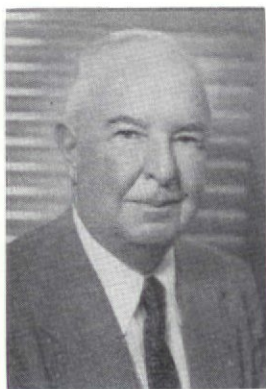
WALLACE NEFF
Los Angeles, Calif.
For Design

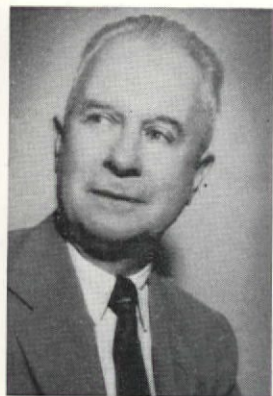
FELLOWS OF 1956

VLADIMIR NICHOLAS OSSPOFF
Honolulu, T. H.
For Design

RAYMOND PHELPS
San Antonio, Tex.
Public Service

CHESTER B. PRICE
New York, N. Y.
Service to the Institute
and Education





SOL ROSENTHAL
New Orleans, La.
Service to the Institute
and Public Service



HEYWARD SCHUMPERT SINGLEY
Columbia, S. C.
Design and
Service to the Institute



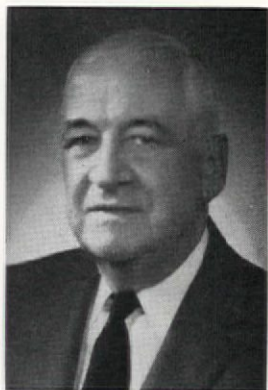
NELSON SMITH
Birmingham, Ala.
Service to the Institute
and Public Service

NEWLY ELECTED FELLOWS
OF 1956

LOUIS FENO SOUTHERLAND, JR.
Austin, Tex.
For Design

CHARLES MORSE STOTZ
Pittsburgh, Pa.
Service to the Institute
and Literature

OSSIAN P. WARD
Louisville, Ky.
Service to the Institute



Esthetics and Architecture

By Paul Thiry, FAIA

An address to those attending the Fourth Annual Conference of Architects at the University of Illinois, Urbana, Ill., October 18-20, 1955.

ONCE the realms of esthetics were the exclusive estate of philosophers, but now the sanctuary of philosophy is lost to amateurs and here the confusion starts.

Noah Webster defines *esthetics* as "Having a sense of the beautiful, characterized by a love of beauty," and *beauty* as "That quality of any object of sense or thought whereby it excites an admiring pleasure."

Obviously, beauty can mean many things to many people. Sometimes I wonder about the subject and whether beauty isn't just something that pleases one's self. In our time, maybe, there has been too much conversation about it and too little effort expended in the direction of its accomplishment.

We weigh the esthetic qualities of the Parthenon or the Cathedral of Amiens and, because so much has been said and so much written about these edifices, we lose sight of weight, of method and the corrosion of time. Because of their scale and awesome proportion we are willing to place the stamp of beauty on them. Bold, simple, complicated and intricate—born out of

high aspiration, with infinite care, patience and physical effort, they point up to us the lofty ideals of men dedicated to building for the ages. These men seemingly combined the arts of building, painting and sculpturing in a unity that appears to our eye as indivisible. These buildings stand in space as the noblest of structures and in form as containing magnificent space, and out of it all exudes beauty, and that presumably settles the whole matter.

Should the Parthenon or Amiens not please you, let us try Santa Sophia or the Taj Mahal, or let us climb the stairs to the Temple of Heaven.

These are all mighty works, representative of a great past. The labors, the skills, the heartaches of their builders are in their stones. We freely attribute to these builders the esthetic qualities of Masters, for they are dead.

Do we see anything in the fluting of ancient columns but light, shade and shadow, and from the gargoyle grimacing from his pinnacle do we see beauty to be propa-

gated and repeated, or are we willing to let all of these rest secure within their cloak of antiquity and approbation?

By what standards do we speak of beauty if we do not know these monuments of the past?



But is beauty dead?—there are those who think it is. In shining glass and steel, they see the actions of callous men who are indifferent to the arts, to form and to space. Possibly they are right, but in all likelihood they are not.

Most assuredly, we are lost in a twilight of change. This change has not been to column and beam or to thin-shell concrete, as some suppose; these are time-worn components and only means to an end. The change is absolute and scientific and of tremendous scope, encompassing all facets of human life. We are faced with discoveries and idioms never known before.

Our scope is veritably from the cave to the satellite and the spaces between. Atomic power, automation, electronics and supersonics are not only new words but denote methods in fact.

We now need new standards of analysis based on a more discerning knowledge of the subject of archi-

tecture. Somehow we need an awareness of problems and most certainly of solutions. We need a sense of refinement built out of true understandings of form and space and of accrued esthetics. To keep pace with change and new forms, our criteria for esthetic appraisal must necessarily be more encompassing.

Obviously, to obtain true esthetic quality under the conditions now existent is a Herculean task, for we live in a world run amuck with construction.

The ancient cities of Paris, Rome and London have tumbled their walls and overflowed into the countryside. The pivotal centers of the Place Notre Dame, the Roman Forum, and Trafalgar Square are losing their significance to dispersal. It is difficult to realize the full impact of the removal of a wall.

