

AIA

# JOURNAL

OF THE AMERICAN INSTITUTE OF ARCHITECTS

EXTENSION OF THE EAST FRONT OF THE CAPITOL

*by Roscoe P. DeWitt, FAIA*

"IF THIS BE SENTIMENT . . ."

*by Ralph Walker, FAIA*

JUNE 1958



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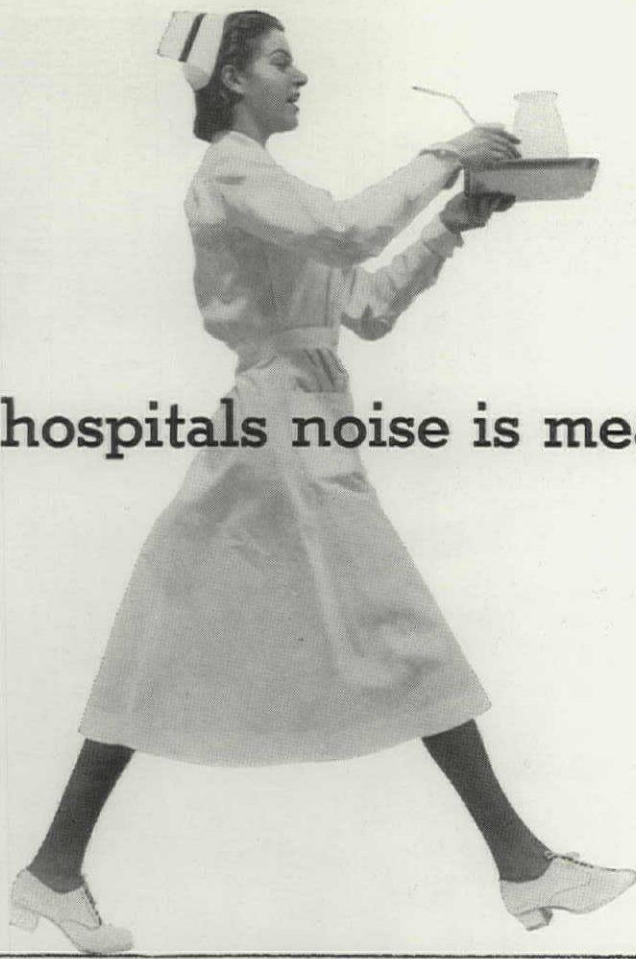
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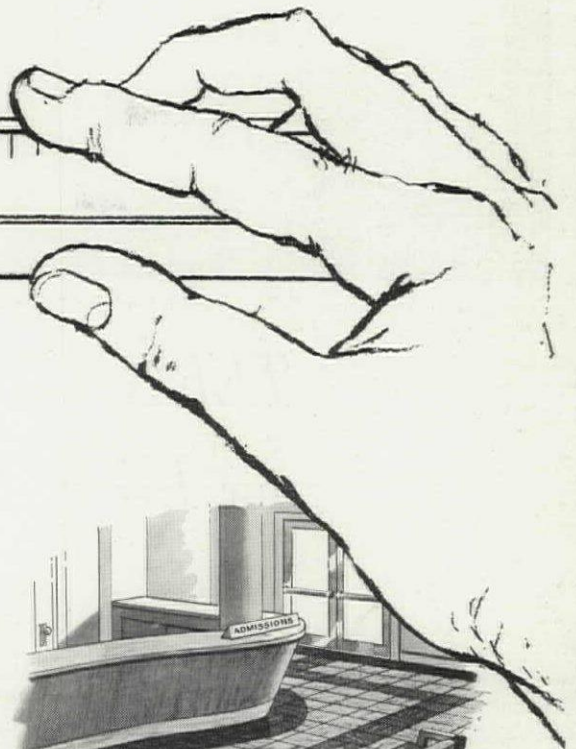
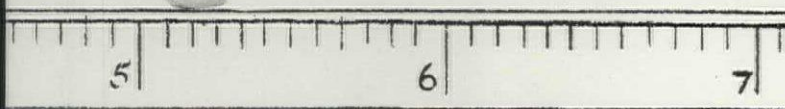
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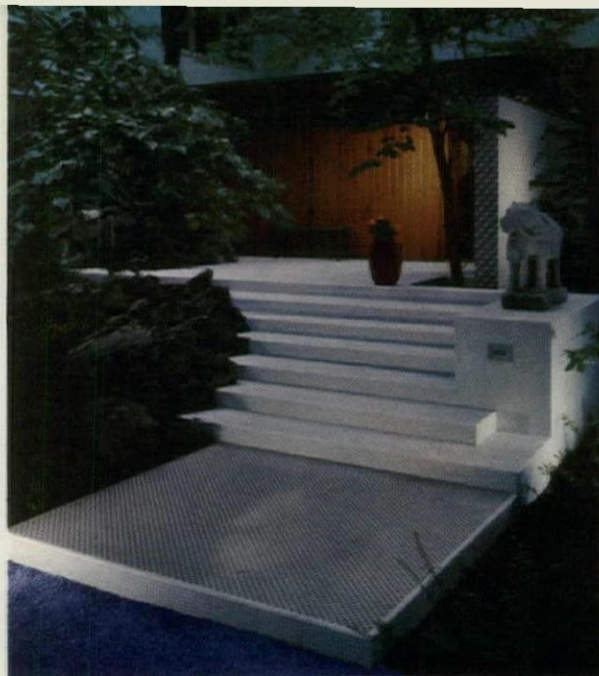
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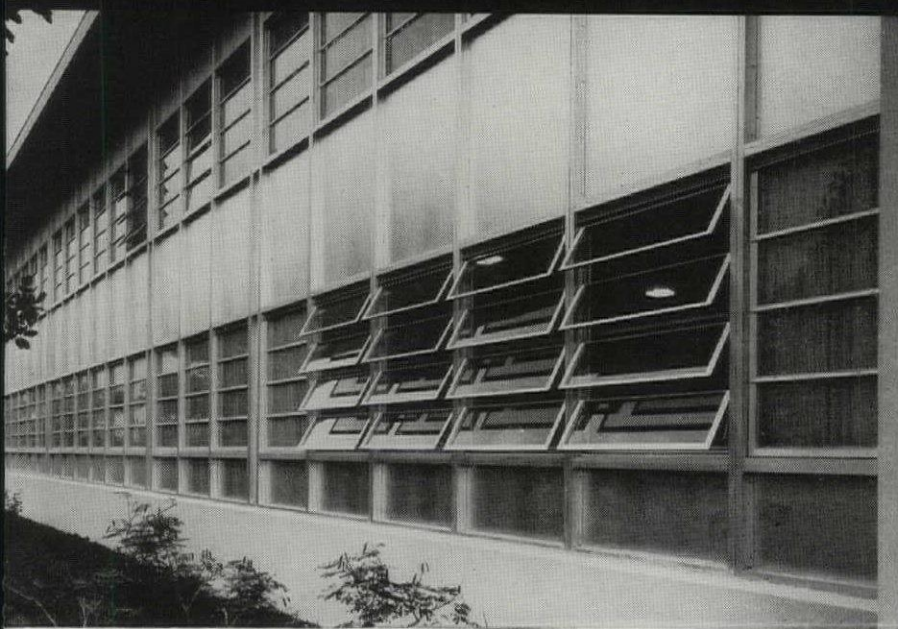
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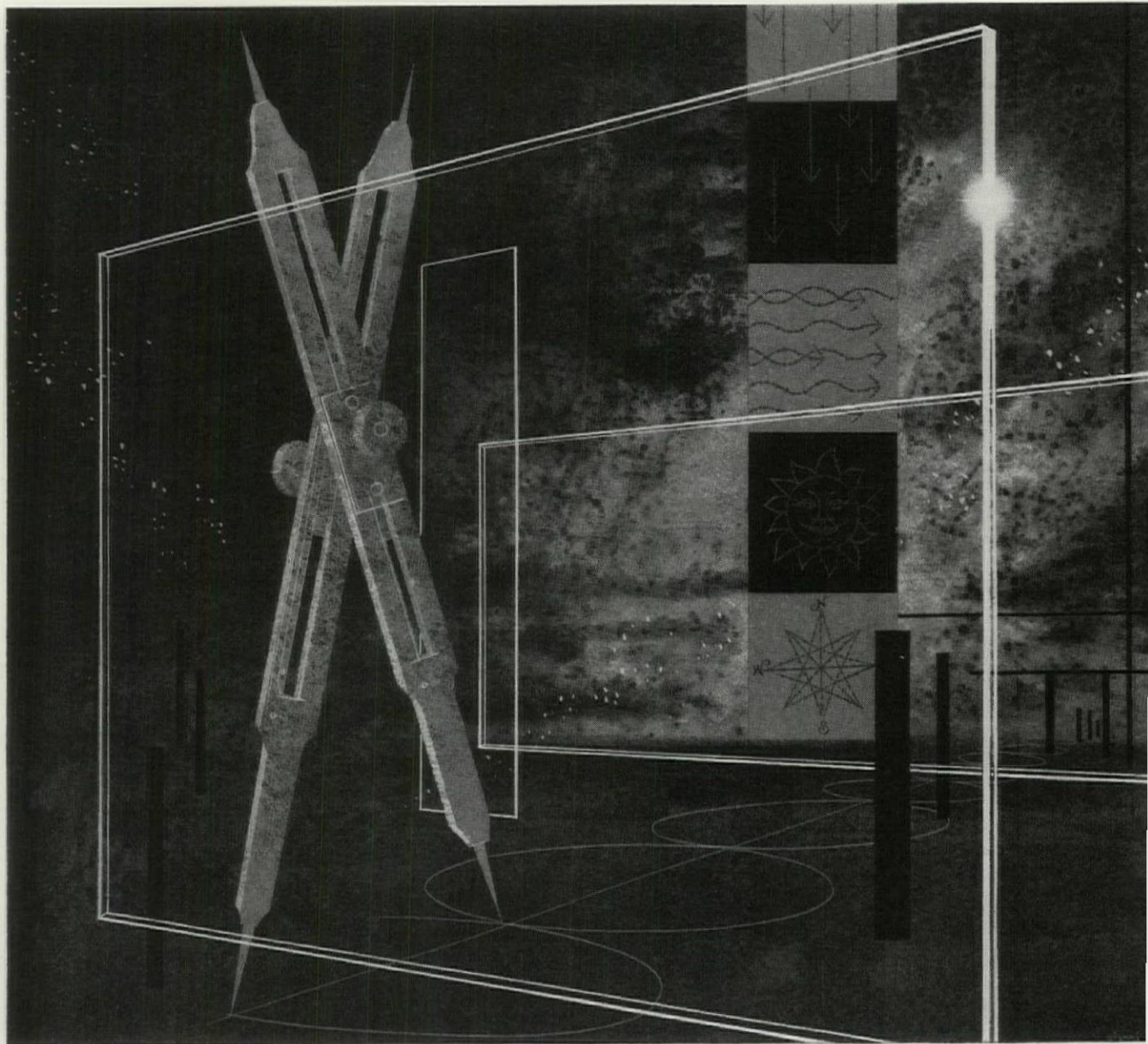
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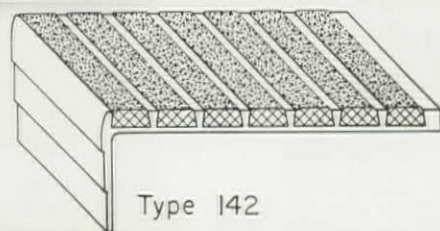


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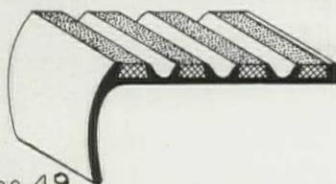


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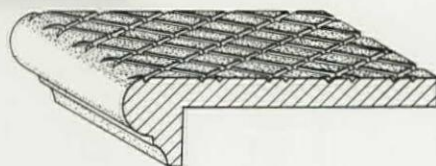


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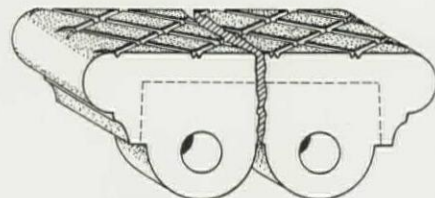


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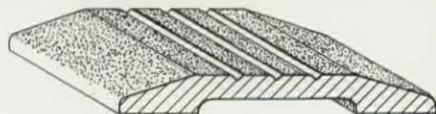


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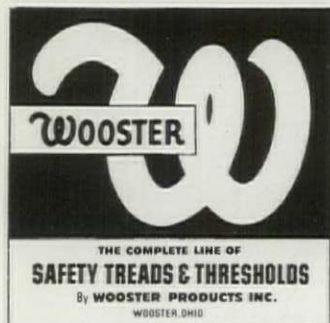
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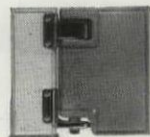


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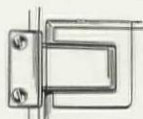
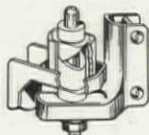
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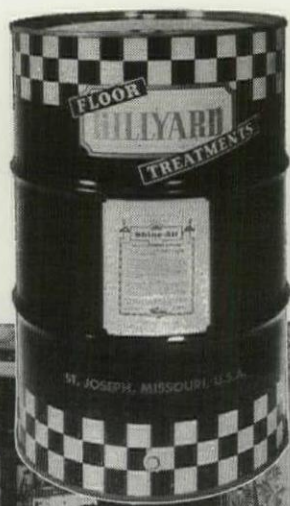
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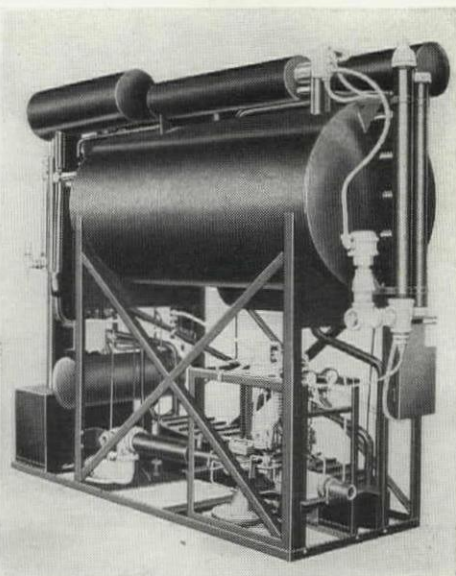
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# JOURNAL

OF THE AMERICAN INSTITUTE OF ARCHITECTS

VOL. XXIX, No. 6

JUNE, 1958

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P. Kidder





## *Extension*

AIR VIEW OF THE UNITED STATES  
CAPITOL FROM THE SOUTHEAST,  
SHOWING THE DOME OVERHANG-  
ING THE PORTICO. NOTE THE PIERS  
SUPPORTING THE SKIRT OF THE DOME.

JUNE 1958



# f the East Front of the Capitol

*The controversy over the extension of the East Front of the Capitol has aroused nation-wide attention. In the interest of fair play and open discussion, the Journal offers both sides of the question, each written by men well qualified to speak.*

*Mr. DeWitt is one of a group of Architects and engineers composed of Mr. DeWitt, Fred L. Hardison, Alfred Easton Poor, Albert Homer Swanke, Jesse M. Shelton and Alan G. Stanford, associated on the project with the Architect of the Capitol.*

ALL CHANGES POSSIBLE to ring with the hand bells of traditional architecture have been rung and rung again. No longer does any change awake response. The interest which man now has in his past creative efforts is concentrated in his more primitive, his more forthright expressions. Chichen Itza and Angkor Vat cast a greater spell than Athens or Rome. Preoccupation today is with new techniques and with the design possibilities inherent in new forms and methods of construction and in the new materials. Cantilevers, window walls, hyperbolic paraboloids, lift-up slabs—these are today's idioms.

But whatever the idiom by which man has attempted to express his sense of beauty, his reaction to life, his response to the mingled forces of nature within him, that idiom has its own peculiar syntax. It is so with all of the various forms of architectural expression, be they Classic, Gothic or Bauhaus. A support does not belong under the end of a cantilever; but when a great dome of classic design lacks visual support the support should be put under it.

The Capitol of the United States is a case in point. It was designed in the classic tradition and of such buildings in this country it is one of the most agreeable. A medley of scales and feelings, it ends on a reasonably harmonious note; its mass and configuration have emotional significance for the American people.

Some part of that significance, some part of their emotional involvement lies in the belief that it is a better building than it really is. It could be better, at least its most glaring fault, the overpowering of its graceful portico by the gigantic dome suspended over it, could be corrected, and for almost a century the Congress of the United States has sought to correct it.

As the years have passed the increasing rate of deterioration of the walls and of their embellishment have demanded attention and have made corrective action necessary. In recent years the need for space has become a consideration. As a result the objectives of the Congress include correction of the architectural defect, preservation of the original design and the acquisition of additional legislative accommodations.

For a better understanding of the problems of the Capitol its history should be briefly reviewed. The highlights of this history are, of course, well known. Everyone knows that the original designer was Dr. William Thornton, that he was followed by Benjamin Latrobe, who, in turn, was followed by Charles Bulfinch. It may not be generally known that of all the men associated with the Capitol prior to Robert Mills, only Bulfinch was an American citizen; that Thornton was not an architect but was a Doctor of Medicine; and that Hallet, Hadfield, and Hoban, who have been mentioned in connection with the Capitol, were retained to supervise construction and to make working drawings from Dr. Thornton's sketches but were not architects of the Capitol.

One interesting fact of history is that after Dr. Thornton submitted his competition drawings the Washington Commissioners turned them over to Hallet, a French architect who had entered the Capitol competition, for study and report. In the best architectural tradition Hallet drew up a bill of particulars proving that the design was impossible of execution and that, anyway, it would cost too much! Hallet was made superintendent of construction and proceeded to change the plan as he saw fit—for this he was discharged.



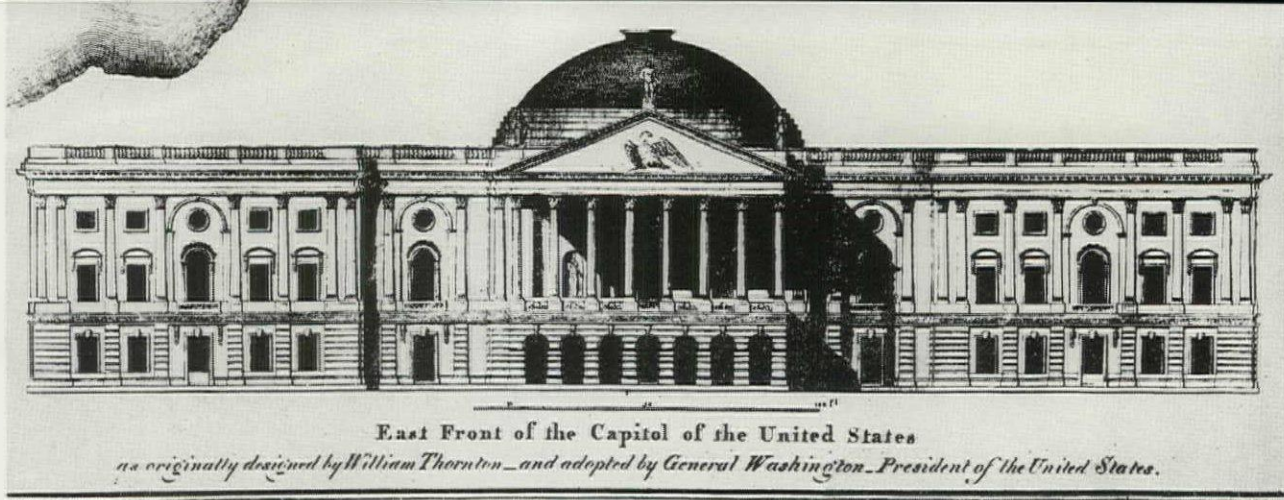


FIG. 1

FIG. 1. DR. WILLIAM THORNTON'S ORIGINAL DESIGN.

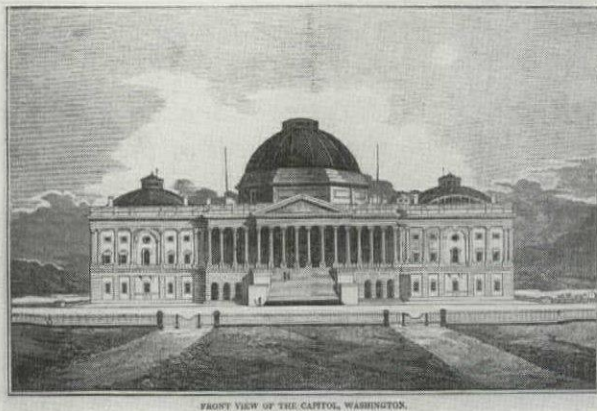


FIG. 2. THE UNITED STATES CAPITOL IN 1830.

FIG. 2

FIG. 3. A VIEW OF THE CAPITOL FROM THE WEST SHOWING THE BULFINCH PORTICO AND WALTER'S DOME.

FIG. 3

FIG. 4. A VIEW INSIDE THE SKIRT OF WALTER'S DOME SHOWING THE DOME OVERHANG AND THE RELATIONSHIP OF THE ORIGINAL ROTUNDA WALL (WHICH WAS ONCE EXPOSED TO VIEW AND SUPPORTED THE ORIGINAL SMALLER DOME) AND SKIRT OF THE PRESENT DOME.







FIG. 4

Following Hallet, Hadfield was brought over from England to take charge of the work. He too wanted to make changes and considerable friction developed between him and Dr. Thornton, especially for his detailing of the cornice. Hadfield remained for three years and was then returned to England. Hoban, the architect for the White House, was then put in charge and he remained until 1803 when Jefferson employed Latrobe.

During the fifteen years Latrobe was connected with the Capitol he tore out a good deal of the work put in by his predecessors, changed wood floor and partition construction to masonry, designed the wing west of the rotunda and the present East portico and steps. These steps changed the main entrance from the West, where Thornton had planned it, to the East. Latrobe is responsible for the design of all of the interiors of the central portion, as they are seen today, with the exception, of course, of the upper part of the rotunda. He completely changed Thornton's plan of the House and Senate Chambers—in fact, he changed Thornton's plan so extensively that the only work of Thornton which remains today is the East wall and the sections of the West wall which occur on each side of the central wing. And even the details of these walls, particularly those of the cornice crowning them, are not his but probably Hadfield's.

Latrobe was engaged in many ventures and as time went on he spent less and less time in Washington and gave less and less thought to the Capitol. As a result he was replaced in 1818 by Charles Bulfinch of Boston. Bulfinch supervised the construction of the East Portico and of all of the West wing, except the portico, in accordance with the Latrobe designs. The West Portico he designed to suit himself. He also designed and built the dome, ignoring Latrobe's design, just as Latrobe had ignored Thornton's.

Fig. 1 shows a drawing, made by Thornton, which incorporates the agreed changes to his original competition design. (The originals are not in existence.) The central element is a reflection of the Pantheon with the same portico and low Roman dome. The wings are reminiscent of Charles Perrault's work on the Louvre.

Fig. 2 shows a drawing of the Capitol as it appeared upon completion in 1830. Happily the minor domes of Latrobe have been lowered and the Central dome of Bulfinch was removed.

The portico on the West (Fig. 3) is the sole surviving element designed by Bulfinch.

The Capitol, work of many hands, remained as shown in Fig. 2 until the addition of the House and Senate wings (1857 and 1859) designed by Thomas U. Walter. With these wings added, a larger dome was essential to dominate the enlarged mass of the building and Walter was called upon to design it. As the diameter of the rotunda was too small for a dome of proper size, he used cast iron brackets secured to the rotunda wall to support the colonnade portion of the dome, thus increasing its diameter. He supported the skirt on cast iron I beams spanning between masonry piers, further extending the spread of the dome. The piers over the portico are extensions of the inner portico columns. Fig. 4 is a view of the space between the skirt and the rotunda wall and shows the brackets referred to above.

Under the circumstances Walter was unable to use marble and masonry in the dome construction and was forced to use cast iron. This application of metal to building construction was not the beginning of the use of metal as a building skeleton; it was not the precursor of the Seagram Tower; it was not metal used as metal but metal used as stone. The sizes and shapes and scale of its members were those to which stone would have been worked. It is painted to look like stone and except when the paint peels and the iron rusts it does look like stone. Its design and its relation to the building below it must be judged and considered as if it were stone.

As a design that of the dome is a noteworthy one. It not only dominates the mass of the Capitol





FIG. 5 AERIAL VIEW OF THE CAPITOL FROM THE S.E. SHOWING THE DOME OVERHANGING THE PORTICO.

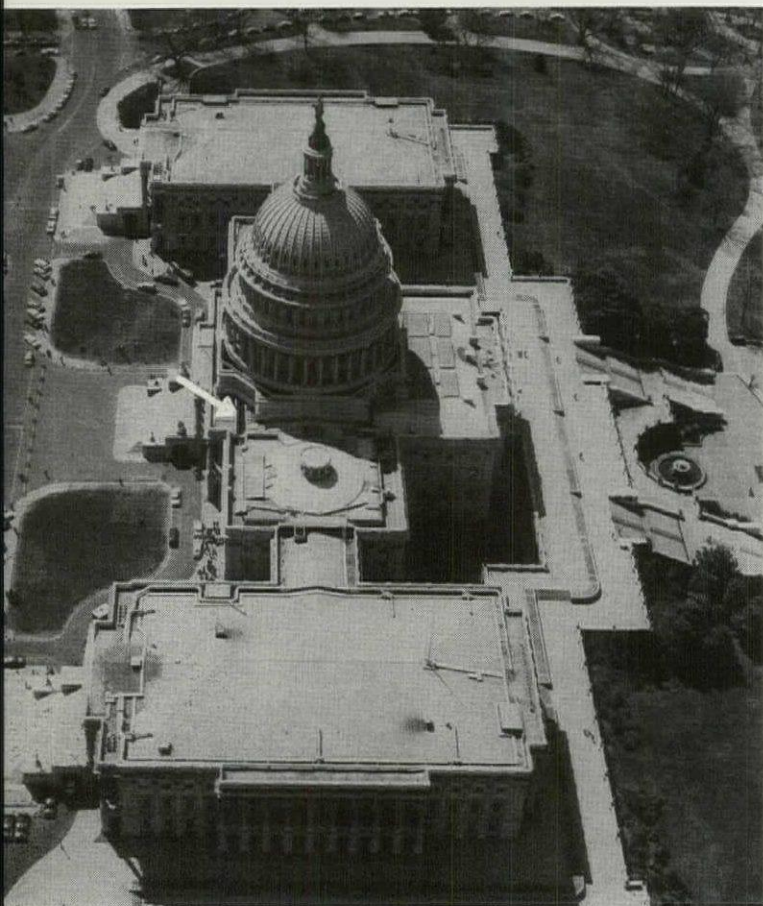


FIG. 6. AIR VIEW OF THE CAPITOL TAKEN FROM A POINT NORTH OF THE SENATE WING, SHOWING THE DOME OVERHANG.

—it dominates a whole nation. It is better known throughout the civilized world than any object except the Great Pyramid. It does not need the context of the building under it to be recognized. As a dome and as a symbol, it is the most successful ever built. It is its relationship to, and its overhang of, the building below which must be criticized. (Fig. 5 and 6. The Capitol.)

There are few visitors to the Capitol who do not know about the overhang. To those who do not, it is immediately pointed out as a sort of joke. Egerton Swartwout, a Fellow of the Institute, once wrote in "The Octagon": "It is bad enough to have visitors from foreign countries discover that our beautiful dome is not a real dome, but a cast iron imitation of a stone dome; but when they see that this dome of ours, in which we have so much pride, has really no visible means of support, it ceases to be a joke. It is a tragedy."

To suggest that this overhang, this lack of apparent support, this crushing of the portico creates an "architectural fountain," a "cascade of columns," a "happy accident," is to confuse architecture with rhetoric. Fig. 6 shows the lack of balance of the dome placement. The heavy line on the roof indicates the line of the back wall of the portico. Fig. 7 shows a close-up of the dome skirt and its relation to the front of the pediment.

Walter foresaw the effect which his dome would cause; that the overhang would dwarf the portico, crush it, overwhelm it and deprive it of the im-



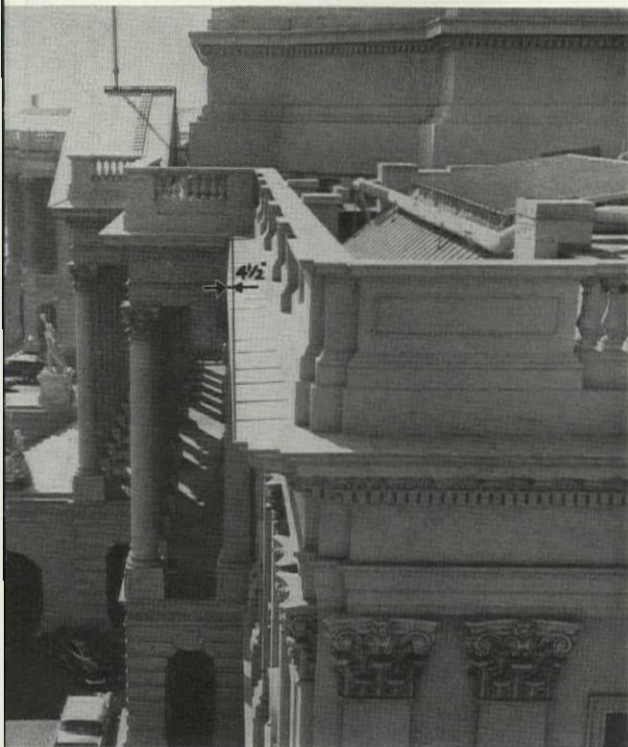


FIG. 7. BULGE OF CORNICE ON FACADE OF OLD SENATE WING.

portance which its grace and elegance merited. He therefore insisted that the portico be extended and prepared designs by which the extension could be made as soon as post-Civil War conditions would permit.

Walter's design contemplated an East extension, in marble, of a wing similar to that west of the rotunda and refacing the remainder of the central building with marble. The present plan, and one which has been approved since the turn of the century, is to extend, in marble, the entire East Front lying between the House and Senate wings. The presently adopted plan however, and in this it differs from previous plans, preserves the deep recesses between the wings and the central portion, recesses which give definition to the three basic masses of the building.

The new portico and the new wall have been planned to be faithful reproductions of the design elements and details of the existing work. Once completed the straight-on view would be exactly as at present but the angular views would be immeasurably improved. The dome would be solidly supported and the portico, relieved of the overpowering, overwhelming effect produced by the dome resting upon it, would come into its own. It is only by the extension of the East Front that the design error can be corrected and that the full potential of both dome and portico in terms of beauty can be attained.

All of the new work would be constructed of

enduring marble. Thornton insisted on this in the beginning; Latrobe endeavored, after the 1814 fire, to reconstruct the building of it; and Walter proposed refacing the central portion with it at the time he was using marble on the wings. Unfortunately no domestic quarries had been developed prior to 1800 and the infant republic could not afford to import marble. As a result sandstone, from a nearby quarry in Virginia, was used as the facing material of the central structure.

This sandstone is a soft, friable material, difficult to work under the chisel and subject to damage by time and the elements. Fig. 8 is a picture of a portion of the original cornice which still exists under the roof of the portico. It has been protected from the weather for one hundred and thirty years but is today, in about as bad condition as the stone which has been exposed. As could be expected of an inferior material, the mouldings and carved ornaments have suffered heavy damage. To protect them, painting was commenced in 1819 and has continued to the present day so that there are now at least thirty-five coats of paint clogging the fine detail and literally obliterating the work it was designed to preserve. (See Fig. 11).

As the paint film increased in thickness it began to crack and peel, taking the surface film of stone with it. This has permitted water to enter the porous stone, aggravating thereby the cracking and peeling of the paint. In winter the moisture freezes and spalls the surface. One is forced to agree that today the Capitol has a very shabby and run-down appearance.

Appearance is important. This is the capitol of the greatest nation on earth and for it to be as pock-marked and emaciated as it is is a disgrace. The erosion and disintegration of the stone is resulting in more than merely bad appearance. Elements of the cornice have fallen, a column capital is wired together, and pieces of mouldings and of the balustrade break and fall. Figures 9, 10 and 11 show typical examples of deterioration.

The walls have many cracks, some of which extend completely through the wall. In several places the walls have bulged, one bulge measuring  $4\frac{1}{2}$  inches. Bulfinch noted this bulge in 1825 as  $3\frac{1}{2}$  inches and attributed it to the thrust of the vault over the old Senate Chamber. It can be seen in Fig. 7.

When Latrobe began his service as Architect of the Capitol he made an examination of the work already performed and in letters to Jefferson, reprinted in "Jefferson and the National Capitol" he reports in detail the "unfaithful performance" of the work to that date. During the whole of his period





FIG. 8. ORIGINAL MAIN CORNICE AS REBUILT AFTER THE FIRE OF 1814. IN THORNTON'S ORIGINAL DESIGN THIS CORNICE, JUST NORTH OF THE CENTRAL PORTICO, WOULD HAVE REMAINED EXPOSED. LATROBE REDESIGNED THE PORTICO ADDING WINGS AND COVERING THIS CORNICE.

of service he reports on work rotted, work torn out and replaced; and while he undoubtedly made every effort to correct the defects which existed, it is apparent that the Capitol did not get off to a good start structurally.

The unsightly and unsafe condition of the building is the one aspect of the Capitol project about which there has been no difference of opinion. It is an established fact upon which all opposition has founded.

The cracks and bulges, if not causes for immediate concern, are the symptoms of the disease from which the building will die if it is not cured. A sure way to aggravate the disease would be to attempt a refacing program.

The Capitol is constructed wholly of masonry. Its floors are supported on masonry vaults; its inner walls are carried over openings on masonry arches. The thrusts of both are taken by the thickness and the dead load of the walls. This wall construction follows the then usual pattern consisting of precise masonry on each face with rubble masonry between. Lime mortar was used and, in the case of the rubble work, it was used sparingly. Near the ground the mortar has disintegrated—so much so, in fact, that in 1940 the inner surfaces of the walls were coated with cement mortar to keep out rats which had been boring through the walls from the outside!

In this clever age everything is possible, but what is possible is not always wise. No one, no matter how competent, could foresee the critical situations which might arise during a refacing program. The cracks in the walls, the ominous bulges, the

elimination, even temporarily, of the very considerable dead load of the present facing stone and the reduction of the wall thickness could conceivably cause the loss of sections of the wall and of the floors whose vaults thrust against them. What underpinning, what tie rods, what braces, shores and centering would be required could only be discovered as the work progressed. Another difficulty would be that of providing proper anchorage of the new facing to the remaining old wall, anchorage which would insure the complete unity of the wall and its permanent stability.

The fact must be faced and accepted, that either refacing or replacement results in the removal, now or eventually, of all of the original stones, just as surely, and with as much finality, as would be the case with a new wall faithfully reproducing the old. As between now and eventually the work had better be done now while there can still be found artisans with training and experience who can execute traditional work with skill and feeling.

A refacing program would, of course, be a more desirable venture than a stone-by-stone replacement, which would ultimately result in the creation of an unanchored, free-standing facing wall and a perhaps insufficient inner wall. The cracks now existent in the old stones would recur in the new. Painting would necessarily be continued and the appearance of the East Front would forever be a hodge-podge of new, old and medium aged stones, some with three coats of paint, some with fifty, the old paint peeling and blistered, the new headed for the same fate.





FIG. 9. DETERIORATION OF THE EAST FRONT TAKEN AT THE OLD HOUSE WING OF THE CENTRAL PORTICO AT THE BELT COURSE LEVEL OF THE PRINCIPAL FLOOR.

The portico cornice is put together with interlocked, inner-dowelled stones. The columns and column capitals are anchored together and to the cornice with concealed stone dowels. The portico floor is supported on vaults resting on the stone piers which support the portico columns. This construction defies piecemeal replacement of individual stones.

Replacement of any of the lower members of the cornice necessitates the removal of the balustrade and of all the stones above the damaged one. The question then arises as to whether the original and only partially damaged stones shall be put back in place or all new stones provided.

And of what material shall the replacement stones be? One man urges the reopening of the old sandstone quarry now closed these seventy-five years. Another agrees to the use of a permanent and lasting material. Both insist on repainting. Someone who has been greatly disturbed over the cost may yet come up with the idea of using cast stone as being both cheap and easily painted!

None of these suggestions could be seriously considered. A new stone is a new stone, it cannot be the original except in its design and detail. If it is to be that, and that faithfully executed, it can make but very little difference to future generations of Americans whether it is on one line or another—except to the discerning ones who will rejoice that the grave defect in design has been corrected.

In its efforts to rid the Capitol of this grave defect and to preserve the original design in enduring marble, the Congress has been supported by the

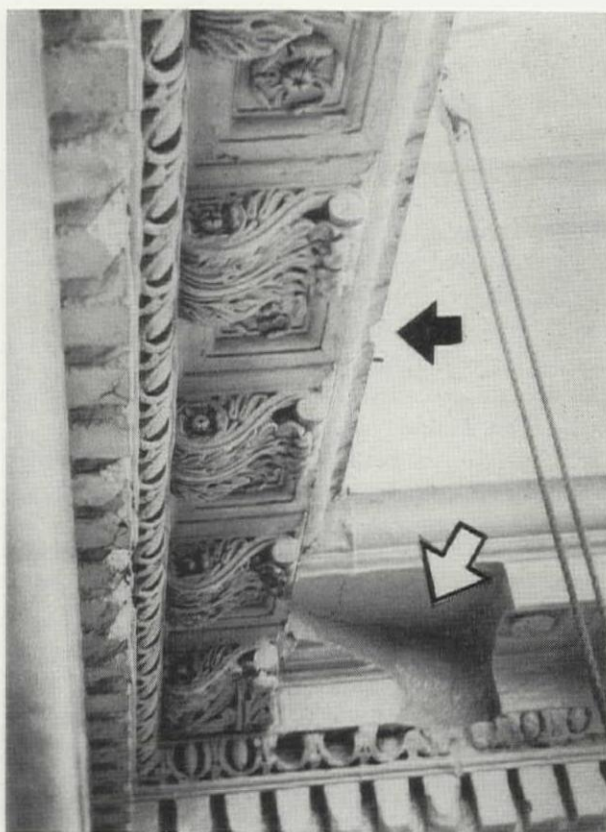


FIG. 10. DETERIORATION OF MAIN CORNICE. PIECE WHICH DROPPED OUT WEIGHED AT LEAST 60 POUNDS.

architectural profession throughout the greater part of the past century. Opposition is of comparatively recent date. That of the Institute as an organization goes back only to 1937; that of any architect at all, as far as is known, has developed only during the past twenty-five years.



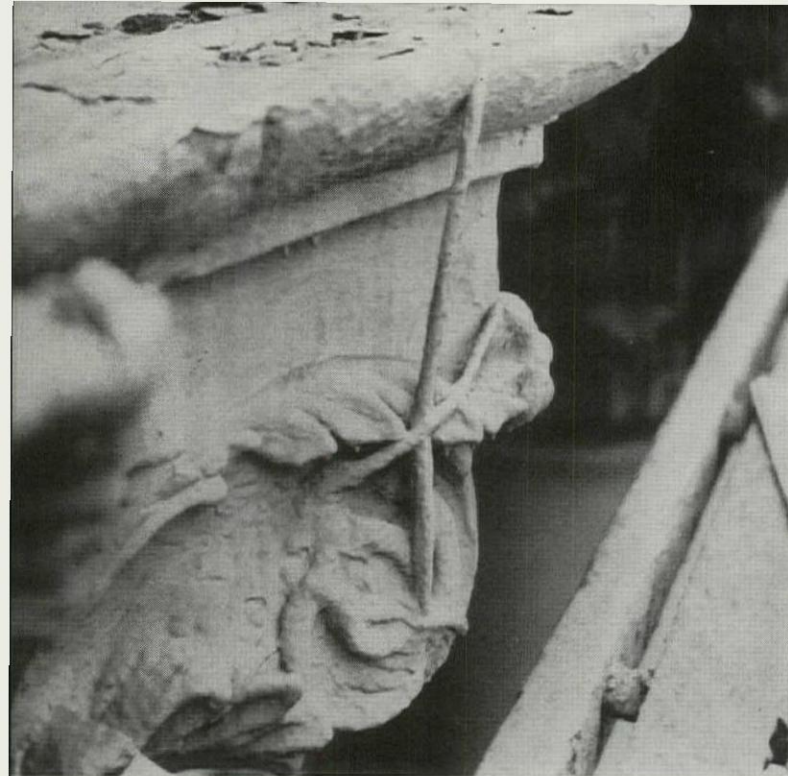


FIG. 11. VIEW OF THE WIRE-UP OF THE COLUMN CAPITAL AT THE N.E. CORNER OF THE EAST CENTRAL PORTICO, ALSO SHOWING LOSS OF DETAIL RESULTING FROM MANY COATS OF PAINT.

The extension was first proposed by Thomas U. Walter, the designer of the dome. Walter was one of the founders, and for ten years a President of the Institute. Since his day most of the architects who have done monumental work have approved an extension—Thomas Hastings, McKim, Mead and White, Henry Bacon, John Russell Pope, Charles Platt, York and Sawyer, Charles Coolidge, Clarence Zantzinger, Nathan Wyeth, Francis Sullivan, Egerton Swartwout, H. Van Buren Magonigle, Cass Gilbert, Harry Cunningham, Otto Eggers, William Delano and of course John Harbeson. All of these have been Fellows of the Institute, and many of them have served as its President. They are the men who have made the Institute what it is. Egerton Swartwout wrote an article for the AIA Journal ("The Octagon") in support of the project and many of those cited above testified in favor of the extension in Congressional hearings.

The opposition of the Institute has been far from unanimous or consistent. As recently as 1955 the Institute's Committee on the Capital City viewed the extension with favor but was overruled by men less familiar with Washington and the Capitol than the Committee members. One of them, Frank J. Duane, now President of the Washington Metropolitan Chapter, has recently censured the stand of the Institute. William Eschbach, President of the Pennsylvania Society; Grayson Gill, past President of the Texas Society; G. Norman Blair, President of the Westchester Chapter; Edward Steese; H. Eldredge Hannaford, to name only a few, have repudiated the position taken by the Institute.

In 1919 and 1935 the Fine Arts Commission took a definite stand in favor of the extension. Its Chairman, Charles Moore, testified in its behalf. Gilmore Clarke, who followed Mr. Moore as Chairman and William Delano, long a member of the Commission, have publicly announced their approval.

In the opinion of the writer, architects are a notch or two above the average run of folks by virtue of their education, their training and their sensitiveness to beauty. They are quite competent to make up their own minds and reach their own conclusions about matters architectural and the sole reason for presenting the foregoing evidence of approval of the East Front of the Capitol by other distinguished members of their profession was to discourage statements in the public press that the profession was unanimous in its disapproval.

The questions of cost, the amount of space acquired and its location are not pertinent to this discussion which has attempted to deal with questions of architectural design and restoration. They are subjects of interest to individual citizens and to the Congress but are not of concern to the Institute as an organization. In the matter of cost, however, it might be pointed out that the Capitol of the United States of America is a building in a class by itself.

The opposition has not centered on the matter of architectural design, presumably the preoccupation of architects, but it has been for reasons of sentiment, a sentiment not rooted in knowledge or familiarity with the building but in the fact that it is the Capitol. Even the objections raised over cost and the space gained have simply been means to an end desired for reasons of sentiment. Those who are really sincere in the matter should reconsider the primary objectives of the Congress: to give proper visual support to the great dome and thus correct a grave defect in design, and to preserve, faithfully the work of the original architects by the replacement of the crumbling and deteriorating sandstone with enduring material. Both objectives deserve the support of the profession.

The project for the extension of the East Front of the Capitol is one of long standing. It has been carefully and thoughtfully considered with these major objectives never forgotten. None of the historical portions of the Capitol would be lost, no treasured work would be destroyed, no sacred room would be altered. Improved structurally, its surface faced with the finest and most enduring marble its grave design defect corrected, its magnificent dome at last firmly supported, its wonderful portico no longer crushed and overwhelmed, the Capitol would continue forever to be a source of pride to those who love it.



## *Chronology of Plans to Extend the East Front of the Capitol*

- 1850—An architectural competition for designs to enlarge the Capitol was held. Thomas U. Walter and others entered plans which proposed large extensions to the east front. These plans were all rejected on the ground that they would diminish the effect of the original building. A different plan by Walter for adding the present House and Senate wings was accepted and carried out.
- 1864—Walter recommended extension of the east front out to a direct line with the new Senate and House wings, or 55 feet.
- 1874—Walter presented still another plan for extending the east front 275 feet, far beyond the line of the wings.
- 1881—Smithmeyer & Pelz offered a plan for extending the Capitol, both east and west, with drastic changes to the interior plan.
- 1903—The House passed a bill authorizing an expenditure of \$2½ million to extend the east front 55 feet in accordance with Walter's first plan. The Senate did not pass this bill. A Joint Commission was established to investigate and report on the extension. This Commission appointed Carrère & Hastings of New York to examine the possibilities.
- 1904—Carrère & Hastings presented their recommendations that: (1) The Walter plan for a 55 foot extension not be carried out. (2) The east front be moved forward no more than absolutely necessary (12' 6") to give the dome the apparent support they believed it should have. They called this Scheme A. In addition they compiled with a condition set by the Commission to report a plan which would provide added space. Carrère & Hastings themselves recommended against it. This plan called Scheme B, called for an extension of 32 feet and 6 inches.
- 1905—A further study by David Lynn, former Architect of the Capitol, proposed a modification of Scheme B, which the Commission approved. The Congress rejected it, however, and built the first House and Senate Office Buildings instead.
- 1935—A bill to extend the east front "in substantial accordance with Scheme A or B" passed the Senate but died in the House Committee after public hearings.
- 1937—Another similar bill passed the Senate but was again disapproved by the House as a result of public hearings and indignation. (At its Boston convention The American Institute of Architects passed a resolution opposing "any material alteration of the central portion of the Capitol.")
- 1949—A further attempt to revive Scheme B was stifled by a letter from the President of The American Institute of Architects.
- 1955—Without public hearings or floor debate legislation to extend the east front "in substantial accordance with Scheme B" was passed as a rider to the Legislative Appropriation Act of 1956. At its Minneapolis convention The American Institute of Architects passed a resolution registering "strongest opposition" to external changes of the Capitol.
- 1956—The Board of Directors of The American Institute of Architects reviewed and approved the 1955 resolution opposing Capitol alterations and the Los Angeles convention approved this Board action.
- 1956—(July) Roscoe DeWitt, Fred L. Hardison, Alfred Easton Poor, Albert Homer Swanke, and Jesse M. Shelton, architects, as well as Alan G. Stanford, engineer, are appointed associate architects for the extension project. In addition the Architect of the Capitol appointed a board of consultants consisting of Messrs. John F. Harbeson, Henry R. Shepley, and Arthur Brown, Jr. Their task was to advise on the extension project as legislated, not to propose alternate suggestions.
- 1957—(May) The Centennial Celebration of The American Institute of Architects reaffirms the "conviction that the east front . . . be preserved in its present form . . ." (August) On the last day of the first session of the 85th Congress the Architect of the Capitol submitted his report to the Commission. Only three members attended. Bills to rescind the legislation requiring the expansion to be "in substantial accordance with Scheme B" introduced by Congressman Reuss in the House (H.R. 9238) and by Senators Smith, Clark, Case and Humphrey in Senate (S. 2883). (October) The Commission authorized the Architect of the Capitol and his associate architects and engineers to proceed with the contract drawings and specifications for the extension.
- 1958—(February 17) The Subcommittee on Public Buildings and Grounds of the Senate Committee on Public Works held public hearings on the Senate bill to rescind Congressional approval of the east front extension. (March 5) The Senate Public Works Subcommittee unanimously endorsed S. 2883, and the following day the bill was favorably reported by the full Senate Public Works Committee by a unanimous vote.