New York, for all intents and purposes, extends from Washington to Boston, with seemingly no intervening spaces, and California farmers are pleading to retain their land, threatened by the cities.

We are told there are 60,000,000 automobiles in the U. S. and that an increase of another 21,000,000 is anticipated by 1965, and that the population of the United States

is increasing at the rate of thousands a day.



What has this to do with architectural ethics? The answer is, I'm afraid, very nearly everything, for without open country or intervening spaces, we are, as we must know, lost in a maze of viaducts, superstructures and vertical impedimenta of every type and description. The jewel of architecture that is able to shine forth in this conglomerate mess is rare indeed.

The architectural problem starts here. We need protection against ourselves. It is a matter of land planning. It is a matter of zoning. It is a matter of understanding.

In the first instance, we must have a compatible setting if a building, or any other structure for that matter, is to enjoy an esthetic quality. We need to respect surrounding, and to design for them.

It is a matter of zoning, because it is only through this medium that we can control development and relegate to the land its best use.

It is a matter of understanding. Buildings, like people, should have personality and should express their purpose. Airports, factories ware-

houses, retail stores, churches and schools all have different uses. The structural system used to build one might coincidentally apply to another, but it is not likely.

It is in plan study and structural analysis that the architect gives form to his work. His vision must measure up to the possibilities. He should not predispose his design to the false standards of designing for beauty alone. Beauty is an intrinsic quality born out of the factors of use, structure, and design, combined with environmental and visual satisfaction.

We need to be aware of use. We should be cognizant of method. We must understand our objectives. Form and the control of space are always before us—always changing with use, with method, with structural system, with adherence to external and internal conditions. Form and space can adhere to no fixed conceptions;—what we need seek is harmony, conciseness and relationship of one to another. We need to design with respect for people, for the person, for environment, and in scale and harmony with nature, and, I earnestly hope, in keeping with human aspirations.

Contemporary Fireplaces

By Henry P. Boynton

Reprinted from *Donley Devices*, Cleveland, Ohio

In fireplaces I observe
A frequent tendency to swerve
From plans that many years have tested
To styles that variant whims suggested.

I study each, in hope to find
What the designer had in mind,
Beyond the wish to get away
From symbols of an earlier day
And win the compliments of such
As revel in the modern touch.

In study of the forms displaying
The dominance of get-away-ing,
Your pained Observer recognized
That heating was de-emphasized.

A sparkling flame such hearths might yield
And if nobody felt congealed
And merely yearned for fire's entrancement,
With slick modernity's advancement,
The ends of which designers aimed
Were quite successfully proclaimed.

However in days dark and stormful,
I want my fire to be warmful.
If such express your own ambition,
Best stick to fireplace tradition.



The Esthetics of Motorways

By G. A. Jellicoe, FRIBA

Sir E. Owen Williams read an interesting paper before the R.I.B.A. on January 10th on the subject of "The Motorway and its Environment." Sir Owen is an engineer, and his remarks on the design and construction of motorways will well repay reading. (*RIBA Journal*, Feb., 1956). However, what interested us even more were the remarks of Mr. G. A. Jellicoe, FRIBA, who is a past president of the Institute of Landscape Architects. His remarks, which follow, reflect a new viewpoint in the design of motorways that is well worth noting—Ed.

IN SECONDING the vote of thanks, Mr. Jellicoe said: It gives me very great pleasure to second the vote of thanks to Sir Owen Williams. He has been very much interested in architecture for many years. Over twenty-five years ago he posed to me and to a considerable number of others a problem which I have not yet solved. He produced a design for Waterloo Bridge on one pier only. It was absolutely unanswerable. I am very glad it was not built, but I cannot make out why. It seems to be logical and sensible. He has made a great contribution, I think, to our profession by making us think about these things.

With regard to the subject of the paper, I think the Americans have done some first-class work. They coined the phrase 'the fitted road' quite a long time ago, and I think we may well apply it to our roads. This country really has a very diffi-

cult problem indeed. I think it has the most difficult problem of any country, in view of the enormous programme and the existing complexity of the landscape.

On the question of esthetics, I want to tackle this subject from a different angle, namely, the idea of the road being designed from the angle of the moving panorama. The moving panorama is a side of architecture which I think is interesting architects a great deal at the present moment. It is a very good clue to a fresh approach to design.

With regard to the various forms of transport, the coach, which obviously could not go very fast, appears to me to have been exactly related to the countryside through which it went. I think that the moving panorama of the Thames water traffic and of the canals must have been wonderful. Then the railways came, and I think that those who look out of

the windows of railway trains do not feel associated with the landscape at all. Something has gone. You are moving too fast through a small-scale landscape. When the scale of the landscape is larger than it is in England, such as in the Rocky Mountains or in Switzerland or Scotland, you find that it acquires a significance. Again, travelling by air over England is rather boring, to my mind, but it is a different matter when you fly over the Mediterranean and see shapes like that of Sicily. When you fly up the Nile you get the most wonderful panorama in the world, and you see the relation between speed and landscape.

Applying that to our particular problem, we find that if everything is puny or small along the route and we are travelling at a high speed it becomes annoying; the panorama unfolds itself in such a way that we do not appreciate it as we flash by. I think that one of the finest modern roadways is the Leatherhead-Dorking road, and it seems to me that, if one is travelling at a normal speed and not too fast, the shape of the road and the panorama on each side are exactly right, and we see the panorama unfold as we go along.

I do not entirely agree with

the idea of not having a hedge down the center of the road. If you are driving down a road with a hedge on the right, cutting out the traffic on the other side, you might still subconsciously be able to appreciate the panorama on the left-hand side.

I think there is a vast number of interesting esthetic problems which we have not really tackled in this country, for the simple reason that very few motor roads of this type have been made. We have a prodigious problem facing us, which affects us all and the whole country, and I hope the Institute will do all it can to see that the esthetic side is considered. My fear of the engineer is that it is so much simpler to draw a line from there to there and to set the road in that way, and that before we know where we are the bulldozers will be at work on it. I want to see the road given the Hogarth curve of beauty which Sir Owen William so clearly appreciates.

Recording Historic Structures

THE NATIONAL PARK SERVICE, Department of the Interior, has available a number of positions as Student Assistant Architect (\$3,415 per annum) and more

experienced architects (\$4,345-6,390 per annum). As is well known, the historic properties owned by the nation are, in general, under the care of the National Park Service. They are widely scattered, but mostly in the East. This summer it is planned to continue the work at Harper's Ferry, W. Va., and at Independence Park,

Philadelphia. New projects that will be started include the Andrew Johnson Home, Greeneville, Tenn., and possibly Appomattox Courthouse, Lynchburg, Va. Requirements and further details may be had by addressing Charles E. Peterson, National Park Service, 421 Walnut Street, Philadelphia 6, Pa.

Architects' Emergency Committee

ON DECEMBER EIGHTH, the annual meeting of the Architects' Emergency Committee of New York marked the twenty-fifth anniversary of that unusual organization. As some people have said, the name is pretty much of a misnomer now—but it was far from a misnomer in 1930.

When the depression hit, at the end of 1929, construction, except in the higher echelons, shrugged its shoulders and hoped. There were still many jobs under way, both in the planning and in the construction stage, where it was too late to stop them. But, when 1930 was half over, there was no more hope. Every city and town and hamlet in the country was hit. And Greater New York, having risen

the highest in construction, was hit the hardest.

Perhaps the people who came forward to help the architects and draftsmen at that time had a long-range view of what they might be doing for the profession in helping young men, many of whom have since established themselves and become leaders, and are now in a position to help others. But it is much more believable that there was very little of a long-range view in those days of despair and apple selling, and that the motivating thought and force was all directed to helping fellow architects and draftsmen and their families in their need.

The Architects' Emergency Committee was formed in December 1930 as a voluntary non-profit

organization. Its membership consists of one representative from each of the following organizations plus the architectural press and six members-at-large.

Architects and Engineers Square Club, Architectural League of New York, Architects Samples Corporation, Brooklyn Chapter, AIA, Brooklyn Society of Architects, Bronx Chapter, AIA, Long Island Society Chapter, AIA, New Jersey Chapter, AIA, New York Chapter, AIA, N. Y. Chapter American Society Landscape Architects, New York Society of Architects, Queens Chapter, AIA, Société des Architectes Diplomés, Westchester Chapter, AIA. The membership appoints an executive committee which manages the affairs of the main Committee.

Since it was founded, the Committee has placed many thousands of men and women in jobs, among whom were many veterans. During the darkest depression years, about \$200,000 was raised from people who were hit themselves but who had the heart to help those in the profession who were more unfortunate. In this critical period the women's division did valiant service.

At present and for some time past, the emphasis has been on the

problem of finding enough men for the jobs instead of finding enough jobs for the men. A file is maintained at the Committee's office of the professional records of designers, draftsmen and specification writers, architects' superintendents and secretaries, and, through the knowledge of the capabilities of the men and women registered with the Committee, every effort is made to put the right people in the right places.

Sometimes it seems necessary to reaffirm the purpose of this organization which through all the years has been maintained by voluntary contributions, both from employers and employees, since no fee is ever charged. Julian Clarence Levi, who was the first chairman of the Committee, has said "We are not conducting an employment agency. Better than that, we are offering, without any remuneration, friendly cooperation to all who bring their problems to us. It is not an obligation nor is it a responsibility. It is an evidence of the fine spirit of comradeship which animates the architectural profession."



And, inevitably, we come to Lyda Nelson, the executive secretary who started when Mr. Levi

started as first chairman of the Committee and who is still going strong. Perhaps it is a salutary thing that the secretary—peppery and beloved of the architectural profession—who has been placing

men for twenty-five years, can look at one of the present heads of the profession who is complaining about a neophyte whom she has sent to him, and, with the famous twinkle, say, "Remember me?"



Honors

GEORGE BAIN CUMMINGS, FAIA, has been honored by his Central New York Chapter, AIA, with their Certificate of Award "in recognition of his long and faithful performance of duty to the Chapter, and the distinction which has accrued to it by his service to the profession at the national level."

ADRIAN N. LANGIUS, FAIA,

Lansing, Mich., has been awarded the Gold Medal of the Michigan Society of Architects. This medal, the Society's highest honor, is awarded annually to an architect "who has notably contributed to the advancement of the profession of architecture in design, science of construction, or by educational service to society or public service."