BY RALPH WALKER, FAIA

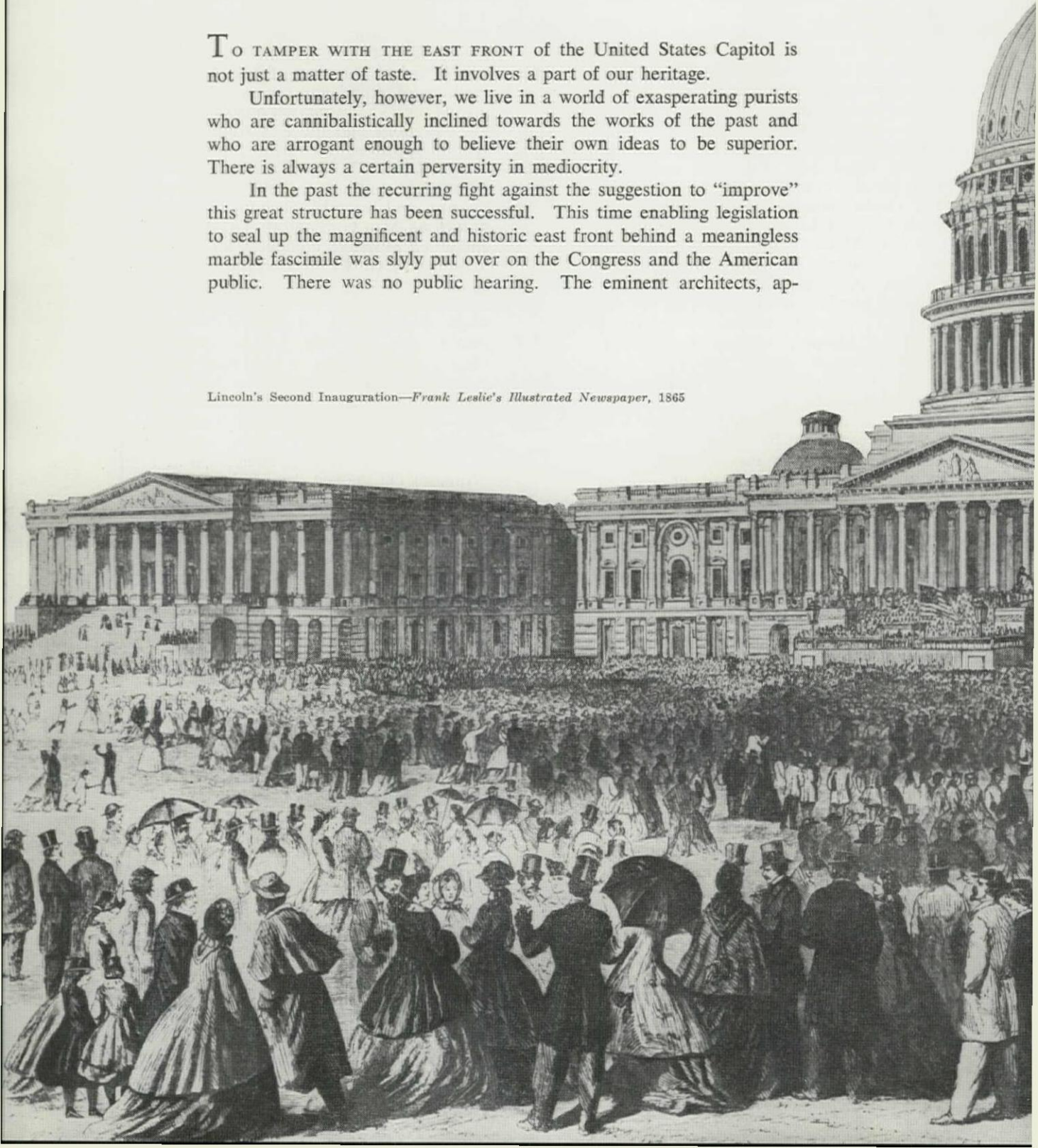
*Past President, AIA, and Centennial Gold Medal Winner*

TO TAMPER WITH THE EAST FRONT of the United States Capitol is not just a matter of taste. It involves a part of our heritage.

Unfortunately, however, we live in a world of exasperating purists who are cannibalistically inclined towards the works of the past and who are arrogant enough to believe their own ideas to be superior. There is always a certain perversity in mediocrity.

In the past the recurring fight against the suggestion to "improve" this great structure has been successful. This time enabling legislation to seal up the magnificent and historic east front behind a meaningless marble fascimile was slyly put over on the Congress and the American public. There was no public hearing. The eminent architects, ap-

Lincoln's Second Inauguration—*Frank Leslie's Illustrated Newspaper*, 1865



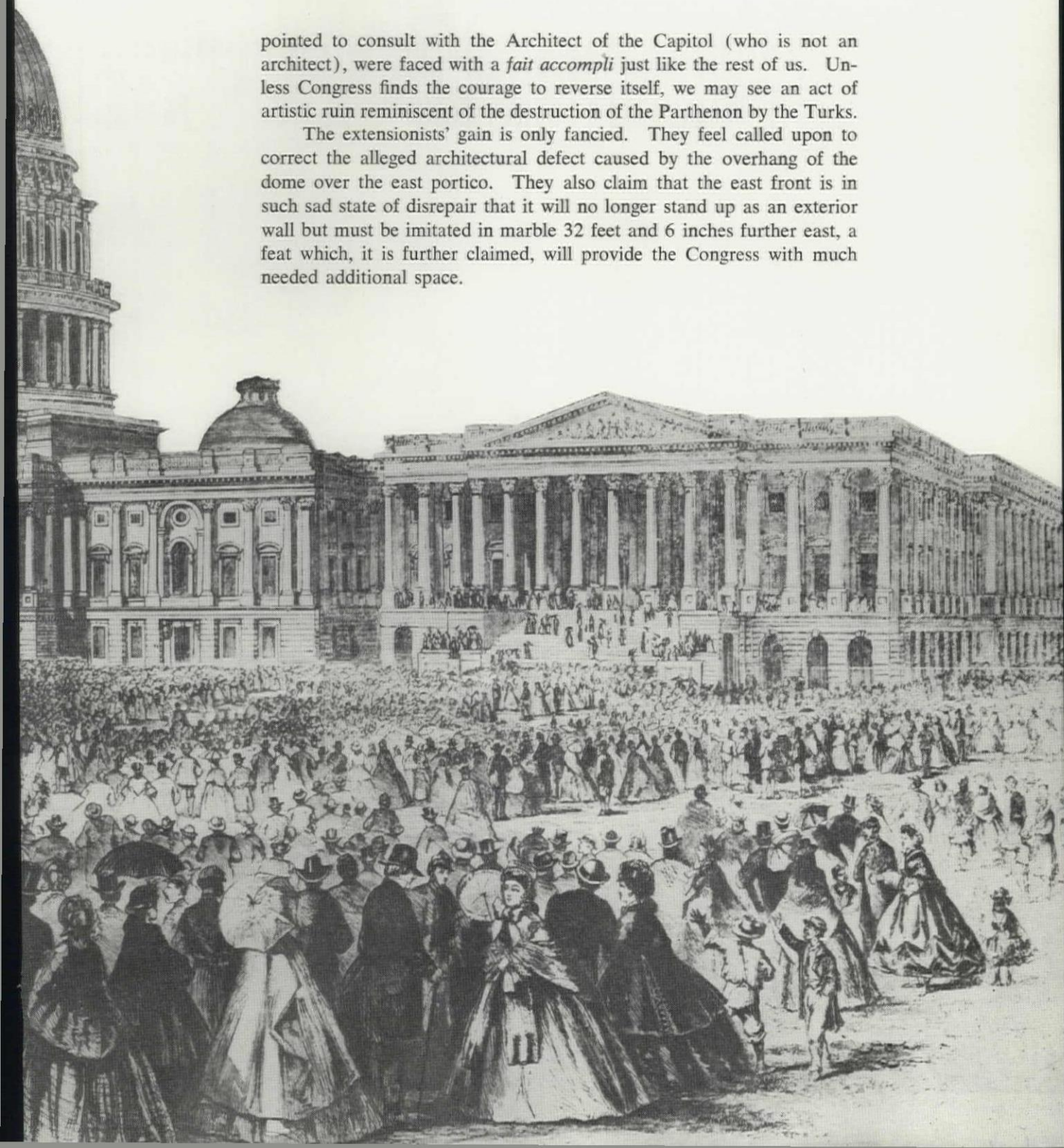


# “If this be sentiment . . .”

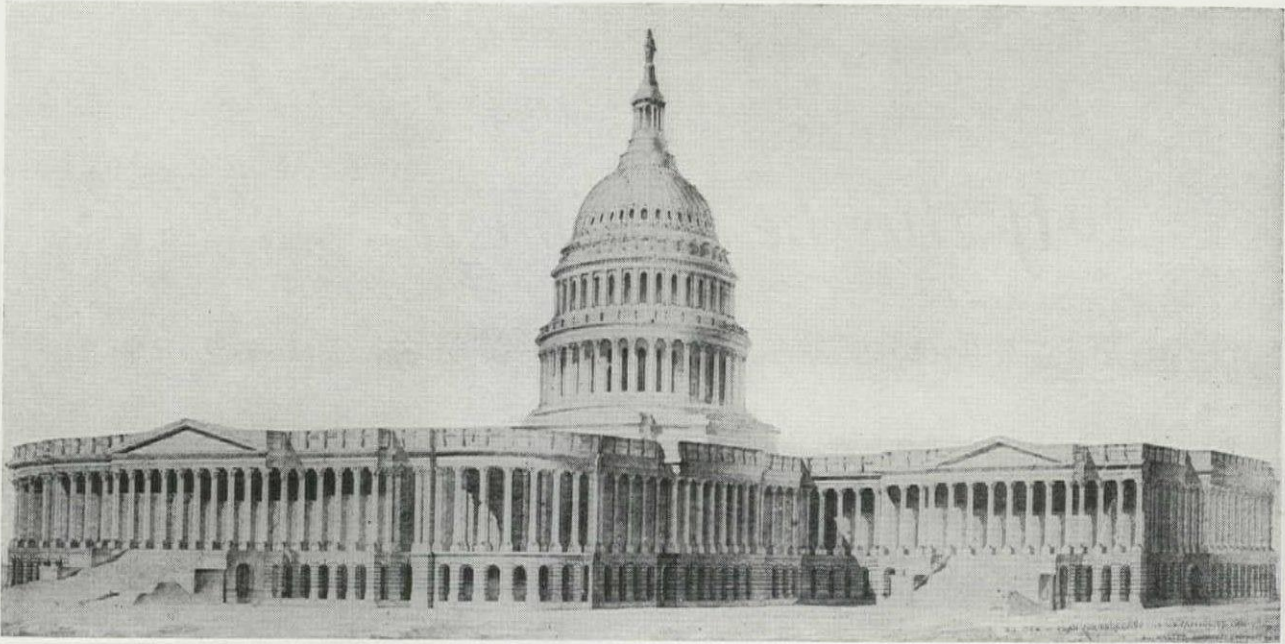
## *Some Thoughts on the Proposed Extension of Our Capitol's East Front*

pointed to consult with the Architect of the Capitol (who is not an architect), were faced with a *fait accompli* just like the rest of us. Unless Congress finds the courage to reverse itself, we may see an act of artistic ruin reminiscent of the destruction of the Parthenon by the Turks.

The extensionists' gain is only fancied. They feel called upon to correct the alleged architectural defect caused by the overhang of the dome over the east portico. They also claim that the east front is in such sad state of disrepair that it will no longer stand up as an exterior wall but must be imitated in marble 32 feet and 6 inches further east, a feat which, it is further claimed, will provide the Congress with much needed additional space.









Don't believe any of it. Let us demolish these arguments before they demolish one of the finest forecourts in existence.

First, as to the architectural quality of the east front. My personal reaction is that it is superb. It is no ordinary example of eclecticism but an outstanding piece of original design, one of the best of the Federal period. The proportions are elegant and the relations of detail to the great court magnificent. The dome rises as a symbol of unity straight from the ground to the crowning figure.

It is this fact which the Architect of the Capitol, J. George Stewart, finds to be a mistake. He and some others he quotes, have heard it said that a dome ought to sit in the center of a structure, so that support for its load should be visually apparent. I consider this abstract purism because no one actually sees that the skirt appears to rest on the portico unless he is hovering above the structure in a helicopter. Instead we see a quality which many architects have dreamed in vain to achieve: a direct relationship of the dome to the ground.

The best place to see Michelangelo's dome at St. Peter's is not from the front, ruined as it has been by the extra long nave, but from the rear, where just the effect seen on the east front of our Capitol is to be found. The same can be observed in the dome at Florence and at Les Invalides in Paris. A dome which is placed too far back from the surface of the building appears always to be unrelated to the mass. It is obvious that were the east front to be moved further east the podium on which the dome rests would completely disappear from the important near views and the dome would then resemble a wedding cake placed upon an unrelated table.

#### PHOTOS OPPOSITE:

THE EAST FRONT HAS REMAINED UNCHANGED SINCE IT SERVED AS A DRAMATIC BACKDROP TO LINCOLN'S SECOND INAUGURATION IN 1865, DESPITE NUMEROUS PROPOSALS TO "IMPROVE" AND EXTEND IT. THOMAS U. WALTER, DESIGNER OF THE CAPITOL'S DOME AND WINGS, SUBMITTED THE PROPOSALS SHOWN IN THE TOP AND CENTER PHOTOS ON THE OPPOSITE PAGE. GLEN BROWN SAYS OF THE FIRST "... THIS EXTENSION WOULD THROW ALL OF THE COMPLETED PORTIONS OUT OF BALANCE."

OF THE SECOND SCHEME BROWN REMARKED: "THE SLIGHT RECESS BETWEEN THE WINGS AND THE MAIN BUILDING GIVES VERY LITTLE DEPTH OF SHADOW AND OBLITERATES THE FORE COURT, WHICH IS ONE OF THE MOST EFFECTIVE FEATURES OF THE PRESENT STRUCTURE." (HISTORY OF THE UNITED STATES CAPITOL.)

SAID EGERTON SWARTWOUT, FAIA, OF THE WALTER PROPOSALS: "IT IS INDEED FORTUNATE THAT THE EAST FRONT EXTENSION WAS NOT BUILT BY HIM ACCORDING TO ANY OF THE SCHEMES SUBMITTED . . ." (THE OCTAGON, MAY 1937.) THE PLAN SHOWN IN THE BOTTOM PHOTO WAS SUBMITTED BY SMITHMEYER AND PELZ IN 1881.

Nor does the cast iron dome bridging a wide void below disturb me. It is the nature of iron to span wide spaces. To millions who come each year it has become a symbol of our Nation in just its present form. Take a good look, if you will, at the photographs of Lincoln's Inaugural on the east steps. You cannot help but have a strong feeling of living tradition, a realization that the building is a symbol of unity—one achieved during the dark years of the Civil War when, I am sure, people complained about the unnecessary and extravagant use of iron during the war period. Lincoln must have greatly felt the need of that symbol and at his second inauguration, sensing as he did the close of the war, he must have felt rewarded by the fact that future Congresses of the United States were housed in a building eminently fitting. From that day on, this forecourt represents an outdoor pantheon rich in the memories of noble men.

You will never recapture these memories if the close view of the dome is partially erased and if a harsh and crisp imitation of the facade is erected nearly forty feet further out front. The extensionists all but admit that this stupid manoeuvre would destroy the fine proportions of the present ensemble. They know that the asymmetry achieved would be most unpleasant.

Mr. Stewart's distinguished consultants are John F. Harbeson, Henry R. Shepley, Gilmore D. Clarke, and, until his recent death also included Arthur Brown, Jr. They reported:

"We do not want to leave the Commission in ignorance of our considered belief that the present beauty of the Capitol can be kept only by moving out the whole east front, wings and all and not the central part alone."

Somehow this advice underwent a strange metamorphosis before it was passed on to the Congressional Commission. The report of the Architect of the Capitol on this point reads:

"The advisory group of architects strongly recommend that, when further extensions of the Capitol become necessary in the future, such extensions be accomplished by extending the Senate and House wings eastward approximately the same distance as the east-central front is extended, as such extension, in their judgment, will result in a contribution to the beauty and dignity of the Capitol."

Nor is this the only instance of curious reasoning involved in this senseless effort to implement an ill-advised scheme which has been rejected time and again in the past. Thomas U. Walter first pro-



posed it in 1851, and again in 1864 and 1874 together with numerous other schemes which included extending the east front out to a direct line with the then new Senate and House wings. Only one of his plans, the addition of the present north and south wings, was accepted and carried out and I am grateful for it.

In 1881 Smithmeyer & Pelz offered a plan for extending the Capitol both east and west together with the addition of turrets and drastic interior changes. Oblivion mercifully took them over until in 1903 the House passed a bill to extend the east front 55 feet in accordance with Walter's first proposal. The Senate saved us that time. A Joint Commission was established to study the matter and Carrère & Hastings were appointed to examine the possibilities. These distinguished New York architects recommended in 1904 that the Walter plan for a 55 foot extension ought not to be carried out since "the architectural effect of the entire east front would be injured." Instead, Carrère & Hastings submitted two plans of their own. One called for moving the east front 12 feet and 10 inches forward and was called Scheme A. The other required an extension of 32 feet 6 inches to add desired office space and corridors and was called Scheme B. About this latter plan Carrère & Hastings said:

"It would be such a great change from the present facade, so familiar to our people and which they have learned to love and venerate, that we make this suggestion merely to meet the condition which has been imposed upon us by our Commission for reporting a scheme

with added space. We hope, nevertheless, that this alternative plan, Scheme B, will not be favorably considered."

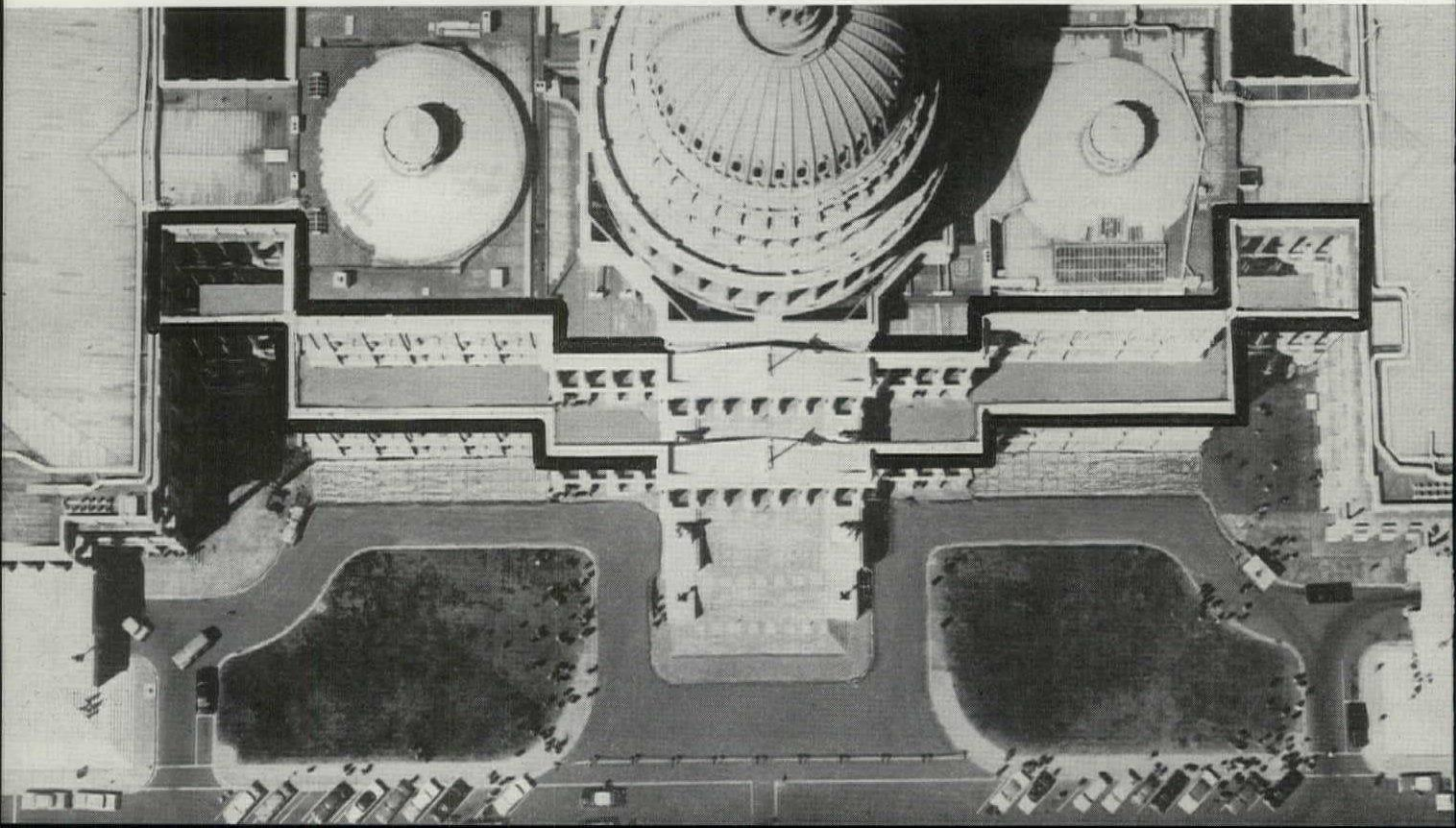
This is the same Scheme B which the Congress precipitantly voted on and made into a law three years ago. The Architect of the Capitol presented this scheme as the one advocated by Carrère & Hastings. He also testified that Arthur Brown, who died last July, favored this proposal. Brown "sat in my office one day," Mr. Stewart told the Senate subcommittee on Public Buildings and Grounds, "and he said: 'Insofar as the court effect out front [is concerned], I know you want to move it out. I am here to help you move it right away.'"

Some days after this testimony was given I received the following telegram from Arthur Brown's widow:

"Am greatly distressed by newspapers announcing imminent mutilation of Capitol. Surely a way can be found to prevent this grievous error. Arthur made his last and fatal journey hoping to prevent it. The effort and the frustration cost his life."