News from the Educational Field

MASSACHUSETTS INSTITUTE OF TECHNOLOGY will again present a two-week special summer program on "City and Regional planning" from August 20th through August 31st, having special interest for those directly connected with urban or regional development. The program will be under the direction of Roland B. Greeley, Associate Professor of Regional Planning at

M.I.T. Further details and application blanks may be obtained from the Summer Session Office, Room 7-103, Massachusetts Institute of Technology, Cambridge 39, Mass.

The Department of Architecture at M.I.T. is also offering a three-week summer program, August 13th through August 31st, entitled "The Artist, Materials, and

Technology." This program will introduce artists and architects to many recent pertinent industrial techniques; it will present the many-sided relationships of the artist to a technological environment and materials it offers for his

work. This program will be under the direction of Richard Filipowski, Associate Professor of Visual Design in the Department. Full details and application blanks may be obtained from the Summer Session Office, addressed as above.

They Say:

G. Grenfell Baines, A.M.T.P.I.

(From "Criticism of Work Submitted for the R.I.B.A. Prizes and Studentships 1956, in the R.I.B.A. Journal, February, 1956)

Character is not born, is not a thing of the moment—the blast of a trumpet—it is a thing of time achieved out of effort. The desire to develop it may be congenital but without the effort through life it will merely remain wishful thinking. So character in building is made by the highest possible effort—supercharged, or prestressed if you prefer, by sincerity—the highest possible effort to know and understand the *purpose* of the building and in so doing to fulfill it.

P. A. Michelis

(From an article in the Journal of Aesthetics and Art Criticism, September, 1955)

Rapid technological advances, with their constant innovations in construction, prevent the perfection of form that is achieved by

repetition and gradual improvement (as in the Doric temple). Originality lies no longer in the consummate type, but in innovation. The effect of such a mentality in art is strained and vacuous expression. Nor is the architect any longer the master builder, who is immediately aware of, and can thus correct, any imperfections and optical distortions the building may present as it is taking shape. The contemporary architect is a scientist who designs plans in his office, to be carried out by the contractor.

Henry Hope Reed

(In "For the 'Superfluous' in Buildings," in the New York Times Magazine for March 4, 1956)

The main argument in its [modern architecture's] support today is that of practicality and economy. Utility is made a virtue as never before, for we pride ourselves on being a practical people. The only trouble with the argu-

ment is that our ancestors took equal pride in their practicality and yet they had to have ornament. To them, there was necessity in the superfluous.

Lewis Mumford

(In "The Drab and the Daring,"
from the Sky Line pages of The New
Yorker, Feb. 4, 1956)

The frame of the new forty-five-story Socony Mobil Building, on the square block bounded by Lexington and Third Avenues and Forty-first Streets, is by now sheathed with patterned panels of stainless steel, and one can thus pronounce the only judgment that

is relevant to this experiment in the decorative treatment of a metal curtain wall. Esthetically, this new design is, briefly, a disaster. The designers have stamped the metal panels with two kinds of very bold high-relief ornament. On the vertical panels between the windows, they have used a pattern of irregular pyramids; on the spandrels between the floors, they have used a smaller rosette of pyramids. Seen close at hand, this sheathing reminds one of nothing so much as the pressed-tin ceilings that were popular fifty years ago in cheap shops and restaurants. . .

Books & Bulletins

The Institute Library asks us to call attention to the fact that Institute members have the privilege of borrowing books through the Library's mail service

AMERICAN ARCHITECT'S DIRECTORY. Edited by George S. Koyl, FAIA. 782 pp. 8½" x 11". New York: 1955: R. R. Bowker Co. \$20 postpaid.

Dean Koyl, with the sponsorship of the AIA, has completed a stupendous task—the biographical and professional record of some 11,000 architects, arranged in a compact and standardized form. A geographical cross-index enables the reader to locate architects by state and city. Appendices include

information for the client as to selection, function, fees, etc., of the architect, as well as a list of the collegiate schools of architecture with their deans, the names and addresses of the state boards of examiners, and a list of AIA documents. For the first time in our history, here is detailed information of the architectural profession in one volume. The prospective client will find in his local library this book with the answers to most of his questions. In the architect's

office the volume might well be considered among the indispensables.

BENJAMIN HENRY LATROBE. By Talbot Hamlin. 670 pp. Text; 40 pp. Illustrations. 6" x 9¼". New York: 1955: Oxford University Press. \$15

Mr. Hamlin's enthusiastic admiration for America's first professional architect has lead him to write a definitive and full length biography of a brilliant architect who was also the object of a relentless fate.

GARDENS ARE FOR PEOPLE. By Thomas D. Church. 256 pp. 9½" x 12¾". New York: 1955: Reinhold Publishing Co. \$10

One of the outstanding landscape architects disclaims the writing of a textbook on garden design, but has instead written a garden tour through the work his office has done, with comments in passing.

NATIVE STONE, a novel by Edwin Gilbert. 480 pp. 5 ½ "x 8¼". Garden City, N. Y.: 1956: Doubleday & Co. \$4.95.

Writing a novel about architects and their profession is an activity that few authors undertake. There

was "The Fountainhead," but to an architect it did not ring true. Here's another novel of architecture and sex—about fifty-fifty—and the author knows his office practice. It will be surprising if it doesn't make the best-seller list, and the public will know a lot more about what an architect does to earn his place in the social fabric.

POLITICS PLANNING, AND THE PUBLIC INTEREST. By Martin Meyerson and Edward C. Banfield. 376 pp. 5½" x 8¼". Glencoe, Ill.: 1955: The Free Press. \$5

A case study of public housing in Chicago by a professor of the University of Pennsylvania and one of the University of Chicago.

SCULPTURE IN BRITAIN: THE MIDDLE AGES. By Lawrence Stone. 220 pp. Text; 192 pp. Illustrations. 7" x 10⅛". Baltimore: 1955: Penguin Books, Inc. \$8.50

The author, a Fellow of Wadham College, Oxford, has produced as the latest volume in The Pelican History of Art a scholarly review of English sculpture from the seventh century until middle-sixteenth century, with a wealth of photographic illustrations.



Photograph by Fred R. Dapprich
RESEDA HIGH SCHOOL, FERNANDO VALLEY, CALIF. (1956).
ALLISON & RIBLE, ARCHITECTS

Entrance portico leading to the Assembly Hall from the principal quad.
Favorite Features of
recently elected Fellows:
GEORGE B. ALLISON, FAIA

Journal
The AIA



Photograph by Dearborn Massar

CLINIC OF DR. WILLIAM WIENER
SEATTLE, WASH.
J. LISTER HOLMES, ARCHITECT.

*Journal
of
The AIA*

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Favorite Features of
recently elected Fellows:
J. LISTER HOLMES, FAIA



Architects Read and Write



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

NOSTALGIA

BY HARRY F. CUNNINGHAM, FAIA, Lincoln, Neb.

WHEN I was a young "interne" in one or another of several excellent architectural offices of fifty years ago, the architect felt himself and trained himself to be a *creator*. His responsibility was to create buildings which were at once beautiful, orderly, comfortable and useful for their occupants, economical in structure and maintenance. Everyone studied, most carefully, the satisfying creations of the past, though inspired by the spirit of those beautiful things, no really good architect ever *copied* anything. He *created*, out of the feeling for form and color and the spiritual qualities which had been planted and cultivated within himself. No architect I knew or knew of, ever consciously sought mere novelty.

The architect studied every building thoroughly and detailed it completely. Through his understanding and ingenuity, the architect avoided "extras," which are a client's most annoying experience in a building operation. He maintained his interest in his works long after they were finished, and this

sustained interesting results often enough in several jobs for the same client.

No architect of those days failed to take a personal interest and personal part in the work of his office. One could look about him and say with assurance, "this is Carrère;" "that is Goodhue;" "over there is McKim;" and "Jack Pope pulled that one out from under his hat." Nowadays, one can only wonder if a building is Pittsburg Plate or Libby-Owens-Ford.

In the good old days, an architect, designing a building (particularly a tall building), studied its silhouette very carefully and lovingly. Today, it is much simpler; one merely gets out the T-square and the triangle and draws a rectangle. The glass companies come along and fill in the outline with smaller rectangles representing too many panels of too much glass. Then the drapery people come along and put up drapes to blind the windows.

Architects complain these days that the public overlooks them as it rushes along through its hectic semblance of living. If such is the

case, the fault lies with the architect himself and not with J. Q. Public. The architect has forgotten his obligation to satisfy the emotional and spiritual side of human character by giving it Beauty. He makes no effort, usually, to impress himself and his special talents upon his community through service on committees and commissions where his special qualifications would be of the greatest service to society.

This direct spiritual descendant of Iktinos and Kallikrates and the great masters of the thirteenth century as well as our own more modest geniuses of the early American days, seldom reads or writes. He never speaks in public if he

can avoid it. He studiously makes of himself a recluse and thus becomes a "self-made" forgotten man. He has permitted the fine art of architecture to degenerate into an ingenious assembly of prefabricated parts, an operation which an engineer can probably perform as well as the architect can. A public-relations counsel, no matter how clever and costly, cannot help him who makes no effort to save himself. Most certainly, unless the architect takes hold, himself, of his own boot-straps and lifts himself back to the creative level whereon Beauty is Mistress, his own Mistress Art is quite ready for the *oubliette* which is always open, invitingly, below.

THE FIVE-P PERIOD

BY ERNEST B. HAYS, San Antonio, Texas

MORE POWER to Messrs. William Stanley Parker and Bishop Fulton J. Sheen for their just criticism of the lack of artistic interest in the "modern" architectural "design" of today. The "contemporary" reference so often used should be "contemptible."

In my feeble opinion most of the current work could possibly be referred to in future history as the "Five-P Period of Putrid Pernicious Perfidy of the Past": Plate

glass, Pipe Columns, Plywood, Prefabs, Planting Boxes.

It appears that the younger generation is not being taught any respect whatsoever for design principles that have been developed over the centuries of valiant efforts of the masters. There seem to be few, if any, college instructors of today that are qualified to teach in terms of those principles. This is evident in the experiences of one of our University students. He

has been unable to get analytical criticisms and suggestions from his instructors. They cannot tell him what is wrong with his designs, because it requires a knowledge that is no doubt totally beyond them. One such young man said that his instructors just turned the class loose to do anything they liked, making no attempt to guide their appreciative understanding.