But a national monument, not personal reputations or judgments are at stake. Why be sentimental, we are told. The east front is crumbling and must therefore be enlarged. It is a nicely packaged two-for-the-price-of-one argument wrapped in a perfect non-sequitur. What on earth does the need to repair a facade have to do with the need to provide more space for our Congressmen? I certainly hold with Senator Ralph Flanders who, in a recent letter to a

PHOTO RELEASED BY THE ARCHITECT OF THE CAPITOL ILLUSTRATES CURRENT PLAN (OUTLINED IN BLACK) FOR EAST FRONT EXTENSION. BY ACT OF CONGRESS, THE PROPOSAL IS SUBSTANTIALLY IN ACCORDANCE WITH "SCHEME B" AS SUBMITTED—BUT DEFINITELY NOT RECOMMENDED BY CARRERE & HASTINGS IN 1904. PENDING LEGISLATION WOULD RESCIND "SCHEME B" REQUIREMENT AND PERMIT STUDY.





newspaper, urged his Senatorial colleagues and others "to separate the two questions of repairs and additional space. If not," he added, "both requirements will be poorly met."

I admit that from the very beginning of the structure there have been critics of the stone used on the east front. Horatio Greenough, an early American sculptor, complained that the building would have been more noble had it been built of marble, and from that time on critics have arisen saying much the same thing. But President George Washington's decision that, in the interest of economy, the structure be built of Virginia sandstone is as much a part of our history as the building itself. The historic stone from the Aquia Creek quarries has now stood with its original moldings and carved ornaments for some 150 years. It is basically sound. If anyone suggested that the front of the British Museum be torn down and redone in granite because some of the stone has eroded, he would be laughed out of the British Isles.

There has been much talk but no evidence that the east front is structurally unsafe or in a dangerous condition. A detailed analysis of the condition of the sandstone walls, made by the Bureau of Standards in 1956-57, concludes that the old stone is sufficiently sound to permit its continued use. It can be either repainted, as in the past, or resurfaced with a more durable stone, the Bureau reports. An engineering report, prepared during the same years by Moran, Proctor, Meuser and Rutledge, advises us that "the structural condition of the foundation was basically sound," and that the "bearing capacity of the underlying strata was satisfactory."

There is evidence, however, that the sandstone facing has spalled from weathering in places but not deeply. Some of the overhanging cornice has fallen off. In one place the joints of the portico cornice are separated. The extensionists have referred to this as "cracks" and created the impression that individual stones are cracked. They are not, though quite possibly some should be replaced.

But you don't have to move a wall or seal it up hermetically as you would a specimen in a glass container in order to restore it. It is, of course, the duty of the Architect of the Capitol to repair these defects and to restore the facade. Quite possibly he should not have allowed the deterioration to go as far as he claims it has. The engineering reports, prepared with the great skill and objectivity customary to this great profession, assure us that the east front will not fall down. It is ridiculous to pretend that there are insurmountable difficulties in shoring up a few arches and replacing a few stones. It has been suc-

cessfully done on practically every monument of Europe and antiquity. Big Ben in London is in much worse disrepair and so is the Bodleian Library at Oxford—they are both being restored. So have St. Paul's Cathedral, the Houses of Parliament, the Hagia Sophia, St. Patrick's and City Hall in New York, Mount Vernon, Monticello, and the White House.

In New York restoration is successfully carried out on buildings thirty or forty stories high and we have learned to repair and shore up buildings in sections.

Nor is the substitution of marble for the softer sandstone any guarantee against erosion. I am a Fellow of the Morgan Library in New York which was built fifty years ago of the same Tennessee marble as the National Gallery in Washington. It is now showing rapid and continuing erosion.

Much is made of the fact that the east front has been frequently painted since British arson in 1814 scorched the stones. Painting does not disturb me. Greek buildings were painted and so were buildings of the Gothic era. Materials are less important than fine proportions and noble space. They are certainly less important than the genuine patina of historic honesty and authenticity.

Restoration, it is true, would not provide our Congressmen with the added "choice" space the extensionists are dangling before their noses at about \$200 per square foot of usable office space. A look at the plans, however, makes the proposed space less "choice" than the exorbitant cost might lead us to believe. Since the proposed new exterior wall would be a replica of the old one, the new rooms would have to conform to the window spacing and ceiling heights of the old part. Almost half of the space of the east front, 160 feet to be exact, is under the portico. In this area there are no windows at street level, and only two large windows on each of the upper floors. Corridors running laterally along the face of the old wall will further restrict the size and placement of the rooms. The additional dining space would only seat 230 persons—one third more than present facilities—and would therefore still exclude employees and visitors.

But the fondest illusion which has been kindled in the minds of some of our legislators is that they will have a straight private corridor leading from the Senate to the House Chamber. As Messrs. Harbeson, Shepley, and Clarke put it, "there is now no separation of the visitor or 'shrine' circulation from that used by the Members of Congress and office staff." Senator Flanders, I am happy to report, took a different view of the "shrine circulation." "I do not know how other Senators feel about it," he wrote,



"but I feel that the American public which owns the Capitol, is entitled to what little pageantry our form of government permits. It is proper for us to pass in the open on our lawful errands, with the American people looking on. They own the Capitol and they elected us. Why they should not look on is beyond the reach of my imagination."

It would seem, though, that those of us who visit Capitol Hill to get a glimpse of history-in-the-making will not only continue to see our representatives but run a good chance of actually bumping into them if the extension plans are carried out. The reason is simple geometry. You can't, as Douglas Haskell, the editor of *Architectural Forum*, pointed out, put a passage directly behind a main entrance and not compel those who enter to cross it. Climbing up and down a flight of stairs will, alas, continue to be the price of avoiding us.

Our main public entrance, if the extensionists have their way, will be through a foyer about 30 feet square and one story high. It would seem that the present east windows would be covered, and three or four new doors will have to be cut through the wall on each floor. Three floors would run across the face of the old wall, which, with their support-

ing members, would completely obscure the original scale and probably much of the detail of the historic walls. At the expense of \$10 million and an irreplaceable monument, the Congress would gain 45,000 square feet of net floor space or 54 offices, 8 document rooms, 9 storage rooms, and two dining rooms.

Let us assume, in conclusion, that the cost of restoring the east front amounts to three million dollars. (The Architect of the Capitol estimates it to be "at least one quarter of the allotted \$10,000,000" but surmises it "might easily be twice that.") A three million expenditure would still leave us seven million, which, spent at \$25 a square foot, the average rate of a government office building, would provide 280,000 square feet of usable space. This is over six times the amount of space the proposed artistic destruction would net.

This, then, is one of the rare instances when we can have our cake and eat it as well. The Congress can easily restore the east front of the Capitol and still provide ample space for itself for less money than it would cost to betray this trust which history has given us.

If this be sentiment, make the best of it. Architecture is an emotional experience.

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## William Dewey Foster

ON SUNDAY AFTERNOON, April 20th, a memorial meeting was held in the Library of the Institute Headquarters, of the friends and associates of William Dewey Foster, who died in his office of a heart attack on April 7th.

It was one of the first beautiful afternoons of this late spring in Washington, and the cherry tree in the Octagon garden was just coming into bloom. The French doors of the Library were open, and the overflow crowd stood in the sun on the old brick pavement. Edmund R. Purves, FAIA, presided at the meeting, pointing out that Bill Foster had been the Institute's own architect in the restoration of the Octagon House, the remodelling of the old stable into the Library, and the new addition just completed last year. He was one of the organizers of the Committee to Preserve the Nation's Capitol and only a few days before his death issued a statement that in his opinion the walls of the East Front of the Capitol could be preserved and restored.

Other speakers were men who had known Mr. Foster for many years, since his New York days in the 1920's and his early days in Washington when he was Consulting Architect for the Public Buildings Administration, in which capacity he designed many buildings all over the country. Institute President Leon Chatelain and Bill's partner, George Howe, told of their long association with him.

Rear Admiral Neill Phillips, USN Ret., president of the Progressive Citizens' Association of Georgetown, spoke of his activities in the restoration of old Georgetown. A. G. Wenley, president of the Cosmos Club, of which Mr. Foster was a longtime member, spoke of his many activities there.

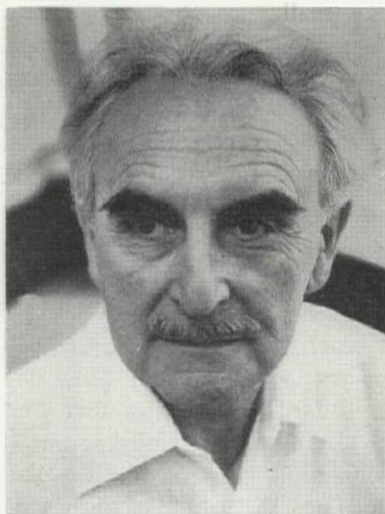
Henry Saylor, FAIA, told many anecdotes of his long acquaintance with Bill, bringing out chuckles from the group and putting the meeting into a relaxed mood—which is just the way Bill Foster would have wanted it.

J.W.



RICHARD J. NEUTRA, FAIA

*Mr. Neutra is particularly noted for his success in establishing a harmonious understanding with his clients, and with designing a house that "just suits." Here are some of his secrets.*



## Client Interrogation

### —An Art and a Science

ALL ARCHITECTURAL PRACTICE STARTS, and may well start, with domestic projects, which even the beginner has experienced as a user. But more than that the clinical experience with a real inhabitant of flesh and blood is a wonderful preparation for imagining things later, when public works officers, or Boards, or building and grounds managers are faced. The interrogation of architectural clients, unfortunately even with domestic clients, cannot be as thorough as that of a physician.

Bedside manners are different. First, because it would be considered as most unusual, however justified the architect's fact-finding may be. The free lance architect is not benefited by a long tradition as is a healer. But he really is or can be. Second, beyond all social custom, people are in a different mood—depressed—when they visit a doctor and sort of begging for their lives. Visiting an architect they do not put on a new shirt and expect to take it off for an examination. Some would keep on their overcoats, so much are they in a hurry of exhilaration that they do not wish to have their optimism interrupted by what looks to them like petty inquisitiveness, by prying into their private life, even secrecies of their family relations or by touching on their sensitivities, which may have been variously criticized by other annoyed family members. No trouble in the family or in the group, which is usually his client's, must be stirred up by the architect. To speak of the more elemental, physiological; the elemental is essential.

Questions are to be well pointed here but uttered in a rather casual manner. Some of the most primary sensory sensitivities might be investigated without us-

ing big scientific words. Again a domestic project, of course, gives the best chance of that mentioned clinical contact with the future inhabitant.

(Vision) Does light bother you, for example, in the morning after daybreak? Can you sleep when the sun shines into your room? You know the exposure of your bedroom may depend on it. Have you ever used an "eyeshade" like this one here which every drug store in America carries? Leaving open drapes to see the stars means getting up in the morning to close them. And how about you, Mrs. Smith, are you more touchy about light than your husband? I wonder whether you or your husband read in bed, when the other party has gone to sleep and so forth and so on.

The point is that the investigation is best made on practical examples which disclose acuity or dullness of the particular sense.

(Thermal Sensation) Is anyone of you two given to cold feet? Are you chilly when you step into the bathroom? Would you often like some heat in the morning even in the summertime? Do you really like marble and other cold materials, or do you feel uneasy about them, when you come to think of their "touch"? What do you mean by "warmth"? Do you have an idea that this terrazzo floor will bother you? You do not like to sit close to window glass in the wintertime. Are you often troubled by colds?

(Olfactoral) When you come home, Mr. Smith, does it warm your heart to know what is cooking? Do you notice or enjoy the dinner smell? Some people actually do, some don't like to be received by odors of cabbage at the entry door. Mrs.



Smith, if you really are so touchy about smells, would a large pass-through or openness of the kitchen not be perhaps a bother to you, however nice it looks on this color picture in the magazine you brought along? Have you ever noticed the smell of the varnish on your wood panelling, of which you speak? Would you live in an air conditioned house, and you would not miss the scent of the flowers with the garden right in front of you? Does the "whiff of nature" mean much to you?

(Acoustical) You know there are people who can make poetry in a steel mill. How do you feel about it? It is hard to guarantee that you will not hear the television in the family room when you talk with your adult guests, while the kids are all over there giggling. What kind of music do you play on your gramophone, soft or noisy? Tell me what records you have and play most, "crooners" or "jazz bands"? Does Mr. Smith have the same taste? Oh, she likes a little background music while the talking is going on. And it makes *you* nervous? You say you have a collection of pewter in the dining room on some shelves over the Duncan Phyfe buffet? Have you ever noticed how that pewter resounds to voices? If there are four or five couples talking around the dining table, do you mind if they raise their voices to a shout? Have you ever been in the situation where you never get what your lovely table neighbor says, and resort to mere smiling and showing your dentures when you really should chew? It all sounds almost chit-chat, but it yields information, which a physician would be granted to get more directly.

There are many more such conversations of a similar character, and when in a good mood, humor sweetens this sort of research and makes it more acceptable.

When it comes to penetrate into souls to gauge the "central area," the duration and inverteateness of conditionings of the brains, which are always in company of glandular discharges and emotions—the speed of new associations to be accepted versus "conservatism," in short the potential of the client to break away from what he has had, and, in fact, got tired of—then emphatic cautiousness and true human tenderness must be brought into the play of questions and exploratory suggestions. The same is true when the dominance of one or the other part of the matrimony is gently tested, their subtle human and social balance, which must not be destroyed, not harmed but helped.

A school board should become unanimous, a Board of Directors happily harmonized, not split up by the behavior of the architect. The good architect should not cater to the stronger half—woman

or man—because the supposedly weaker one, too, will have to live there for many years to come, and may in the last analysis make in many ways even the sturdier spouse unhappy by even minute daily responses and resentment. The suffering becomes slowly common to both, and by subdued but perpetual irritation of one, infiltrates the daily life of the originally unconcerned party and the relationship between the two.

It is a matter of "persuading a client for this meeting." The architect can't stay with him for twenty years, keeping on persuading him or her, or on a verbal level straightening out matrimonial friction and imbalance caused by environmental design. His job is simply beyond words—a *silent long range job*.

And the relationship and inexperienced misjudgment that this house means to the kids, now when they are small and later when they keep growing and maturing to various stages of self-dependence, makes the issue of interpreting the family group indeed a matter of two, three, four decades. Damage for a lifetime is quite possible, in fact, frequent. Children get into consequential trouble with their parents in a house of taboos; adolescents break away from a layout with never-ending parental proximity and supervision.

The similar problem of adolescence to be avoided by design applies to practically every architect's assignments. Prophecy and intuition may always be a good thing, but a young architect can learn a lot from systematic interrogation beyond just technical points. To avoid heartbreaks of his own and the client he will strive to observe and interpret correctly patterns of behavior of those he sincerely wishes to serve. It is a wonderful profession.

### *Associate Subscriptions Again . . .*

IN RESPONSE to our request in February that Chapter Presidents or Secretaries send us names of their Chapter Associate Members, so that we may solicit their \$2 subscriptions directly, we have had fifty-two replies so far. In addition to that, more Chapters have notified us that they are giving subscriptions to their Associates, bringing that total up to twenty-one.

The Institute now has 127 Chapters, so that leaves fifty-four not yet heard from—including some of the largest. The Editor will appreciate it *very* much if the remaining Chapters will "come through."



# From the Executive Director's Desk:



*Photograph by Van Tassel*

IT ALL STARTED because our good friend, the lady realtor, kept a maternal eye on us. She decided that we had been renting in Washington long enough and that having severed all ties with our Pennsylvania hometown and being accredited citizens of the District of Columbia (a fact of which we were made painfully aware by the District income tax collector), that it was only becoming to our station to own a house of our own in Georgetown. So we are leaving our luxurious rented house with its immaculate formal garden, its air of elegance, its intercom system, its dumb waiter and its silent electric switches, to move around the corner—as the crow flies about 123 feet—into a great rambling frame house with inescapable Charles Addams overtones. The garden (about three times the normal Georgetown size) has the abandoned flavor of the “east forty,” (that acreage nearest to city encroachment). Trees are emaciated, the weeds insistent and the horticulture is naive. A clump of gangling privet stretches toward the sky. Rose of sharon—the kind you see along the tracks of country railroad stations, hangs on to meager blossoms, a battered tin garage completes the entourage. The house has sagging lattice, failing porches, broken cornices, and loose slate. It needs a coat of paint.

My wife, looking back on the days of our early marriage when I was young and vigorous, and thought nothing of attacking five acres of country place with scythe and axe, still looks on me as the pioneer type. (Very flattering, for I have reached the age of disenchantment.) I may give a little criticism now and then or push a thumb tack through a piece of falling wallpaper, but my on-the-site architectural cooperation is but a memory.

Now when you move into another house, such as ours, any architect knows that the water pipes will have to be replaced, that the heating system will not work, that the wiring would give our Committee on Human Safety a bad attack of tremors.

The plumbing fixtures are outmoded. The tubs have claw or is it club feet (I am sure the traps are clogged), the kitchen equipment is unappetizing and inconveniently located.

I have not practiced for fifteen years, drywall construction is just a name to me for I go back to lime plaster and wood lath. But complying with AIA requirements, I have a license, the certificate hanging proudly on my office wall along with other reminders of my status. Certificates impress callers but do not fool me, so I set about to engage an architect, a personal friend.

His practiced eye saw much more wrong with the place than mine had. However he agreed to be my architect. Let us call him Architect D (for Dominick). Architect D informed me at the end of a week that he had had enough, that I was through as his client, and that he was going to Europe anyhow. From the depths of despair I said that I would have a contractor make the drawings for me. This intemperate assertion drew fire. He said he would prefer charges against me for setting a bad example to the members of The American Institute of Architects. I asked him if he would lend me a drawing board, T-square and triangle, and he said he would not, that I could buy my own. These were items that I had not figured on in my estimate. From pity he agreed to stay on as my titular architect, but averred that the actual work would be done by Architect O (O'Neill). In the meanwhile I consulted Architect C—(for Chatelain) thus evidencing considerable intelligence.

I was beginning to find clientism an engaging experience. Architect O made a survey of the premises and found even more that needed to be repaired or looked into, or thrown away than had Architect D. Although he was on an hourly basis, he told me he would have to abandon my job as his regular employers (architects who are likely to stay in practice) had gotten a couple of new jobs.



Expressing heartfelt sympathy, he allowed that I was through as a client—but that he would find me a substitute, cadet architect Von Jess (Architect J).

Now at this point I began to realize that the title block would be rather complicated so I found myself somewhat more concerned with the challenge of the title block than with the actual design of alterations and additions (a kitchen and two bathrooms). Designing the title block was about all I was to be allowed to do.

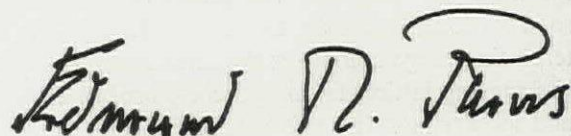
Also about this time my wife took over the project—scarcely a novel experience. She recalled to me that some years ago, after I had completed very clever drawings for alterations and additions to our garage, on the day I came to supervise, a short step from the front door, I observed that my wonderful drawings were being disregarded. I reproached the contractor. He informed me that he was taking orders from my wife. She in turn informed me that I was through as her architect. So that with that memory refreshed I have devoted myself to designing the title block.

Architect J does not realize how fortunate he is for seldom does anyone work with an association of architects which includes the national President of the Institute, the Executive Director, the Director for Building Products Registration, a brilliant young architect, to say nothing of the directing force, Mrs. P. When the association convenes the celebration will be buffet style for reasons of space and economy.

The other day Architect O called me to say that certain permits would have to be obtained. In the old days in Pennsylvania all you did was call up the contractor and say you wanted a permit and then you forgot about it. If he did not produce the permit then he was in for an awful lot of trouble. Getting permits here is a major undertaking calling not only for patience and an open pocketbook but also for a licensed guide. Newcomers in the profession have been found dazed and starving as they wandered from office to office.

The kitchen which we are adding can be seen from the front street if one cranes one's neck. Architect O said I had better get a permit from the Fine Arts Commission, but that might take all summer as the Georgetown Branch of the Fine Arts Commission meets at will.

So Architect O asked me if I had any influence and I said I had a great deal of influence. I called the Fine Arts Commission and asked when the Georgetown subcommittee of the Fine Arts Commission was going to meet. Linton Wilson (Architect W), Secretary of the Commission, wanted to know why I wanted to know so I had to break down and tell him what we are doing and he said, "Can you really see that kitchen from the street?" I said, "I'm afraid you can." And he said, "Then none of us can dodge it, this is a job for the Fine Arts Commission." I said, "Now, I am not trying to evade the law, I am not trying to do any funny architecture, all I am trying to do is please the Fine Arts Commission so that when we move into that house my wife can start right in cooking." He said "What do you have in mind?" And I told him that I thought we would just put a pentaveas around the place, sort of Colonial like, although this is a Charles Addams house and we do not know how to design Charles Addams pentaveas (I imagine we would have a little trouble finding gargoyles). He said, "Anyhow, bring it on around and I will tell you what to do. I do not think we need to convene the Fine Arts Commission for your kitchen, after all we would have to bring Mr. Orr down from New Haven, and Mrs. Muir from Maine, Wally Harrison is busy, and Mr. Finley wants to go out to the country anyhow about this time of year, so you bring it over to me." I will do just that.



SEVERAL CHAPTERS HAVE DONATED subscriptions to the *Journal* to the various public libraries in their areas. One Chapter in a large suburban county recently wrote us that they were considering giving *Journal* subscriptions to all public libraries and all high school libraries in their county—which could run anywhere from thirty to fifty subscriptions. And that furthermore they planned to have each volume bound for the library. The *Journal* will co-operate with such magnificent gestures by giving a "job lot"

subscription rate of \$2 each for quantities of twenty or more.

In the effort to bring the architect, the Chapter and the Institute before the public, this seems like a most appropriate way to accomplish it. We commend it to the attention of other Chapters—not just because it sells more *Journals*, although that is always welcome, but because it is another way to sell architecture and the architect and to keep them before the eyes of the intelligent, reading public.



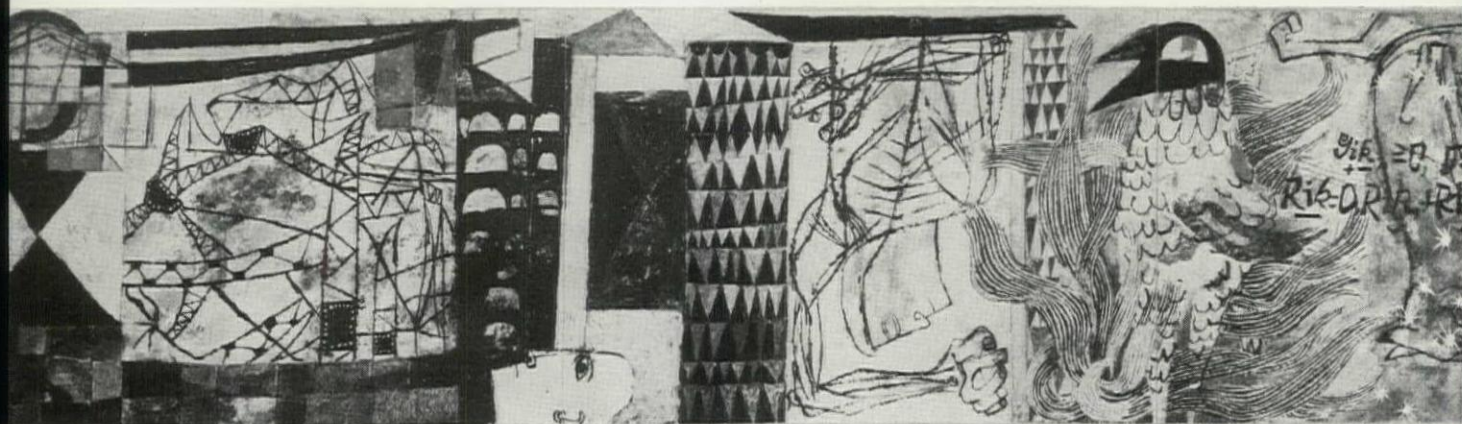
# Art in Architecture

*The article on the following pages is reprinted from Mosaic, the student publication of the University of Toronto.*

*The Author, Richard G. Stein, is a partner in the New York firm of Katz, Waisman, Blumenkrantz, Stein, Weber, Architects Associated, and an instructor at Cooper Union. He has worked for Gropius and Breuer, Antonin Raymond, and Edward D. Stone, then spent 3 years with the U.S. Army Engineers designing Airfields and aviation facilities in the Pacific.*







THE PROBLEM of proper collaboration between artist and architect is not one of simple addition. It involves at its best a unity of approach of all participants in the design process. We now recognize the desirability of calling together the mechanical engineer, the structural engineer and the acoustical consultant at the start of a project to explain how their fields of responsibility will eventually have to be satisfied. Shortly after the scope of the building problem is determined, when the most tentative concept of the physical solution is being considered, artists and sculptors can begin their participation. This brief outline presupposes a number of important favorable conditions that do not exist now. The provision of these will take place over a long period. In some cases they may exist temporarily.

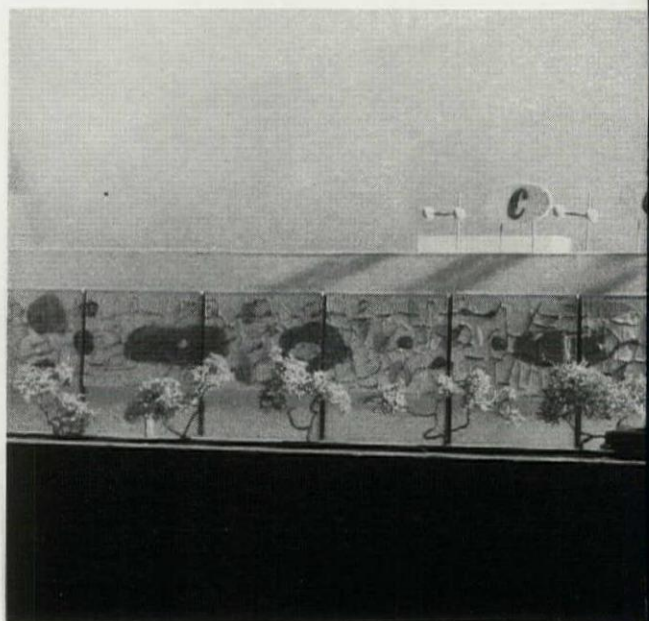
First, architects must know what is taking place in the thinking of the artists. And artists must understand the framework of esthetics within which architecture is developing—the conceptions of space, structure, materials and disciplines that make buildings. This must be a strong common background.

There must be growing numbers of artists and architects who work within similar controls of space, proportion, color and governing philosophy. This means that novelty in itself must give way to serious work, that neither the architecture nor the work of the artist seek to overimpress; that work of several artists on a single structure be mutually respectful and complementary. An approach bordering anonymity characterizes most of the great historical pre-Renaissance buildings; in Egypt, the Romanesque and Gothic churches, in Byzantine architecture, in the great temples of India. Where the work of one artist started and stopped can be ascertained but it is unimportant against the complete impact of the work. It is only within the last few years after the

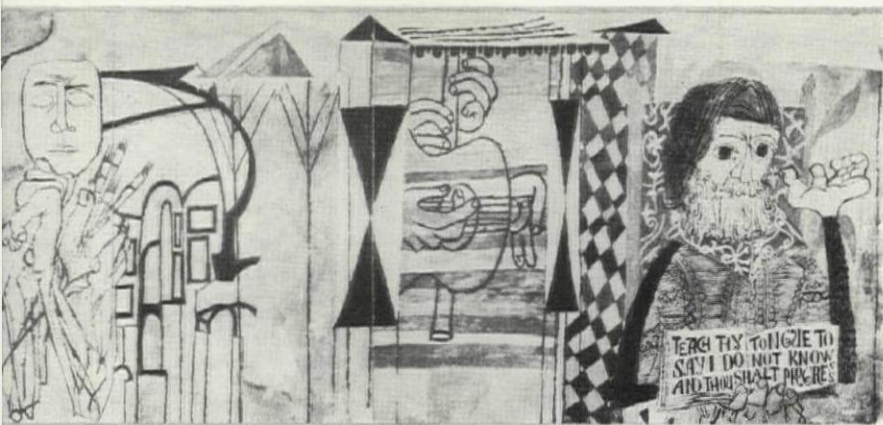
cathartic decades of early modern architecture that thought is being given to this problem. Techniques, methods, realization of scale and purpose are still inadequate for the most satisfactory solution of the underlying problems.

Let us consider some of the factors which will affect the inclusion and appearance of art in architecture. The recognition of these can be an important generator in the development of a new esthetic. By seeing the impact of these on some of our current buildings we can understand the problem more fully.

First is the purpose of the building. There has been a timidity to recognize that man thinks deeply, rationally and nobly. The false sentimentality and rhetorical symbolism of nineteenth century mural painting and sculpture, the official art of our public

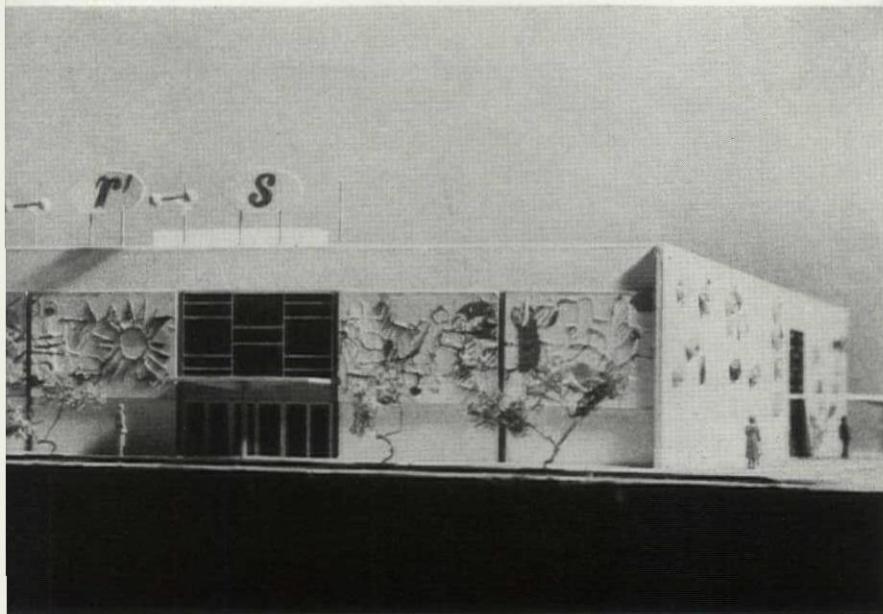
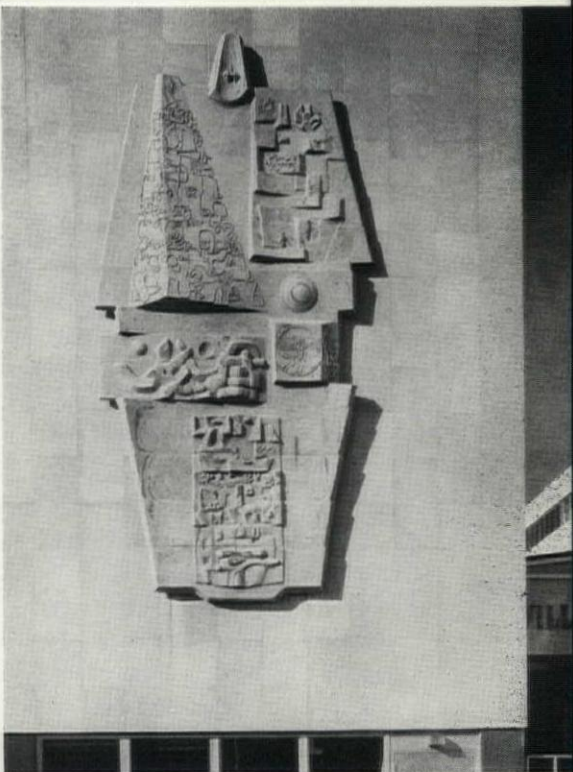






buildings led to the disrepute of the academic schools of art. The hundreds of blindfolded Justices, half naked Virtues and over-muscled Agricultures typicalized a period in which thought and creativeness were not necessary in the production of our visual world. Today we face serious ethical and moral problems that become a responsibility of each public building. For example, in Ben Shahn's mural for the William E. Grady High School in New York City the present intellectual crisis brought on by the vast extension of man's technical knowledge leading him to the brink of self-destruction but containing the elements for his regeneration is the source of the work. The visual interpretation results from the long years of thoughtful creative preparation in a lifetime of serious painting.

*(Continued on Page 292)*





On the graffito mural by Costantino Nivola for a suburban department store, a light-hearted interpretation of the history of merchandising becomes an important addition to the field of contemporary art and art forms. It is obviously also possible only with an artist whose work has developed with the greatest creativeness of form and within a framework of proportion and linear discipline over a long period.

The second factor, Scale—the relation of buildings in size to people—causes major re-evaluation of art form. Where it is to be seen—under what light, from what distance and in conjunction with what architectural elements will all influence the appearance profoundly.

In the examples we have seen, the graffito mural must help establish the complete character of the building. It must read simply in its full 250 foot dimension with a boldness and confidence in detail that has a visual integrity when seen from a distance.

Shahn's mural installed twenty feet off the ground on the face of the building has the triple problem of being seen as part of the building from a nearby parkway, of having validity of detail when viewed from the adjacent playground, and of maintaining its integrity when viewed from directly below.

In the sculpture Uomo Universale by Mr. Nivola from the Grady School, the demands of a large building require a concept as large and dignified as the building itself. The rash of expanded costume jewelry pinned on the facade cannot produce a sculpture of significance. Nor can the limitations of economy be determinants of size. The unfortunate example of Lipschutz's beautiful sculpture for Brazil's Ministry of Education building is a warning. Here a great building suffers because the sculpture was installed at a smaller size than it was designed to be.

Obviously, no enlargement of an easel painting or a studio sculpture can satisfy these demands. A new approach to scale must come first, a new sense of dimension and detail. The trivial or the personal enlarged to great size becomes as vulgar and embarrassing as a TV program eavesdropping on a tryst.

Third, the materials of the artist working as part of the construction team have little in common with the studio artist. Requirements are relative permanence, ability to create an end result of a scale suggested above and a low enough cost not to be eliminated or reduced in size for reasons of economy. As examples, Shahn's mural, on an outside wall and facing the western sun is being completed in mosaic and set in cement mortar by build-

ing trades workers. Nivola in the suspended sculpture uses a special concrete casting technique and sectionalized hanging to achieve a sculpture twenty-six feet high. For the store building, a combination of fresco and graffito (the scratching through the first layer of cement plaster to a dark base coat, done while the plaster is wet), two old traditional techniques, are given fresh meaning in the artist's vocabulary by Nivola's masterful application.

New techniques in metal, terra cotta, porcelain enamel and plastic take their place alongside the traditional stone, wood, oils and bronzes.

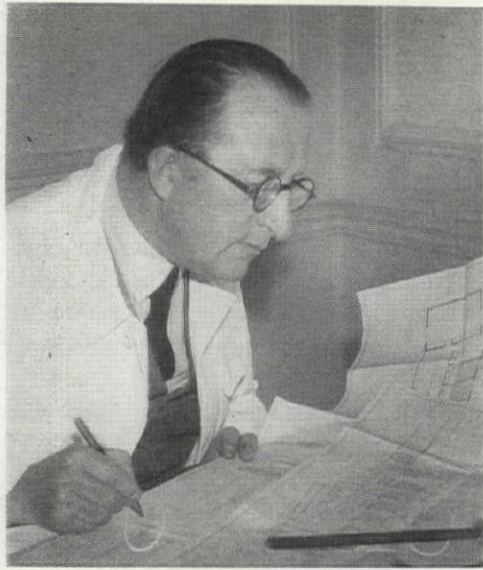
Fourth, and of great importance is the relationship between the art form and the architectural intention. There must be a great mutual respect. The architectural form develops from certain disciplines. There is an approach to materials that recognizes their basic appearance and methods of assembly. There is an approach to structure that recognizes its function as a regulator of form and there is an approach to proportion that relates every component to every other. There is a comprehensive approach to color that unifies the selection of every material, fabric and finish.

In historic styles, the conventions, limitations and objectives of the architecture were completely shared by artists, artisans and craftsmen. The Egyptian and Romanesque works are cases in point. This unanimity of intent is even more apparent in Japanese architecture where the planning module of the mat is recognized in the sculpture of the tea room and in the dimension of Tokonoma paintings. In the less industrialized cultures, as in Bali, there is a complete and traditional merging of building techniques and sculpture. In our complicated environment there must be certain simpler controls of philosophy and proportion accepted by all the participants in the building process. These need not be formally stated but may be tacitly accepted, resulting from years of working together and accepting certain criteria previously arrived at.

Finally the budget and mechanism for realizing these good intentions must be available. There must be encouragement given to experimental work and a procedure of approvals in which the creative capacity of the artist is stimulated. There must be a willingness to have certain failures in order to have brilliant successes. Inoffensive mediocrity does not produce fine art.

With all of this, the examples shown indicate the wonderful directions in which art and architecture can move together. They suggest the new art forms we can anticipate as different from nineteenth century studio art as they are from the eighteenth century official building art.





# Eric Mendelsohn

BY IRVING D. SHAPIRO

PREPARING A REPORT describing the teaching of Eric Mendelsohn is a most difficult task. More than half a decade has passed since we were his students. We have matured and now we too practice as architects. Only impressions of him remain with us now rather than precise memories of his techniques as a mentor. However, these reflections are in themselves quite vivid and they are indelibly stamped on our consciousness. May we offer them to you.

Eric Mendelsohn, to us his students, was a force . . . an omnipotence as awesome, as complex, and as overwhelming as any ever unleashed by the Creator . . . a magnificently unique compound of brilliance, wit, temperment, impatience, and boundless energy. We who studied under Eric Mendelsohn have brushed with greatness. We have felt the proximity of genius. How unfortunate are the young, never to be tutored by him.

He was a being of many teaching moods and we knew them all. Yet, underlying this changing fabric was his ever dominating personality. His entrance into our graduate drafting room always resulted in a complete cessation of all student activity . . . talk and motion. We welcomed him with our silence, our way of paying respect to him.

When in an expansive mood, he would gather us about him, perch on a drafting stool and begin his commentary on whatever phases of life he found most relevant at that moment. Then, as he spoke, his discourse would gradually leave the specific subject that had been the purpose of his desire for communication with us and would broaden itself, rambling in a random pattern. He would talk for hours, seemingly consumed by the desire to impart to us his experience, his explorations . . . his brain itself. He talked of life, architecture, people . . .

of economics, psychology, sociology . . . slowly weaving a tapestry for us in which we could read the Ages, the genius of design beginning with Genesis. We thought he knew and understood everything. We would sit spellbound, hypnotized by him.

During these discourses he would laugh a great deal, usually the manifestations of his own wit and his exuberance was contagion itself. We remember how he challenged the classification of certain activities into a category known as the "Fine Arts," with a quizzical "And what are the unfine arts?" As he laughed, his face would light up and his head would turn from side to side . . . all the time drinking the adoration of our youth . . . and we laughed with him.

In some talks he displayed a paradoxical personality; the self-restraint of the mature and the bubbling enthusiasm of a child. In these moments his illustrations and comments were lighthearted. Yet they revealed the reserve of a man to whom architecture was a most solemn pursuit.

When examining student sketches presented for criticism, other forces gripped him. He eagerly offered constructive criticism to the author in whose projet he could detect skill, romance, and imagination. He would suggest, shape and reshape, mold, and refine. His criticisms were usually graphic and his soft pencil would dance in delight over the tracing paper as he sketched. He always sketched in *flagrant* violation of all the laws of perspective. Yet, somehow his drawings always seemed to look right. When he had made his point, then the sketch would be terminated with the Mendelsohnian flourish, the semi-circle to cap the drawing and the tiny initials at the end to mark the *Architect*.

If the projet was one of mediocrity, he would



impatiently cast both it and its author aside, complaining he had no time to waste on garbage. On these occasions we thought him cruel. However, the intervening years seem to have rendered these acts somewhat less malevolent and more justifiable. What purpose architectural mediocrity? Do we not have an abundance of it already?

However, he was not always so abrupt with the unskilled. Once, when a young man foolishly submitted a projet which was a copy of one of Mr. Mendelsohn's completed structures, the Architect's fury expanded to gigantic proportions. It culminated in a furious demand for the unfortunate one's immediate expulsion from the School of Architecture, a demand quickly forgotten when the magnitude of the punishment for the ill-considered act was considered. That young man (and we) will probably never forget the examples of nature then offered by Mr. Mendelsohn to explain why imitation was to be discouraged. "Every flower is unique," he

said, "Every snowflake unlike every other one." To him architecture was a religion and he was dedication itself.

And so he gave us strength, freed us from our inhibitions, and guided us to design achievements we had never before attained. He seldom, if ever, talked directly of the fundamentals of design; of scale, proportion, rhythm, and the infinite combinations of three-dimensional voids and solids. He would rather show us and he did. We responded by producing the best architecture of our academic careers.

Reflections of Eric Mendelsohn are filled with pleasurable remembrances for he carved his way into our hearts and impressed himself upon our minds. It is difficult to believe he is no longer with us, no longer charms us with his wit, no longer pre-empted all others of their right to architectural innovation. Indeed there are those of us who feel he is *still* with us. Perhaps he is . . . . .

## CALENDAR

*May 29-June 9:* First World Assembly of Engineers and Architects, Friends of Israel, sponsored by the Technion-Israel Institute of Technology and the Association of Engineers and Architects in Israel, Haifa, Tel Aviv, and Jerusalem.

*May 31-June 8:* Second Congress of European Federation on Corrosion. Frankfurt, Germany.

*June 11-14:* Annual Assembly of The Royal Architectural Institute of Canada, Ottawa, Canada.

*June 11-14:* Annual meeting of the National Society of Professional Engineers, Chase-Park Plaza Hotel, St. Louis, Mo.

*June 12-14:* N. J. Society of Architects, Annual Convention, Berkeley Carteret Hotel, Asbury Park, N. J.

*June 20-22:* National Congress on Building, Aix-les-Bains, France.

*June 22-27:* Annual Meeting, American Society for Testing Materials, Hotel Statler, Boston, Mass.

*July 6-7:* National Council of Architectural Registration Boards Convention, Cleveland, Ohio.

*July 7-11:* AIA Convention, Hotel Cleveland, Cleveland, O.

*July 13-August 23:* Ninth Annual Design Workshop, Institute Tecnologico de Monterrey, Mexico.

*July 20-28:* Fifth Congress of the International Union of Architects, Moscow, Russia.

*August:* International Federation of Landscape Architects, Washington, D. C.

*August 31-Sept. 6:* Twenty-fourth Congress of the International Federation on Housing and City Planning, Liege, Belgium.

*September:* Seminar on Regional Planning—Development of Cities and Industries, Tokyo, Japan.

*September 25-27:* Seventh Annual Conference, Western Mountain District, Continental-Denver Hotel, Denver, Colo.

*October 2-4:* North Central Regional Conference, St. Paul, Minn.

*October 8-10:* Gulf States Regional Conference, Biloxi, Miss.

*October 9-11:* Annual Forum, Pennsylvania Society of Architects,

Galen Hall, Wernersville, Pa.

*October 9-12:* Northwest Regional Conference, Harrison Hot Springs, British Columbia, Canada.

*October 15:* New York District Regional Conference, Rochester, N. Y.

*October 15-19:* California Council, AIA, annual convention, Monterey, Calif. California-Nevada-Hawaii Regional Conference will be held as a part of this convention and will meet on October 17.

*Mid-October:* Western Mountain District Regional Conference, Denver, Colo. Date to be established.

*October 22-24:* Architects Society of Ohio, 25th Annual Convention, Sheraton-Gibson Hotel, Cincinnati.

*October 29-31:* Texas Society of Architects, Annual Convention, Hilton Hotel, San Antonio, Texas.

*October 30-November 1:* Central States Regional Conference, Kansas City, Mo.

*October 31-Nov. 2:* Annual meeting of the National Trust for Historic Preservation, New Orleans, La.





## LIFE IN A MARTINI GLASS:

DEAR BOSS—The other day I found, to my extreme disgust, what a closed-shop, closed-mind, little union the AIA has become. Like all members, I have been beaten and badgered to write to my congressman, telling them what a bunch of stupid architects they have hired to do a job for them. How I am supposed to belittle a few capable professionals without getting myself tossed out of the Institute as unethical, is something which I am too dumb to comprehend. Besides, I can't spend time writing to Congressmen if you expect me to get a sensible column out. So, I thought I would say a kind word for a few old fellows, whom I like and who are as competent as those in plushy jobs who are suddenly awful antique-minded and screaming.

Well, I got my head knocked off by our Chate-lain. I seemed to be in violation of the "Policy," which is about as sporting as tying a couple of rabbits to a tree and throwing the slugs into them. So I went to New York to drown my sorrows over the sad state of the AIA and went down for the third time surrounded by a couple of more glooms and I decided that I shouldn't risk my life and last shred of good humor by going to Cleveland to be mauled.

I have now written "Through the Martini Glass" for a whole year and the net result of my philosophic studies is not only minus zero, but maybe even less. For example, I solved the whole problem of the East Front by verbally designing a bull ring which could not only be useful but beautiful. I had hoped it would calm everybody and be an easy out. What results. Not even a condemning letter.

I told the "College of Fellows" how to run a Convention and be of some value besides being

ornaments in the shiny crown of the profession. What good did I do? Complete stony silence—not even a polite thanks.

That's only two issues, and I was in bad enough humor, so I took the train and read my dog-eared copy of Geoffrey Scott's "Architecture of Humanism." This always falls out of my hand after the third page, and I am determined to read that fourth page some day.

As I awoke at Trenton, the gentleman next to me departed and left a copy of *Time*, and I looked down, and there was old sad-faced Ed Stone taking up the whole cover. Well, nobody has more respect for Ed Stone than I. We measured the Massimi Palace and the Cancelleria in Rome, when we were students at the Atelier of the American Academy in 1928.

That was long ago, and the AAR has not been a name to drop since the downfall of the Ionic. I haven't breathed it to a soul, and up to now I certainly would not mention the great modernist Ed Stone as a former Classical scholar.

Well, I read every word of that Stone issue of *Time* and my hat is off to him. The chivalrous Arkansas grandpop now owes everything to the new wife and the kidneys. He has sloughed off the olde glassy stare and given us the new Architecture of the lace curtains. Besides, he speaks endearingly of his Architecture in terms which have been missing from the literature since Ray Hood died. I quote, as he looked at his achievement, the Brussels Fair Pavilion: "WOW," he exclaimed, "God, isn't that the most beautiful damned thing you have ever seen in your whole life?" That's my boy, that Ed Stone, and I am in his corner.