That influence, or lack of worthy training, produces a feeling of utter disrespect for traditional design so creditably done by architects of the past.

Imagine the results of such a medical or surgical disrespect for the work of men like Louis Pasteur. Physical disease would surely be as chaotic as is the present "contemptible" architecture.

Mr. Parker refers to the "designs" as having no face—that is "without eyebrows, collar, or tie." It might be added that the *absence of shoes* also exists. Relative proportions and proper importance of parts or features are so ignored in the compositions that even interesting shades and shadows could never redeem the ugliness. Bishop Sheen also pointed out the barrenness of "contemporary" work. Architecture is an art and should be done with a deep humility for the purpose.

Even the generous use of adjectives cannot explain or excuse the pitiful results so prevalent in the majority of the "contemporary designs." It might help if something was done through the channels of education and other training.

THE DUST BIN

BY HUBERTUS JUNIUS

IN MY YOUTH I spent long hours in planning the disbursement of the vast sums which would accrue to my genius with the passing of time.

As my pencil hatched away my master's time, I planned vast mansions in which to spend my leisure age while others, in turn, hatched brick and stone into my own masterpiece. And in these mansions I visioned libraries paneled in rare

woods and filled with such tomes as to astound the bibliophiles.

The acquisition, from a stall on the Quai d'Orsay, of a much mutilated French translation of Vitruvius by Claude Perrault, published in 1673, aroused a desire to acquire a collection of all the editions of the Father of Architecture. Much to my surprise, I could find no check list of the works of Vitruvius, and my failure to do so fur-

nished me with an innocuous hobby in which I could preserve the fable of my future.

The recent recurrence of a bit of flotsam on the surface of a fifty-year accumulation of carefully preserved trivia brought back to memory the serious effort toward this end. In an old notebook I find many pages of carefully noted references and authorities on Vitruvius, and several lists which, if not complete, are of sufficient volume to tempt one to attempt their completion, if perchance there be such a one still living.

Aside from the lists of manuscripts in the Vatican and in the Oxford libraries (secured from the patient custodians of these ancient

repositories) I find lists of some seventeen Latin printings before 1758, including the three incunabula and several French, Spanish and German translations of a later date and a few in Italian.

I would not presume to use space in this respected JOURNAL with the details of this check list without some assurance that there be at least one among you who would cherish such information, but if there be such a one, I will gladly supply such details as will gladden the heart of the scholar, the bibliophile and such school librarians as may have a lingering interest in these matters (Address me in care of the JOURNAL). I have reason to believe it is as nearly complete as time will now permit.

Calendar

June 6-10: The 1956 Annual Assembly of the Royal Architectural Institute of Canada, Banff Springs Hotel, Banff, Alberta, Canada.

June 7-8: Meeting and Convention of the Minnesota Society of Architects, Hotel Nicollet, Minneapolis, Minn.

June 14-16: 56th Annual Convention of the New Jersey Society of Architects, Berkeley Carteret Hotel, Asbury Park, N. J.

June 23-July 1: The sixth annual Design Conference, Aspen, Colo. Nine foreign countries will be represented in the list of speakers on the general title of "Ideas on the Future of Man and Design."

June 24-25: 57th Annual Meeting of the American Society of Landscape Architects, with the Kentucky-Ohio

Chapter as hosts, Cleveland Hotel, Cleveland, Ohio.

June 25-29: Annual meeting of The American Society for Engineering Education, Iowa State College, Ames, Iowa.

July 6-29: The 5th Annual National Trust Summer School for the study of the historic houses of Great Britain. Representative for the U. S.: Frederick L. Rath, Jr., Director of the National Trust for Historic Preservation, 712 Jackson Place N.W., Washington 6, D. C.

July 14-August 25: Seventh Annual Design Workshop, Instituto Tecnológico de Monterrey, Mexico. Information and catalogs may be secured from Hugh L. McMath, AIA, School of Architecture, The University of Texas, Austin, Texas.

September 13-15: Central States Regional Conference, Omaha, Nebr.

September 28-29: North Central States Regional Convention, the Wisconsin Architects' Association, AIA, being host chapter. Pfister Hotel, Milwaukee, Wis.

October 7-9: 7th Annual Conference of the Gulf States District, Chattanooga, Tenn.

October 10-12: 23rd Annual Convention of the Architects Society of Ohio. Hotel Commodore Perry, Toledo, Ohio.

October 10-13: California-Nevada-Hawaii District Regional Conference, and California Council, Yosemite, Calif.

October 18-20: Western Mountain

District Regional Conference, Salt Lake City, Utah.

October 24-26: New York District Regional Conference, Lake Placid Club, Lake Placid, N. Y.

October 25-27: New York State Association Convention, Lake Placid Club, Lake Placid, N. Y.

October 31-November 2: Texas District Regional Conference, Corpus Christi, Texas.

November 14-16: Middle Atlantic District, AIA, Pennsylvania Society of Architects and Regional Council Meeting, Hershey, Pa.

February 25-March 1, 1957: 13th International Heating and Air-Conditioning Exposition. International Amphitheater, Chicago.