Evidently this grille stuff is the new look for hiding old brownstone eyesores and anything else the AIA Beauty Committee don't like, and I am all for it. There are a couple of reasons. Suppose you hate your old front—you can billboard it with an aluminum solar screen or some other worthy. Then, about twenty years from now the Architectural Historians will start bellyaching about ruining that masterpiece of Latrobe so you just burn off the metal connecting rods, fill up the bolt holes, resell the aluminum, and there is that same old Architecture ready to be adored by the next generation.



Secondly, it will cover up a lot of modern stuff, too new to be torn down and too sacred to take a crack at.

For example, the other day, the Washington Metropolitan Chapter invited me to come and speak at luncheon. I got a room at the Hay-Adams Hotel. My window looked out across the street to a lovely church, small in scale and dignified in design—a fitting termination to the view across the park from the White House. It was lovely, perfectly lovely, but alongside, some Union had erected a glary white marble moderne capped by what looks like the inspiration for the American Embassy in Ghana, Beluchistan, Tongo Bongo or Lower Balaclava. It was Modern all right, and I am sure it is unassailable and maybe by itself it is as fine as the Parthenon, but right there it is a disturbing influence. I am sure that there are other examples in Washington.

Now, my solution would be to give Ed Stone the job of screening it. He could do it if he just blew dust off that olde D'Espouy he is now so proud of. Maybe a screen of the colonnade at Baalbek, which is nice big scale, with a marble grille from the court of that Mosque in Damascus—I think that would hide it. The union boys could walk through

the screen and enjoy their Architecture and then I could enjoy classic Washington a little more.

Well, I thought I would present this idea to the Convention, but I know exactly what would happen. The New York Chapter would introduce a resolution and cry, and the Society of Architectural Historians, Yale cell, would give fifteen reasons why you shouldn't, and then the Convention would tiredly approve not to dare touch it.

The Architectural Forum would then run long "off the record" recordings of deceased members who were quoted as saying. Then the Committee for the Preservation of Washington D.C. would use the Institute journals to flay anybody who even ever heard of Baalbek and the courtyard in Damascus. Finally, in sheer desperation, and suffering from a crusader's sore throat, I would get a room in another hotel, and maybe, by that late year President Nixon would start sitting on the Truman balcony which is on the other side of the White House, and has a view uninterrupted by Architecture.

Well, it's still a good idea, but I don't expect any thanks.

*August Bendure*

## Honors

THE NATIONAL INSTITUTE of Arts and Letters has announced that Paul Rudolph has received the \$1,000 Brunner Memorial Prize in Architecture for 1958.

Rudolph was born in Elkton, Kentucky, in 1918, and was educated at the Alabama Polytechnic Institute and the Harvard School of Design. He has been in practice since 1947, first as a partner in the firm of Twitchell and Rudolph, and later under his own name. He has recently been appointed chairman of the Department of Architecture at Yale University.

In 1954, Rudolph won the Outstanding Young Architects Award at the Sao Paulo, Brazil, International Competition. He has recently completed a tour of South America as a visiting lecturer and visiting critic at architectural schools under the sponsorship of the Department of State.

Formal presentation of the Brunner Memorial Prize was made at the Joint Annual Ceremonial of the National Institute of Arts and Letters and the American Academy of Arts and Letters in May.

THE ROYAL ARCHITECTURAL INSTITUTE of Canada has announced that its 1958 Allied Arts Medal has been won by Louis Archambault, sculptor, of Montreal. The Allied Arts Medal is awarded annually for outstanding achievement in the fields of the arts allied to architecture.

Mr. Archambault's works are to be found in the National Gallery in Ottawa, the Art Gallery of Toronto, the Musée de la Province de Quebec and the Museo Internazionale Della Ceramica in Faenza, Italy. One of his most famous works is the "Iron Bird" which was exhibited at the International Sculpture Exhibition during the Festival of Britain. He was the only Canadian sculptor invited to submit models of his work at that time.

One of Mr. Archambault's most outstanding recent commissions is a free standing sculptured and mural wall which is being exhibited in the Canadian Pavilion at the Brussels World's Fair.

The Allied Arts Medal will be presented to Mr. Archambault at the Annal Assembly of the RAIC to be held in the Queen Elizabeth Hotel in Montreal, on June 14.



# Dexterous Hands

BY LEO FRIEDLANDER

*A former President of the National Sculpture Society  
and one of our most distinguished sculptors,  
Mr. Friedlander believes there is a need for finer craftsmanship  
and a truer expression of our own times in the arts.*

THERE IS A MATTER that should greatly concern us in our highly mechanized gadget era, with its many conveniences designed to eliminate work formerly done by hand, and that matter is: How does the younger generation make use of its hands? Do they employ them under prevailing conditions to the fullest advantage of their daily lives? Are they taught to use them intelligently and in close coordination with the dictates of their minds? I find there are grown-ups in professional fields who have clever hands; hands that travel faster than their minds, and others, with good minds but rather unskilled hands. There is still another group, a comparatively limited one, where the mind and hands function in almost perfect unison. When this last group is found among musicians, artists, surgeons, craftsmen, then you have the true masters in their chosen vocations.

For example, let us assume that a pianist is deprived of his piano for a spell. If sufficiently prolonged, this deprivation will cause his once dexterous hands to stiffen and they will no longer respond to his will when practice is again resumed. Only by extensive practice can he again regain dexterity of his once nimble fingers.

Really to acquire skill with our hands to the fullest of our individual capacities, whether one plans to be a surgeon, deft with the scalpel; or a sculptor, skilled with the chisel; or should you choose to paint, fiddle or what not, to master any one of these arts will require time, patience, and considerable devotion to one's ideals. These are three prerequisites to genuine attainment without which only dilettantism prevails.

In this country we have fortunately reached a point where art expression is regarded on an equal plane with other vocations. As a people we have come to recognize the creative side of life through the different art media to be of equal importance with our well-being in other fields of endeavor. Therefore, to those of our youth who express a predilection for, and who are by nature and instinct equipped diligently to pursue art, should be given the equal encouragement and opportunities we extend to our communities to other branches of learning.

On the other hand, many teen-agers and grown-ups, for diversion, or other good purposes, enjoy working in some art medium or other. This too, should be encouraged, not only for cultural reasons, but also because it produces more skilled hands.

And now a word regarding the need for art of any kind in our daily lives. Whether we take up music, literature, sculpture, painting, or architecture, we find they all stem from the one same source within us—our urge for expression. I believe it to be our subconscious reactions to life which prompt us, as individuals, to give expression to such reactions in one or another medium. In the visual arts, therefore, good art can hardly be photographic since it is fused through our sub-conscious and the result can only be subservient to that will. Good art has ardently assimilated truths which in turn are utilized in masterly fashion much the same as we, from childhood, have assimilated the knowledge and use of words in a constructive manner. In short, we have assimilated words and the knowledge to write



with them to a point where later we are no longer conscious of the tools, the words employed.

And just a thought regarding the just place of modern expression in our arts today. This opinion is here given with certain reservations. It does not exclude a masterly, well-balanced, and co-ordinated presentation. It concedes, rather, that invention is the creative force in all art and therefore any contribution to art is overwhelmingly desirable provided it is sound, regardless whether it can or cannot be supported by precedent. The requirements of any age supply the need, regardless how novel.

Perhaps what we need today is less aping of the old masters in a sort of archaeological fashion and a great deal more masterful craftsmanship. I am for an expression in art that is of our time. This does not necessarily imply a justification for a wild and deliberate denial of an art heritage or of tradition but rather an urge to create and a subconscious understanding of the past as it has been handed down to us through our very blood stream.

Should it, however, be in the cards that creative art is to become enshrouded in such extreme vagueness wherein the emotional—or perhaps charlatanism—is to become unbridled and beyond control, I am, for one, prepared to abdicate the name of creative artist and call myself an artisan.

I sincerely hope and look forward to a healthier expression in the arts to replace much of what, today, is labeled as modern. Many of the people are confused by what they are being handed from certain quarters. What we need most is some semblance of direction in our arts rather than exhibitionism. The solution is, primarily, honest work, purposeful work, done by dexterous and trained hands.

## SHARP FOCUS

THE MANUFACTURERS of plumbing fixtures, after diligent inquiry, have joyfully announced that housewives have taken a new look at even 1½ or 2-bathroom homes and are urging a new approach to this "private area."

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The survey reports the most important thing housewives want in the bathroom is complete privacy, with an area for private dressing.

Teen agers should also have personal bathing and dressing facilities to help develop their sense of responsibility.

A majority feel a separate powder room for every member of the family would greatly contribute to household harmony, although just how Dad and Brother Willie would profit from this facility is not revealed.

T. I. C.

## Necrology

*According to notices received at The Octagon between March 27, 1958 and April 25, 1958*

AUSTIN, BURTON L., Houston, Texas  
CARR, GEORGE WALLACE, FAIA, Claremont, Calif.  
COMM, B. ALBERT, Chicago, Ill.  
DONEHOWER, CHARLES H., Westmont, N. J.  
ERIKSON, CARL A., FAIA, Chicago, Ill.  
FOSTER, WILLIAM DEWEY, Washington, D. C.  
HOVIK, LAWRENCE E., St. Paul, Minn.  
JAGER, ALBERT, JR., Kalamazoo, Mich.  
KEYS, HAROLD H., Alameda, Calif.  
MAJOR, MILTON C., Kalamazoo, Mich.  
MARRIOTT, JOHN M., San Antonio, Texas  
RITTER, FREDERICK J., Washington, D. C.  
ROBINSON, ARTHUR N., SR., FAIA, Atlanta, Ga.  
SCHNEIDER, MAXMILLIAN, Springfield, N. J.  
STEVENS, JOHN HOWARD, Portland, Maine  
WILSON, EDGAR B., Oklahoma City, Okla.

IN THE APRIL ISSUE of the JOURNAL, Edwin Bate-man Morris, Sr., in his article "Trinity Church on Church Creek," made the statement that "The architect for the restoration of the Trinity Church is Finlay F. Ferguson, Jr., of Norfolk, Virginia . . ."

We have since been informed that during the progress of the work Mr. Ferguson became ill and resigned, suggesting that the work be carried on by Henry Chandlee Forman, the well-known authority on the architecture of tidewater Maryland. After about a year, having designed certain features for the building, Mr. Forman resigned, and Mr. Ferguson was re-employed. Thus part of the architectural credit should go to Mr. Forman.

IN OUR APRIL ISSUE, under the heading of "Honors," we inadvertently boosted Edward D. Stone one notch too high. We stated that the National Institute of Arts and Letters is "the highest ranking honor society of arts in the United States." Not quite true, as called to our attention by Louis A. Simon, FAIA, himself a member. The top position is occupied by the American Academy of Arts and Letters, its limited membership being selected from the National Institute. With all the honors he is receiving this year, we are sure Ed Stone can accept the slight demotion.





PETER BLAKE, DESIGNER OF THE MOSCOW EXHIBITION, SHOWS A SCALED DOWN PLAN OF THE SHOW. EACH OF THE PANELS WILL BE EIGHTY INCHES HIGH AND WILL BE PLACED SIDE BY SIDE IN A CONTINUOUS STRIP.

AN OFFICIAL invitation has been received to participate in the 1958 Congress of the Union Internationale des Architectes in Moscow.

The general theme of the Congress is "Construction and Reconstruction of Towns—1945-1957." The Institute has prepared an exhibition of 72 photographic panels on the broad aspects of cities and examples of architecture in the United States. One third of the panels relate to the theme of the Congress. The show is divided into several sections, among which are: "Planning for Pedestrians," "Automobiles and the City," "Living in the City," "The Move to the Suburbs," "New Buildings in the Country," "Renewal of the City," and "Industrial Building for Rapid Expansion."

The exhibition has been designed by Peter Blake and Julian Neski, architects, of New York, and will be sent to Moscow in time for the July 20, opening of the Congress.

The presentation will strive to show the people of Russia, as well as the delegates to the Congress, that America is a land of constant change and constant experiment. Regardless of whether our experiments have been successes or failures, they will be re-examined again and again by each succeeding generation, for America is still a country in transition.

The American City is also in transition. It is far from completed, and possibly may never be completed. Americans are proud of their present structures, but they are even prouder of the structures that will be built in the future.

The exhibition is actually about tomorrow

## Moscow Exhibition For The UIA

rather than today. It shows, of course, many things that exist today—new garden cities for America's factory workers (more than 10 million low-cost and medium-cost houses have been built in United States suburbs since 1945), new office buildings, new parks and great shopping centers.

These are steps in the right direction. The next steps will probably be a little different and a little surer. It is hoped that all who see the exhibition will learn something from what we have tried to do—from our mistakes and from our successes.

The United States exhibition will be one of twenty such displays from as many countries, and will be on view at the University of Moscow. Following the Congress, the urban renewal portion of the exhibit will circulate inside Russia. The architecture panels will be an AIA contribution to the traveling exhibition of the UIA to be shown in various parts of Europe and elsewhere.

LEFT TO RIGHT: WALTER A. TAYLOR; HENRY S. CHURCHILL, EDMUND R. PURVES; CHLOTHIEL WOODWARD SMITH; AND ALICE GRAEME KORFF EXAMINING THE SCALED DOWN LAY-OUT OF THE MOSCOW EXHIBITION.







LEFT: EXHIBITION INTERIORS, COPENHAGEN. BERGE MORGENSEN, ARCHITECT.

BELOW: INTERIOR OF TOWN HALL IN A SUBURB OF COPENHAGEN. ARNE JACOBSEN, ARCHITECT.

OPPOSITE: MEMBERS OF THE BOARD OF DIRECTORS AND THEIR WIVES AT THE OPENING OF THE EXHIBITION OF CONTEMPORARY DANISH ARCHITECTURE. FROM LEFT TO RIGHT: FIRST VICE PRESIDENT JOHN N. RICHARDS, MRS. RICHARDS, TREASURER RAYMOND S. KASTENDIECK, DIRECTOR U. FLOYD RIBLE, MRS. RIBLE.

## *Contemporary Danish Architecture*



AN EXHIBITION OF post-war Danish architecture was opened recently by His Excellency Henrik de Kauffmann, Danish Ambassador to the United States, at a reception at The Octagon.

The show was organized by the Federation of Danish Architects in Copenhagen, and is being sponsored in this country by the Ambassador of Denmark and circulated nationally by the Smithsonian Travelling Exhibition Service.

The large group of photographs and building plans shows the work of leading Danish architects, including Arne Jacobsen, Finn Juhl, Preben Hansen, Povl Ernst Hoff, Bennet Windinge, Vilhelm Lauritzen, Kay Fisker and Frits Schlegel. The exhibition presents a broad view of different building categories including schools, office buildings, factories, single family residences, row-houses, apartment houses and cultural centers as well as furniture and interiors.

Supplementing the exhibition itself are examples of contemporary Danish furnishings made by several of the designers whose work is shown in the exhibition.

Dr. Kay Fisker of the Royal Academy in Copenhagen, has written the introduction to the exhibition's catalog. "In putting together this exhibition," writes Dr. Fisker, "we have endeavored to give you a comprehensive impression of modern Danish architecture, laying particular stress on that which is especially characteristic of the present moment. I think I can say without exaggeration that Danish architecture is steadily advancing, but along a line not entirely independent of tradition, following trends that are adapted to the Danish environment and character; a sober and unpretentious architecture influenced by currents from the outer world but never forgetting its Danish heritage."





## Flemming Grut Awarded Honorary Fellowship

A highlight of the opening reception was the presentation of an Honorary Fellowship to Flemming Grut, MAA, president of the Federation of Danish Architects. The presentation was made by President Chatelain at a brief ceremony in the presence of the Board of Directors of the Institute.

Mr. Grut is perhaps best known for his work as architect for the restoration of two of Denmark's important historical landmarks—Traneker Castle and Domus Medica. He has been president of the Danish Federation since 1954, and since 1950 has been a member of the City Council of Copenhagen and a member of the city planning board. Shown in the photo at right are: President Chatelain, Ambassador de Kauffmann, and Flemming Grut.





## Library Notes

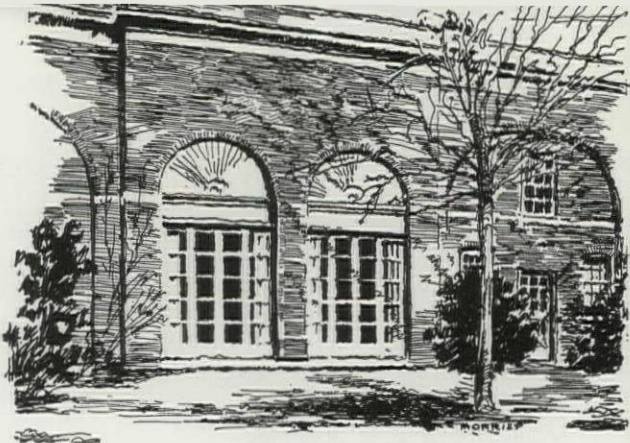
ARCHITECTS may well wish to be aware that special librarians are vitally interested in the physical arrangements of their libraries. Generally a special library occupies only a small part of a building erected for some other purpose. It may be an office building, a laboratory structure, a museum or some other type. In any case the architect would be well advised, if he knows a library is to be incorporated in the structure, to make certain that he discusses the plans with the librarian in the preliminary stages.

Two recent institutes sponsored by chapters of the Special Libraries Association demonstrate the keen interest in the subject. The first by the New York Chapter was held on April 18-19, 1958 and the second by the Washington Chapter April 26. This latter meeting had an attendance of 116, including five architects, well over the most optimistic estimates of the arrangements committee.

Both institutes, while relying primarily on local talent, included speakers from out of town. Both included architects on the program—Walter H. Kilham, Jr., FAIA, in New York, and J. Russell Bailey, AIA on the Washington program. The New York program, after papers on orientation to planning as typified by three types of libraries—technical, business and hospital, considered the different stages of planning. These were titled: the planning inventory; work flow; space requirements; equipment (with papers on general, special installations, micro-photographic equipment, copying equipment, map equipment); structural requirements; decor and design; standard wood furniture; library work rooms; final layout (floor plans); moving procedures. Opportunity was given for discussion of the plans of proposed libraries.

The Washington institute being shorter was in some respects more general. The morning session had three papers: General Principles of Library Planning; Making the Most of Your Space; and Equipping the Library. The afternoon session was given over to the presentation of the plans of four libraries—two still in the planning stage and two completed. These ranged from a special library occupying a building of its own—the National Library of Medicine (with almost unique requirements), down to a one room library.

Meetings such as these are not new in the library world for the Association of College and Reference Libraries has been sponsoring such institutes in the college field for several years and they have been quite successful in providing a forum for the interchange of ideas between college librarians



and their architects. Others have been held in the public library field but as far as is known these are the first dealing with special libraries.

As chairman of the Washington committee on arrangements, the writer was pleased to have one architect comment afterwards that he felt a similar meeting of architects with librarians as guests might well be sponsored by his local AIA chapter. Another architect remarked on the interest displayed by the librarians and noted that he could once have benefited by a discussion on school kitchens with home economics teachers. This suggests that such meetings could be held in numerous fields with profit to both architects and the subject specialist.

Among the points made by the speakers was the need for the architect and the librarian to work as a team—a much more common occurrence in recent years than a half century ago. As with any building project a careful program should be prepared which will include the objectives of the library. It was noted that there has been a great increase in the styles and variety of color of equipment which are presently available for use. If the architect is charged with securing equipment he will wish to be aware of these new possibilities. Librarians were urged to visit several libraries which they know to be recently or well equipped.

One problem which is faced by numerous of the Washington libraries but which may be encountered by technical libraries anywhere is that of classified documents. If such documents are limited in number this may be handled by having a few safes. But librarians seem to be agreed that if there is any quantity that they are best protected in a vault area. This will necessitate careful consideration by the librarian as to potential space requirements and require special planning by the architect in structural matters.

It is anticipated that at least some of the material presented at these institutes will be made available in permanent form by the Special Libraries Association either through publication in *Special Libraries* or in a revision of its pamphlet "Libraries for Research and Industry: Planning and Equipment" published in 1955. GEORGE E. PETTENGILL



# BOOK REVIEWS

**CIVIC AND ARCHITECTURAL DEVELOPMENT OF PROVIDENCE.** By John Hutchins Cady. 336 pp. 8½" x 11". Providence, R. I.: 1957: The Book Shop. \$12.50

Providence is one of the oldest cities in America. John Hutchins Cady, FAIA, Historian of the Providence Preservation Society, has here prepared an illustrated and documented story of the town's physical growth, from the settlement in 1636 to the birth of modern city planning in 1950, and recording initial steps in contemplated civic projects and urban renewal. Whether one is familiar with Providence or not, the book is a fascinating record to any reader who values the past.

**THE ART OF PAINTING.** By Leonardo da Vinci. 224 pp. 4½" x 7¼". New York: 1957: Philosophical Library. \$4.75

Generations of artists have turned to Leonardo, to study his mastery of anatomy and aerial perspective, his perfect blending of realistic detail with psychological penetration, and above all, his scientific approach to the art medium.

**HANDBOOK OF ORNAMENT.** By Franz Sales Meyer. 568 pp. 5½" x 8". New York: 1957: Dover Publications, Inc. Paperbound. \$2.00

This is an unabridged reproduction of one of the two standard works in the field, containing over 3,300 designs of classical, medieval and Renaissance decorative motives.

**THE BROWN DECADES.** A Study of the Arts in America. 1865-1895. By Lewis Mumford. 282 pp. 5¼" x 8". New York: 1955: Dover Publications, Inc. \$3.50 cloth, \$1.65 paper.

With the appearance of "Sticks and Stones" over thirty years ago, Lewis Mumford emerged as perhaps the foremost American architectural critic and philosopher-historian. When "The Golden Day" and "The Brown Decades" followed, his place was assured. In reprinting these books for today's readers, the publishers are doing a great service.

The first chapter, which bears the title of the book, is a critique of the dingy period following the Civil War and the "brown" state of its culture—both literally and metaphorically.

The second, "The Renewal of the Landscape," tells of the realization by a few men of the way in which the land-grabbing tactics of the pre-war era of expansion was already robbing the country of its scenic wonders and the cities of their open spaces. It took more than the writings of Thoreau and George Perkins Marsh to stem the tide, although they paved the way. It took the practical action of William Cullen Bryant and Frederick Law Olmsted to make realities of Central Park, Forest Park, Fairmount Park and Golden Gate Park. However, Marsh's book was largely responsible for the beginning of the national and state parks, such as Yosemite, Yellowstone, Hot Springs Reservation and Sequoia Park. The rest of the chapter tells of the genius of the Roebings, father and son, and the building of Brooklyn Bridge.

"Modern Architecture" is the third chapter, and deals mainly with Richardson—perhaps the first full-scale appreciation of him which puts him in his proper place. Many others appear, of course—Bogardus, Root, McKim, Wright and Sullivan, but especially Sullivan. These were important years in American architecture, for seeds were planted which, although for thirty more years were overwhelmed by the acanthus plant of classicism, finally resulted in the often somewhat dubious blossom of contemporary architecture—now hale and fruitful.

The last chapter, "Images—Sacred and Profane," deals with the painters of the period, Jarves, Fuller, Homer, La Farge, Eakins and Ryder.

Every architect should know his architectural forebears just as he should know his physical ancestors. There are now many books on the period, but these three of Mumford's, among the first, are still the best. J. W.

**FRENCH ARCHITECTURE.** By Pierre Lavedan. 304 pp. 4¾" x 7¼". Baltimore: 1956: Penguin Books, Inc. 95¢

This paper-bound Pelican Book is an excellent refresher for any architect who loves the great buildings which France has created; or for any architect whose French historical background is poor, for it starts with the very fundamentals of architecture.

The author is a distinguished French scholar who has held many academic posts, including that of Visiting Professor at New York University. This book was first published in 1944, and has been a standard work in France ever since. It has just now been made available in an English translation.

The very organization of the subject-matter is different from the standard histories we are accustomed to. For one thing, being a history only of French architecture, it is much more detailed than the general histories. It traces the development of the "styles" (a word which the book does not use) through many local beginnings and variations, and uses many illustrations with which the normal student is not familiar. It does not repeat the old claim that the Gothic rib originated in the Ile de France, but properly credits it to Armenia and acknowledges that the first in Western Europe appeared in Durham cathedral.

M. Lavedan lays great emphasis upon the influence of local climate and materials, and goes into considerable detail in describing the different stones and timbers of his country. Just looking at the plates, of which there are 64 pages, indicates the unusual organization of the book, dealing first with religious architecture, and then separately with secular architecture, with a lengthy section on town planning and garden planning.

Read with a general knowledge of architectural history, it is a richly rewarding little book. J. W.



## NEWS

A RESOUNDING CHALLENGE to the architectural profession to help guide the growth of the South Atlantic area and the nation was sounded at the Regional Conference of the South Atlantic District in Sarasota, Florida, on April 17-19.

Architects, planners, educators and editors all threw the gauntlet squarely at the assembled delegates and their colleagues during the three-day meeting in the Gulf coast resort city.

The Conference was geared to a grass-roots exchange of ideas on the theme "The Architect's New Responsibilities in the Dynamic South." Douglas Haskell, editor of *Architectural Forum*, delivered the keynote address. Richard Neutra of Los Angeles moderated the roundtable on "The Architect's Role in Revitalizing Existing Communities." Paul Rudolph, chairman of the Department of Architecture at Yale University, led a discussion on "Ways and Means of Creating New Communities." John Taylor Egan of Washington, D. C., former U. S. Commissioner of Housing, led a discussion on "The Architect's Role in Working with Government Agencies." Philip Hiss of Sarasota, writer and county school board chairman, summarized the program.

During the course of the meeting a discussion was held on planning for beauty and utility in the national highway program.

Architects from Florida, Georgia, North Carolina, and South Carolina were told that their experience and background was urgently needed in the planning of community long range improvement. "This is where the architect should come in as he is the only one with the background to visualize in three-dimensional form," Haskell said. He pointed out that in the coming years the architect will have to deal with the total physical environment, and he encouraged the architects with the comment, "It is astonishing to what degree the country is with you. Not since Burnham's day has there been the same concern." He said the need has arisen out of despair. He stated that American people want to have a beautiful way of living but the only people who are telling them how right now are the automobile advertisers and the soap salesmen. "They need leadership," he said.

One of the most hard hitting comments in the spirited discussions was delivered by Cecil Alexander, Atlanta architect, who said, "The architect must and can get into this picture in the beginning. I think that we ought to be out there in the forefront fight-

ing for (redevelopment) legislation. You'll find yourself tied up in the biggest political pullings and haulings you ever got into," he said.

"Let's get out of the ivory tower, let's get off the drawing boards, and see that what is left for us to design isn't just a dirty hole at the end of a narrow winding street choked by automobiles."

Paul Rudolph urged architects even in the design of individual buildings to consider them in terms of community surroundings. "We think in terms of buildings isolated in space unrelated to each other, unrelated to the older buildings." He urged a reuse of the great principles of architecture . . . of relating one building to another, giving certain types of buildings real emphasis by their silhouette and size and the amount of space given to them in the front for viewing them.

Following an address by Rex Anderson, regional highway engineer, keynote speaker Haskell delivered a slashing attack on the lack of esthetics and community considerations, using a Sarasota highway project as a case in point.

Referring to the Sarasota Bayfront Drive, presently under construction, Haskell said, "Gorillas and jackasses could not have done a more stupid job of planning."

Haskell's comments launched a discussion on the need for having community participation in the planning and embellishment of such projects.

John Taylor Egan focused attention on the new challenge to the architect, that of "concerning himself with large scale planning whether it be for large commercial centers, housing developments or a combination of both which create new neighborhoods within the municipal limits." He urged architects to work closely with government.

"You must be prepared to offer intelligent constructive advice; establish confidence in your ability to serve and guide your elected officials into accomplishment." He cited the life of Charles Follen McKim, of McKim, Mead and White as a classic example of the architect whose advice was often asked by presidents and committees of Congress.

At the conclusion of the three day discussion program the chairman of the Sarasota county school board summarized the program by saying, "The architect should take his rightful place in the community. He must demonstrate over the years that he is capable of designing sound buildings that are beautiful to look at and reasonable in cost. They must be planned as part of the community."



# Letters to the Editor . . .

## Symbolism for Liberal Religion

EDITOR, *Journal of the AIA*:

I wish to take exception to the "unliberal" fallacies in "Symbolism for Liberal Religion" by Bernd Foerster (April, 1958).

Anyone is free to choose any form of religion he wishes. But his freedom spills over into license when an author, lacking the research proper to the student of religious symbols, makes the unfounded statement: "An important Christian symbol developed as a result of the accident that certain initials spelled the Greek word for fish."

The Greek word "ictus", meaning fish, was adopted to portray a deeply religious signification that obtained from the first century of the Christian religion: the recognizing of St. Peter, the fisherman, as the first head of the Christian Church. This symbolism of the ictus runs through Judaic, Greek and Latin architecture signifying Peter the fisherman, as First Pope. Whether the author believes this or not has no bearing on the question; subjectivism has no place in academic questions. It was no "accident."

For example, his slur that the word "McCarthy" conjures up a "complex political disease." This is the opinion . . . and it remains only an "opinion" . . . of the "liberal" section of the nation. A much higher ratio of citizens think of a devoted Christian patriot who did much to smoke out the large subversive element that threatened the nation.

REV. J. E. NOONAN, O.M.I.  
St. Mary of the Lake Church  
Baileys Harbor, Wisconsin

EDITOR, *Journal of the AIA*:

Because the first part of Rev. Noonan's letter seems to say: "My opinions are facts, but your facts are only opinions," I would like to mention the following:

In addition to Webster's New International Dictionary, The Encyclopedia Americana, and the Encyclopedia Britannica, such authorities as Gilles in *Le Symbolisme dans l'Art Religieux*, Seewald in *Symbole, Zeichen des Glaubens* and Webber in *Church Symbolism* support my version of the

origin of the fish symbol. This in no way detracts from the depth or variety of meaning the symbol later acquired.

The second part of the letter proves one of the major points of my article, namely that a symbol can mean different things to different people, and that it is capable of arousing strong emotional reactions.

BERND FOERSTER  
Troy, New York

## Bouquets and Brickbats

EDITOR, *Journal of the AIA*:

Just a word of appreciation. Somehow your April issue struck me as unusually fine, every contributor seemed to excell. I liked everyone of them, Eddie Morris, Bendiner's Martini Glass, Ned Purves' page and a poem by Art Holden!

You really are throwing *Atlantic* into eclipse.

ROBERT FRANTZ, FAIA  
Saginaw, Michigan

EDITOR, *Journal of the AIA*:

As you said in your April editorial, we've got to know how we're doin'. To help plan the future of the *Journal*, I would like to express my opinion.

I am shocked at how few of the articles in the new *Journal* are primarily concerned with Architecture, and how little of the material has enough professional interest or usefulness to make me want to read it or give it storage space for future reference.

Too many articles, in my opinion, have to do with activities (not buildings) of architects, and with public relations, education, books, travel, meetings, improvement of the profession, criticism of the profession, and a longing for the good old days. All of these subjects have some importance, but they are secondary. We should be primarily concerned with the buildings which have not yet been built. Let's devote the *Journal* to Architecture, not architects.

CHARLES WILLIAM BRUBAKER  
Evanston, Illinois



## THE EDITOR'S ASIDES

TOM FITZ PATRICK, Dean of Architecture at the University of Virginia, tossed a challenge to the *Journal* last month which the *Journal* is going to pick up. I hope everybody read his lead article "Have We 'Come of Age'?" in the May issue. The *Journal* is built on the belief that architects can and *do* read (we may have some indication of that when those return post cards come in). It is our very definite aim to include architectural criticism as a regular feature of the *Journal*—as soon as we get the critics lined up, that's the rub. However, we're working on it. Meanwhile if any reader wishes to nominate a critic, with the proper qualifications of profound scholarship, good taste, complete objectivity, facility of expression, critical judgment, true intellectual maturity, and availability, I certainly would appreciate receiving the nomination. If you ponder those qualifications you will realize why architectural critics are hard to come by.

INCIDENTALLY, while talking about my favorite topic, the *Journal*, I hereby announce that beginning with the July issue the covers will be "slick" paper, which means that we can print pictures on the front cover if we get some that are suitable and good enough. Submissions from members will be welcome and well taken care of—returned if you want. They can be photographs (as long as they don't have too much dark area in them), sketches, abstract designs, or what can you do? They should be suitable for printing in one or not more than two colors (including black). They should also be *impersonal*—by that I mean, don't send a sketch or photograph of your latest pride and joy, hoping for a free plug; we can't start that!

THE CURRENT INTEREST in Gaudi is a puzzler. That exhibitionist was purely a product of Art Nouveau, and as such of purely historical interest—and not too much of that.

Frank Lloyd Wright referred to him once as "that mud-pie artist." The attempt to read serious meaning into his work, to say that he was "courageously interested in structural forms" (Sert), to imply that his wavy, lumpy facades were the precursor of the curved forms recently employed by Corbu and FLW, is simply dilettantism looking for a new hero to build up into a fad. His buildings, including the Cathedral of the Sagrada Familia, look as though they were created for a background for "Hansel and Gretel"—made of gingerbread and sugarplums. At the recent symposium on Gaudi's work held at the Museum of Modern Art, Douglas Haskell said, freely quoted, "The world is tired of one, one, one, one, like a turkey gobbling up peas, module, module, module, module, and we are entering on the decorative phase of modern architecture." With that I heartily agree, but a return to Gaudi is certainly no path to follow. One trail has already been most beautifully blazed by such men as Ed Stone and Carl Warnecke. But there are others, and there are the good men to find them. If we are to turn to the past, not for forms but for inspiration, let us turn to the past at its few moments of greatness, not to its periods of frenzied fancies.

THE OTHER DAY, standing in front of the Washington Union Station waiting for a friend's late train to come in, I had an opportunity to ponder one of the great moments of our immediate past. Not Daniel Burnham's Union Station itself. No, outside of a certain fine monumentality, that structure looks pretty dreary now. I shudder when I recall how as a sophomore, I slavishly copied that great barrel vault and its supporting columns and entablatures for a design problem—and got a fairly good mark on it too. I'm sure the mark would have been better if I had copied better. No, what I was contemplating was the great plaza in front of the station, the monu-

ment and the fountain, the formalized pavements and the wheel of traffic in a great curve around them. The plaza still lacks enclosure, it sort of peters out into ragged edges. That enclosure could have been accomplished by intelligent landscaping, without waiting for great buildings to be built. But still there is a sense of a magnificent formalized space—something any architect can't help but thrill to. And that is something we must recapture in our townscape—no piddling little half-block open spaces, cowering under the impact of towering skyscrapers, but *space*, real space,—five acres, ten acres. Shucks, the Place de la Concorde is nineteen acres. Thank goodness, Washington, at least, was planned in the old grand manner, and no matter how dreary some of its buildings may be, it will always have a magnificence unequalled in the New World—and in not too many cities of the Old World.

ONE MORE THOUGHT while there is still space. One of my pet peeves has always been the night flood-lighting a buildings—traditional buildings, that is, that were not designed for it. With most modern buildings, with their shallow reveals, if any at all, it's another matter. But a Gothic church or a good classic building, with all its mouldings and details carefully designed to give the maximum of effect from the top-lighting of nature, is thrown into a grotesque negative by low flood-lighting. It is bathed with light where there were meant to be shadow, and shadows appear on the tops of entablatures and crockets where the designer intended light to fall. Of course, flood-lighting is probably necessary and it does make our civic centers look impressive at night. Modern buildings can be designed with such lighting in mind, but it does *dreadful* things to traditional buildings.



AMERICAN ARCHITECTURAL FOUNDATION  
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# SCHOOL PLANT STUDIES

School Lighting -- from an Architect's Viewpoint

Eric Pawley, AIA

- NORMAJEANISM
- A BETTER CRITERION
- EDUCATION
- QUALITY IN LIGHTING
- TOTAL ENVIRONMENT
- UNIVERSAL EXPERIENCES
- ARCHITECTURE THAT COUNTS

**NOTE:**

THIS IS THIRTY-SECOND OF A SERIES OF PAPERS PREPARED BY MEMBERS OF THE AIA COMMITTEE ON SCHOOL BUILDINGS, & BY SELECTED SPECIALISTS, TO MAKE LAYMEN AWARE OF SCHOOL BUILDING PROBLEMS & TRENDS & TO STIMULATE DISCUSSION. THEY ARE NOT INTENDED TO BE DEFINITIVE LAST WORDS & CARRY ONLY THE AUTHORITY OF THEIR RESPECTIVE AUTHORS. THE SERIES WILL BE EDITED BY THE COMMITTEE & ISSUED BY THE AIA DEPARTMENT OF EDUCATION & RESEARCH UNDER SPONSORSHIP OF THE AMERICAN ARCHITECTURAL FOUNDATION. MANY NEW SUBJECTS ARE BEING WORKED ON & CONTRIBUTED ARTICLES ARE WELCOME. WIDESPREAD DISTRIBUTION TO LAYMEN & EDUCATORS IS MADE OF THESE NON-TECHNICAL ARTICLES IN REPRINT FORM.





# SCHOOL LIGHTING — FROM AN ARCHITECT'S VIEWPOINT

by Eric Pawley, AIA, Research Secretary AIA, Staff executive AIA Committee on School Buildings from a seminar 21 March 58 at University of Michigan short course on Light & Vision 19-21 March 58

AS WE HAVE listened to the fine presentations of this conference and our other meetings here several facts stand out. We are learning more about each other and our individual and mutual problems—perhaps becoming, in this process, less of a problem to each other. The anthropologist Ashley Montagu once said—"you must decide, in a controversial matter, whether you are going to be a part of the problem or a part of the answer!"

## NORMAJEANISM

One scene evoked by the past week's meetings, however, in at least one architect's mind, could be described as follows: I see that twiggy-wristed Scotch-Canadian moppet, Norma Jean, struggling thru a sea of obsolete illumination nomenclature (footcandle, candlepower etc), over the coral reef of Dr. Blackwell's painful accumulation of data and into a formidably viscous—if not elastic—morass of fudge factors (1)—aided only by her trusty No. 2 hard pencil. To those of you who do not know Norma Jean (2)—you will!

But this is very serious. Normajeanism, in education or in lighting, will call for American communities both sides of that unfortified border to spend millions of dollars they do not have. (Hmm! *unfortified*, eh?) Our temporizing but obvious decision is that we must find out more about school children and their activities. Thanks to Bill Clapp and the National Council on Schoolhouse Construction we shall make a start on this. Quite possibly, that child's faint, hard pencil writing is not *the* realistic criterion of such multiplications of cost.

## A BETTER CRITERION

In a school there are more than

- (1) *fudge factors—empirical adjustment coefficients*
- (2) *Norma Jean is the name of the little girl whose faint pencil handwriting was selected as a critical seeing task in current research on school lighting*

100 visual tasks—of a wide range of ease and difficulty. I must make clear that what follows is intended to be in no way derogatory to Blackwell's method, data or immediate findings. I would be incompetent to argue with them. I do find myself constrained to warn against possible ignorant applications.

It is my opinion that we must recognize that some tasks are more difficult than others and that any attempt—in *installations*, please note that qualification—any attempt to make school tasks "equivalent in ease of seeing" or "equivalent in visibility" may be fallacious and undoubtedly will be expensive. The human being needs variety, is trained and educated by and thrives on meeting varied conditions. We may not welcome them but I believe this is so. *This does not mean variations within a specific task which interrupt our normal span of attention.* Extreme example: If we ride in a train and the sun beats the shadows of a row of telephone poles across our newspaper we soon stop trying to read it. An entirely new seeing problem is that of bothersome reflections on the convex surface of classroom TV sets.

## EDUCATION

Most important aspect of school lighting is its educational value—how it assists pupil and teacher in the educational process. Educators, lighting engineers and architects know very little about this—but we know more than we know about some of the other elements of the learning environment.

As Bill Clapp has told you, and as John Chorlton will detail, the AIA has been working with the NCSHC and the IES for the last 5 years toward a statement of the principles of good school lighting. We are grateful for the characters of the men selected by the other two organizations. They have been patient with our ignorance and our, er . . . quiet modesty! (which is

harder to take). We have been patient with the slow sweep of the 1 APS alpha rhythms of their brain when it comes to matters of esthetics. We like the guys and they're real hard to wear down.

## QUALITY OF LIGHTING

Experience makes us believe in a balance of brightnesses in school lighting—decrease of strong contrasts of light in any field of view today's school child may have. Experience and the Chorlton-Davidson-Finch research have made us aware of the loss of seeing efficiency due to reflected glare from task or immediate surround. We are rather disturbed about how serious this is in terms of compensating light. Good practice—notably in California—has opened our eyes to what can be done with daylight control if you can get a school to buy it.

The architect aware of these elements of lighting design is more and more convinced of the validity—the urgency—of the "quality story"—that there is far more to the specification and design of good school lighting than a table of foot candle intensities for various rooms—or tasks—that room surface finishes, fenestration location, areas and glazing are involved as well as fixtures and lamp specification and maintenance. Vision research largely discounts color in a way no architect can do with his other responsibilities for total design.

## TOTAL ENVIRONMENT

Furthermore, some of us are convinced that the total environment is part of the lighting quality story—that thermal and humidity conditions, acoustical conditions, perhaps even such unknowns as atmospheric quality, including electro-charge, may be important. Some of these sense impressions aid or cancel out each other. As I mentioned, in a talk on this campus Tuesday, a small boy is reported to have said "you can't taste peanuts on a roller-



coaster!" The integration and coordination of all of these factors is the architect's job and in a school this must be done in a manner that yields the utmost of educational and esthetic value.

This total concept of the architectural environment has an educational value which is just beginning to be recognized. Thru its varied appeals to the senses (the true meaning of *esthetics*) it enriches experience. Just the experience of well-proportioned space is important.

This total concept of environmental factors is the architect's coordinating province. This was hinted in a lady's question yesterday—couldn't the architect take more responsibility for the continuing good functioning of his buildings? We could and should and some do. I have even seen an *owner's manual* produced by one office. There are problems. It may often be politically inexpedient for a school administration to maintain a continuous relationship with an architect, desirable as that might be for both. Then too, school business managers, superintendents and particularly assistant-superintendents-in-charge-of-construction know all there is to know about details. Teachers College teaches 'em how often to wax and mop and what to use—but the choice of wax may be based on its nonskid quality rather than lack of specularly—and man! doesn't it look clean when it's shiny?

And lighting fixture maintenance—OK, we'll have luminous-indirect. Oh yes, the troughs will have to be cleaned periodically of spitballs, paper airplanes, rubberbands, assorted suicidal bugs, cutout letters saying BEAT CENTRAL HIGH—in addition to mere dust! How many times should ventilating system filters be changed? Have the Ed Docs ever noticed a correlation (goody!) between dirty filters and dirty lighting equipment? How about throwing these cleaning jobs off-phase to smooth out loss and gain of light?

Is this ARCHITECTURE?

No!—but the total effect is—the building is not an environment until you include the conditions within it, and nearby.

Sally Carrighar, a naturalist and a fine writer, wrote me from Alaska about sensory environments—". . . perhaps the landscaping around a house should be done with scents in mind—and have you ever listened to the sound of the wind in different kinds of trees . . . ?"

These, too, are parts of architecture.

#### UNIVERSAL EXPERIENCES

The pendulum swings—certain architects, feeling securely contemporary, have refused to put fireplaces in houses—"inefficient heating," they say, "creates drafts—dirty—puts airconditioning out of balance—fireplaces are sentimental and vestigial in the modern house!"

It is curious to note that the electric light was the first divorce of man-made light from odor (and the need for combustion air). Wood and coal fires, oil, candle, gas, all have their characteristic (and sometimes foul) smells. All have heat output and characteristic color temperatures.

There is something very basic in us that takes a true pleasure in bayberry or beeswax candles or a good hickory fire (which also crackles). Now, for heaven's sake, don't go home and design some sputtering lamps (we have 'em already in some fluorescent installations). This is the trouble with most lighting engineers' attempts at "mobile" color lighting. This kind of thing is very subtle and must be done with finesse (I don't mean pale colors) but a design sense—or it is terribly corny.

#### ARCHITECTURE THAT COUNTS

Several people, yesterday morning, denied possibility of putting figures on the elements of architecture and repeated the old misconception of the architect's reliance on *intuition*. There is nothing mysterious about this. Intuition is principally drawn from a summation of individual experience—but there is something that happens in the creative act, and in the understanding and appreciative use of a creative piece of architecture, which eludes quantification. There are just too many terms in the equation. This is the reason why the US Office of Edu-

cation, for instance, will never be able to compile enough statistics to be able to tell a good school plan from a bad one. It is the reason scorecard evaluations of school buildings do not work. It is also an explanation of the failure of some building designs which overemphasize one-shot and limited expressions—just all texture, or "lineyness" or acute colorosis.

What can be done to bring in some order? Money, and the intellectual and cultural limitations of clients, aside—technologically we can do anything. I believe we can learn to analyze the different elements of our sensory environment and put enough figuration upon them to understand them and to be able to reproduce them as design elements. What are the dimensions of these nets by which we are attempting to catch these minnowy sense impressions so that we may examine and measure them and recognize their size and quality when we want to find them again?

Let's leave this analogy before it begins to smell fishy—but we need systems of measure for all our experience in order to bring it into focus for architecture or environmental design. Selection and integration of design elements is still the creative task.

\* \* \*

There is too little poetry today—it is the best way of saying things if you will listen to it and I wish to close with a poem entitled:

#### PHILOSOPHY

*sometimes the world seems narrow  
a place of short horizons  
at the ends of streets*

*within—  
there are indeed  
broad avenues of the mind  
lined with blossoming trees  
with serene traffic of thought*

*with monuments  
or an arch of triumph  
closing the vista*

*but when we gain that circle—  
there are more avenues.*





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FAVORITE FEATURES OF RECENTLY ELECTED FELLOWS:

ROScoe DEWITT, FAIA

Mound Park Hospital  
St. Petersburg, Florida  
DeWitt, Poor & Shelton, Architects

JUNE 1958



## TECHNICAL NEWS

### 1958 BUILDING PRODUCTS LITERATURE COMPETITION

In the 1958 Building Products Literature Competition, sponsored by The American Institute of Architects and The Producers' Council, Inc., the following Certificates of Exceptional Merit, Certificates of Merit, and Honorable Mentions were awarded by:

#### JURY OF AWARDS

**Paul Schell, AIA, chairman**  
**Howard L. Cheney, FAIA**  
**Howard G. Hall, AIA**  
**Harry B. Tour, AIA**  
**Robert Law Weed, AIA**

These Awards will be presented during the 90th Annual Convention of The American Institute of Architects in Cleveland, Ohio, July 1958.