The Editor's Asides

EVERY TIME we visit Philadelphia the streets seem narrower—particularly Chestnut and Walnut. These traditionally favored shopping streets, once the pride of the Quaker City, were limited to one-way traffic some time ago. Now the trolley line—one-way on each of these two thoroughfares—is to be replaced by bus lines. But that isn't enough to get the people in and out; a parked car can bring the traffic to a crawl. There doesn't seem to be enough room, even for the police; so the latest move is to install closed-circuit television cameras, fixed high on poles or the corners of buildings three blocks apart. Twelve of these cameras are to scan Chestnut and

Walnut Streets between 7th and 24th, showing to police watchers in City Hall the truck or car that attempts to pull up at the curb. A



"That won't be necessary now."

tow-truck is then dispatched to the blockade, with the hope that traffic will soon be moving again. That scheme leaves still unsolved the question of if, how, and when the tow-truck is going to get in to the snarl.



SPEAKING OF TRAFFIC, don't miss "Fatal Fallacies," a pamphlet issued by The Travelers Insurance Companies, in which Ted Key's illustrations are priceless. A sample fallacy: "The more the experience, the greater the care"—yet, of drivers in fatal accidents in 1955, 98.1% were drivers of a year or more; 1.3% had only 6-12 month's experience; .6 % had 3-6 months; and .5% had less than 3 months' experience.

CONTRACT AWARDS for future construction in the 37 Eastern states for March soared to \$2,382 millions—12% above March of 1955, and highest for any March in history. May, 1951, total, swollen by atomic-energy contracts of nearly a billion dollars, was the only month in Dodge's 65 years higher than March, 1956. Yet, in the Middle Atlantic States, the

first-quarter total was 14% below the same period of 1955.

OUR VISIT to HHFA's Women's Congress on Housing, when the hundred house-wives reached the final session of the three-day meeting, was something of a revelation. The delegates, grouped in ten geographical divisions, had debated earnestly and knowingly their wants in houses of the \$10,000 to \$15,000 class. Each table had an architect advisor of the FHA staff, to hold down their optimistic views as to what ten or fifteen thousand dollars would buy, and keep the discussion on the rails. A more enlightened and personable group of young to middle-age women would be hard to find. Closely woven into the developing picture of what a modest home should be was a strong thread of consciousness that a house alone was not enough—a better neighborhood or a better community should be no less an object to be developed. The HHFA, aided by the FHA, is tabulating the conclusions reached, which, in all their geographical diversity, will bring some jarring surprises to the merchant builders.

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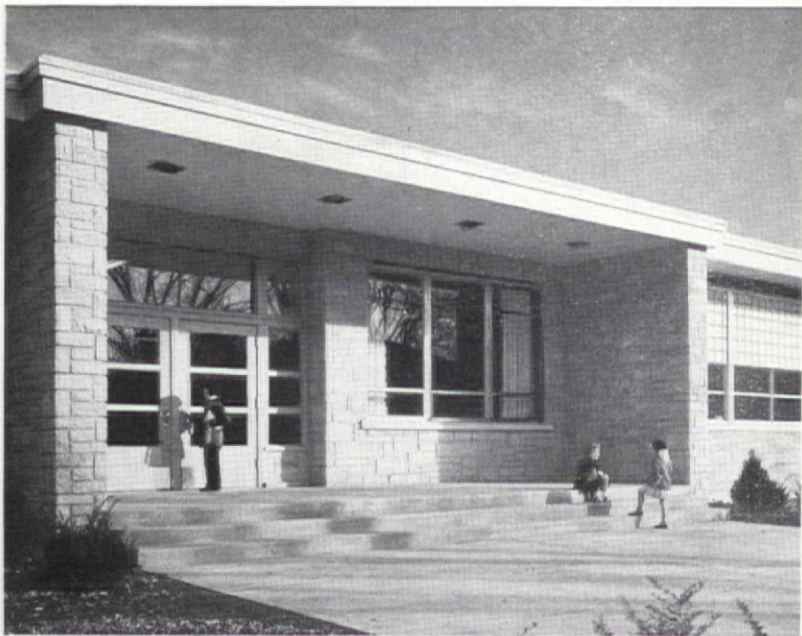
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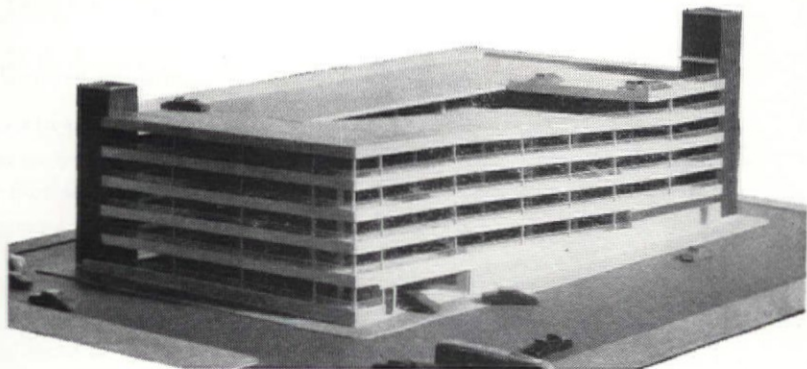
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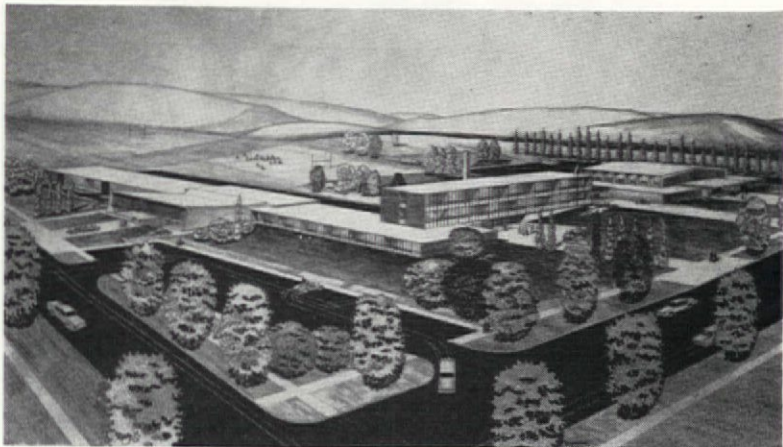
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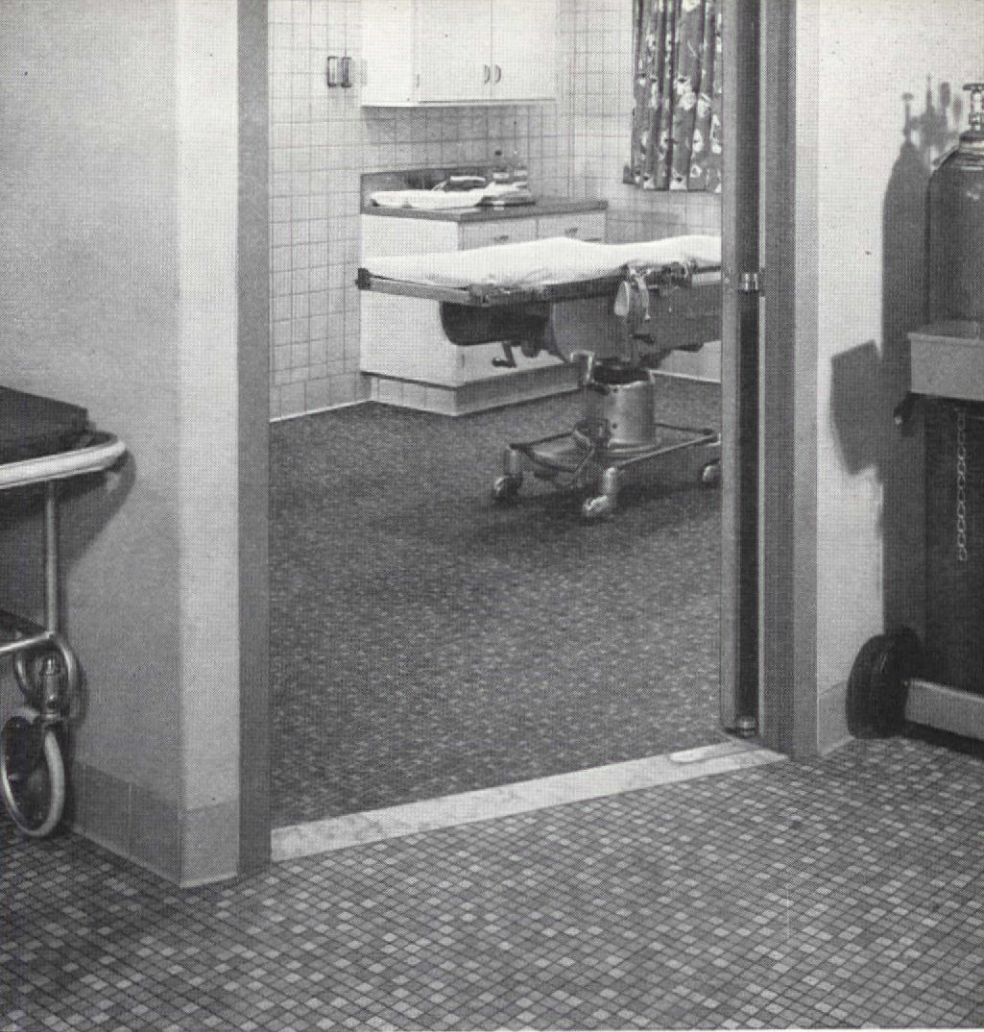
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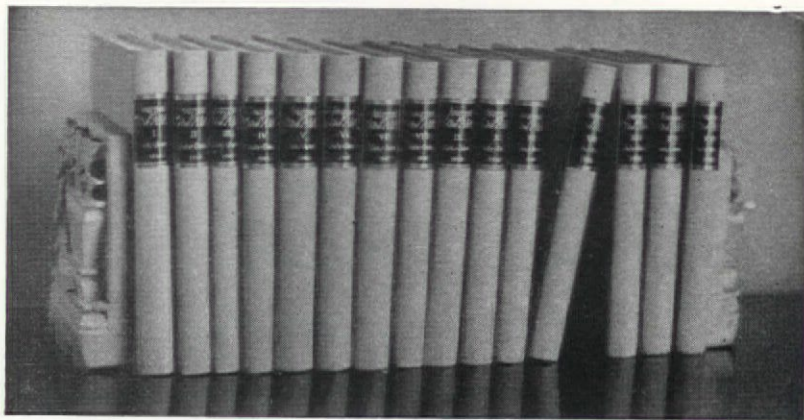
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