#### CLASS I

Literature concerned primarily with basic technical information:

#### CERTIFICATE OF EXCEPTIONAL MERIT

**Kawneer Reference Book**  
Kawneer Company  
**Perlite Design Manual**  
Perlite Institute

#### CERTIFICATE OF MERIT

**Sound Absorption Coefficients**  
Acoustical Materials Association  
**Manual of Control for Commercial Air Conditioning**  
Minneapolis-Honeywell Regulator Company  
**Alcoa Aluminum in Architecture**  
Aluminum Company of America  
**Concrete Masonry Foundation Walls**  
National Concrete Masonry Association  
**Structural Facing Tile**  
Facing Tile Institute; Affiliated with Structural Clay Products Inst.  
**Architectural Woodwork (2)**  
Architectural Woodwork Institute  
James Arkin, AIA—Editorial Consultant

#### HONORABLE MENTION

**Porcelain Enamel in Architecture**  
Architectural Division — Porcelain Enamel Institute

#### CLASS II

Literature offering technical information confined to particular products of a single manufacturer:

#### CERTIFICATE OF EXCEPTIONAL MERIT

**Armstrong Floors—Technical Data**  
Armstrong Cork Company

#### CERTIFICATE OF MERIT

**Anemostat Selection Manual**  
Anemostat Corporation of America  
Michel-Cather, Inc. — Advertising Agency  
**Sloan Flush Valves**  
Sloan Valve Company  
**Blumcraft Aluminum Railing Catalogue**  
Blumcraft of Pittsburgh  
**Barrett Architects' and Engineers' Reference Manual**  
Barrett Division—Allied Chemical & Dye Corporation  
**Koppers Built-up Roofing**  
Koppers Company, Inc.  
Marsteller, Rickard, Gebhardt & Reed — Advertising Agency

#### Alcoa Aluminum Roofing and Siding Products

Aluminum Company of America  
**Adlake Aluminum Windows**  
The Adams & Westlake Company  
**Truscon Metal Windows & Doors**  
Truscon Steel Division—Republic Steel Corporation

#### HONORABLE MENTION

**Acoustical Ceilings**  
Armstrong Cork Company  
**Sanymetal Toilet Compartments**  
The Sanymetal Products Company, Inc.  
The Lee Donnelley Company—Advertising Agency  
**Products for Construction**  
Minnesota Mining & Manufacturing Company  
**Ceramic Tile**  
American-Olean Tile Company  
Arndt, Preston, Chapin, Lamb & Keen, Inc.—Advertising Agency  
**Hermosa Ceramic Tile**  
Gladden, McBean & Company  
**Mosaic Ceramic Tile Workbook for Architects**  
The Mosaic Tile Company  
Farson, Huff & Northlich, Inc.—Advertising Agency  
**Mills Metal Toilet Compartments**

Mills Metal Compartment Co.; Division of The Mills Company

#### LCN Door Closers

LCN Closers, Inc.  
D. K. Morrison—Advertising Agency

#### CLASS III

Literature of primarily promotional character:

#### A SPECIAL CERTIFICATE OF EXCEPTIONAL MERIT

**Excerpts from the AIA Centennial Concert, "Musical Architecture in the Environment of Man"**  
Structural Clay Products Institute & Affiliates

#### CERTIFICATE OF EXCEPTIONAL MERIT

**Walls of Steel**  
United States Steel Corporation  
Batten, Barton, Durstine & Osborn, Inc.—Advertising Agency

#### CERTIFICATE OF MERIT

**Architectural Alodine Process**  
American Chemical Paint Company  
Gray & Rogers—Advertising Agency  
**Architectural Design with Porcelain Enamel**  
Armco Steel Corporation  
**Aluminum Curtain Wall Competition**  
National Association of Architectural Metal Manufacturers  
**George Nelson Sketchbook**  
United States Gypsum  
Fulton, Morrissey Company—Advertising Agency

**Facts and Figures to Help Architects**  
Natural Gas Companies  
Ketchum, MacLeod & Grove, Inc.—Advertising Agency

#### Formica Workbook

Formica Corporation  
Perry-Brown, Inc. — Advertising Agency

#### Garden Redwood

California Redwood Association

#### Armstrong Vinyl Wall Tile

Armstrong Cork Company

#### The Stronghold Line (A Sample Board of Nails)

Independent Nail & Packing Company  
Warner Alden Morse—Advertising Agency



## HONORABLE MENTION

### Romany Spartan Panels

Ceramic Tile Panels, Inc.

The Griswold-Eshleman Company—  
Advertising Agency

### Paraflo

Day-Brite Lighting, Inc.

### Modern Lighting Techniques by Curtis

Curtis Lighting, Inc.

### Horizon Interior Wall System

The E. F. Hauserman Company

Meldrum & Fewsmith—Advertising  
Agency

### Carthage Marble

Carthage Marble Corporation

### Metal Lath

Wheeling Corrugating Company

### Weldwood Flexwood

United States Plywood Corporation

### Roddis Architectural Plywoods

Roddis Plywood Corporation

### Arkelite Ceramic Glazed Structural Tile

Arkelite Ceramic Corporation

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Inc.—Advertising Agency

### Tim-Press (10)

Timber Structures of California

Arthur E. Smith — Advertising  
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## CLASS IV

Space advertising directed pri-  
marily to the architect:

### CERTIFICATE OF EXCEPTIONAL MERIT

#### Curtain Walls of Steel or Aluminum

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Fuller & Smith & Ross, Inc.—Adver-  
tising Agency

#### Aluminum Curtain Walls (10)

Aluminum Company of America

### CERTIFICATE OF MERIT

#### Concrete Construction (4)

Universal Atlas Cement Company

### Modern Door Control (13)

LCN Closers, Inc.

D. K. Morrison—Advertising Agency

### A New Century Beckons (8)

Marble Institute of America

Moore & Company — Advertising  
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### California Redwood (6)

California Redwood Association

### U. S. Steels for Architectural Design (7)

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## HONORABLE MENTION

### Church Spires (4)

Overly Manufacturing Company

W. S. Walker Advertising, Inc.

### Shading the Sun the Beautiful Way

Mo-Sai Associates, Inc.

David W. Evans & Associates—Ad-  
vertising Agency

## TECHNICAL BIBLIOGRAPHY

**Appraisal & Valuation Manual—1958**  
American Society of Appraisers, La  
Salle Bldg., 1028 Connecticut Ave.,  
NW, Washington 6, DC. 5¾" x 9",  
Cloth bound, 550pp

Of particular interest and value  
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cisions of courts and administrative  
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for Depreciation in Building Ap-  
praisals," "Factors to be Considered  
in Hotel & Motel Evaluation by the  
Income Approach."

A bibliography of reference books  
is also included.

### 1957 ASTM Index to Standards

American Society for Testing Ma-  
terials, 1916 Race St., Philadelphia  
3, Pa. 6" x 9", 241 pp

Detailed listing of 1,394 ASTM  
Standards and 955 Tentatives in ef-  
fect as of December 1957. Previous  
Indexes are superseded and should be  
discarded.

### 1957 Supplement to Book of ASTM Standards, Including Tentatives. Part 3

American Society for Testing Ma-  
terials, 1916 Race Street, Philadel-  
phia 3, Pa. 6" x 9", 412pp

Includes extensively revised Stand-  
ards and new and extensively re-  
vised Tentatives covering cement,  
concrete, ceramics, thermal insula-  
tion, road materials, waterproofing,  
soils, accepted since appearance of  
1956 Supplement to 1955 Book of  
Standards.

### Heating, Ventilating, Air-Conditioning Guide—1958

American Society of Heating & Air-  
Conditioning Engineers, 62 Worth  
St., New York 13, N. Y. 6" x 9",  
1775pp, Cloth bound, \$12

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simplified presentation of industrial  
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system design, (5) extension of data  
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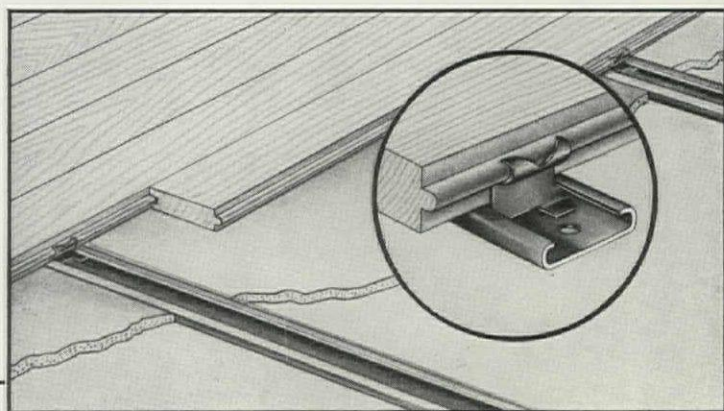
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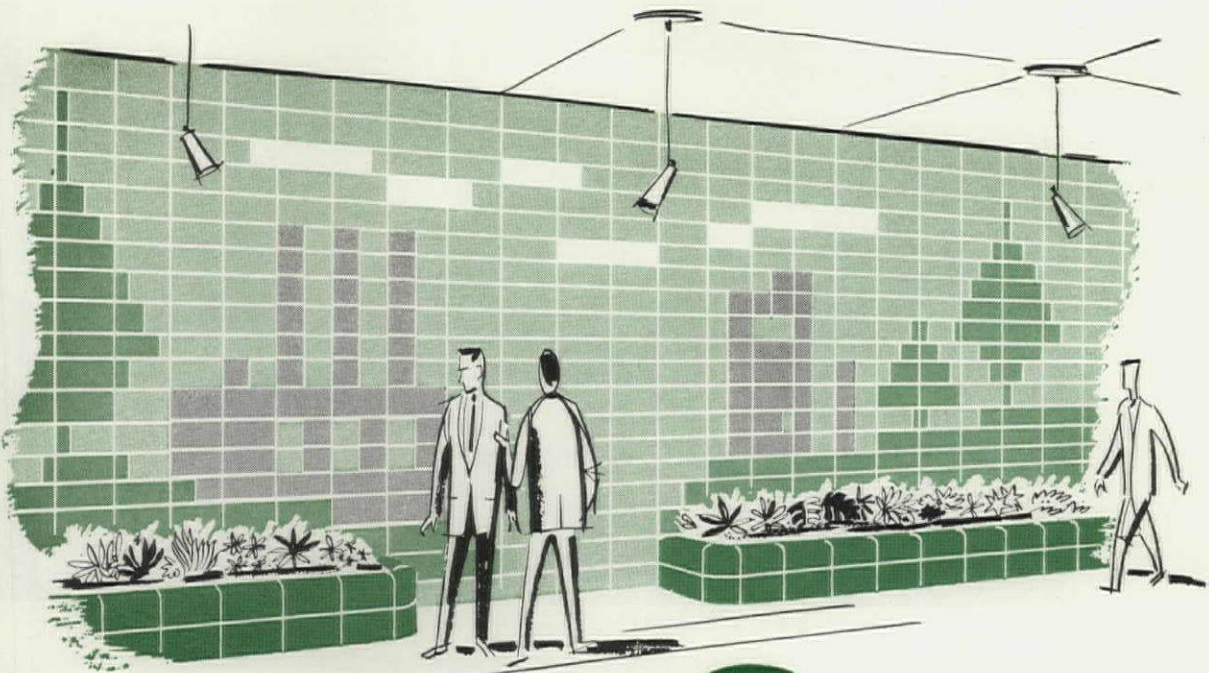
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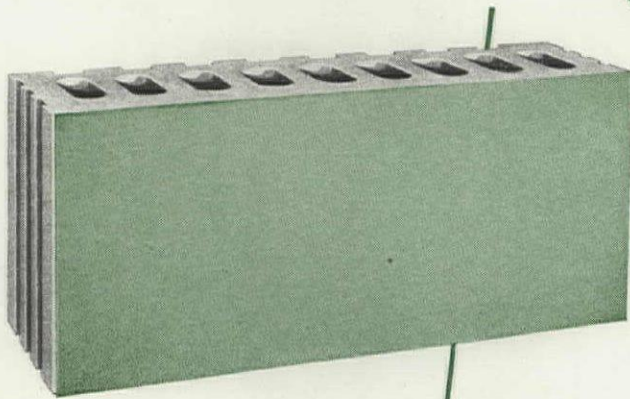






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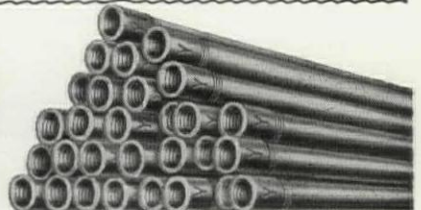
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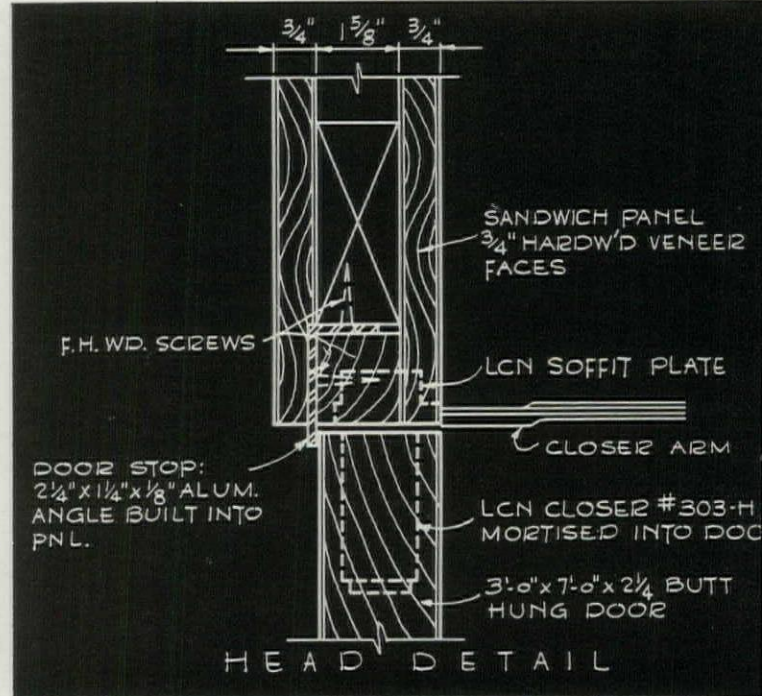
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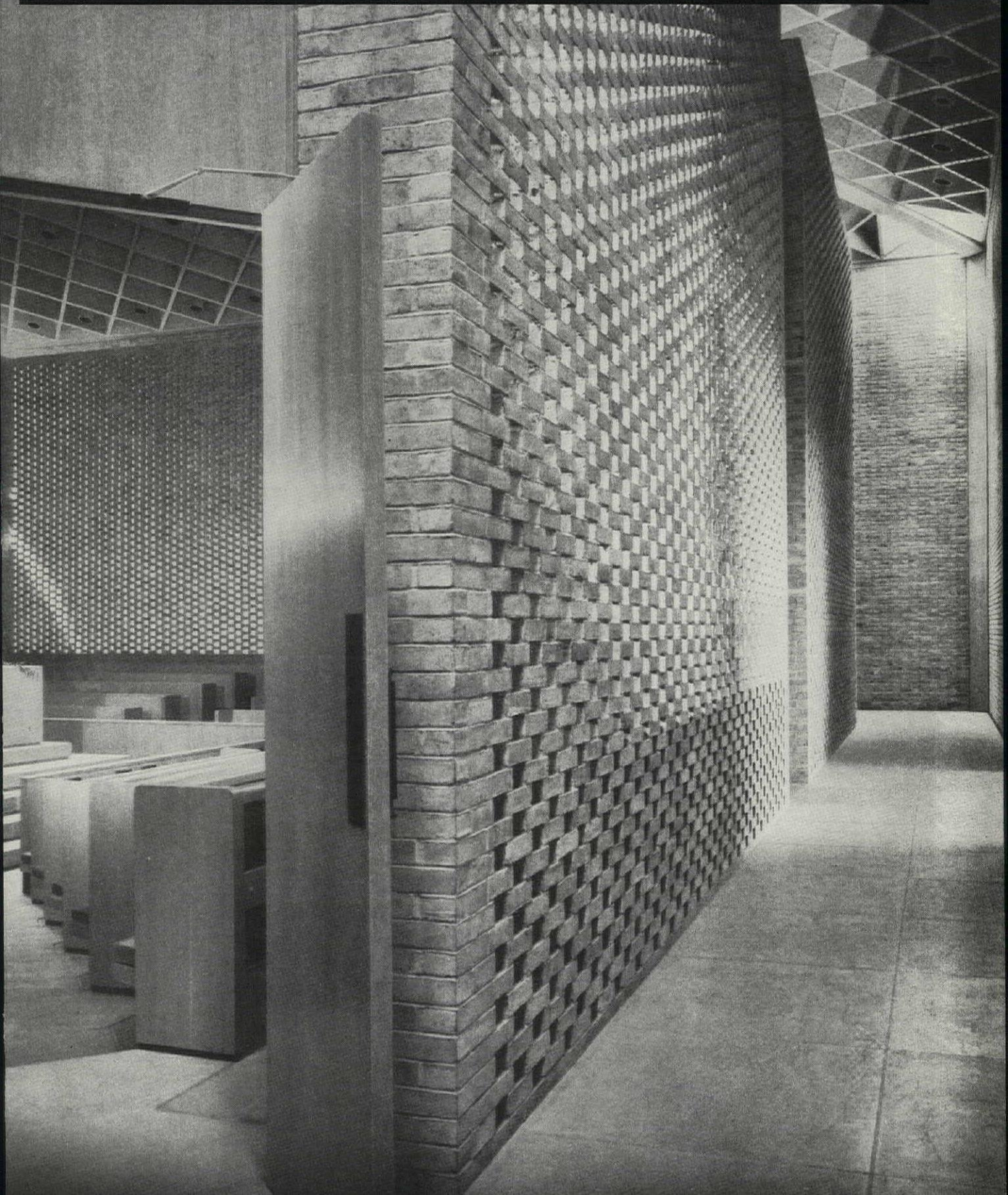
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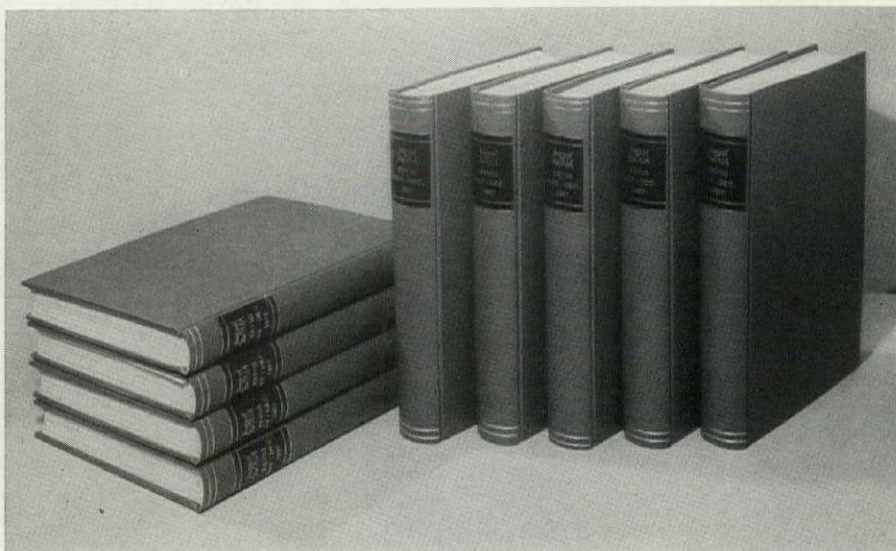
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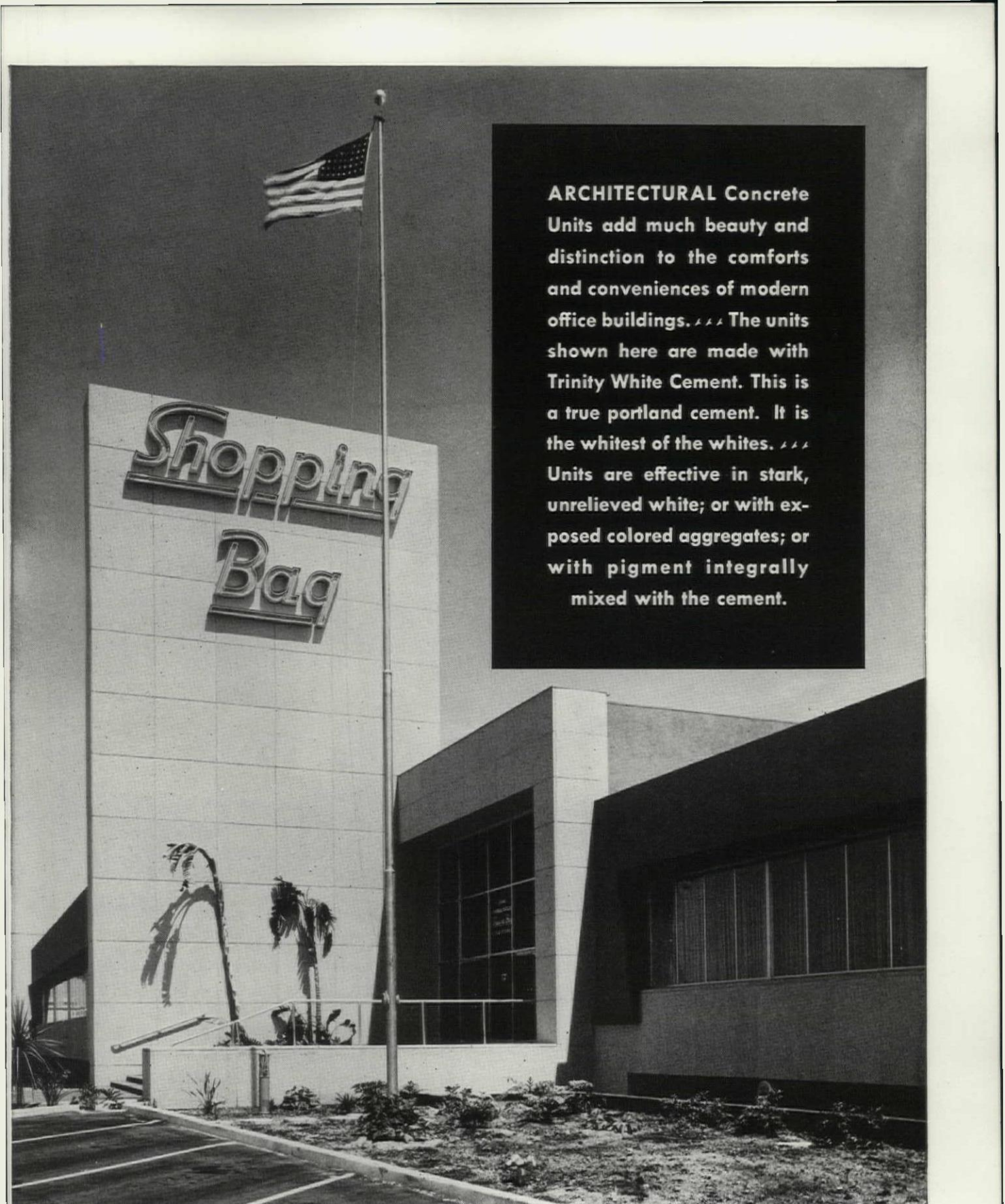
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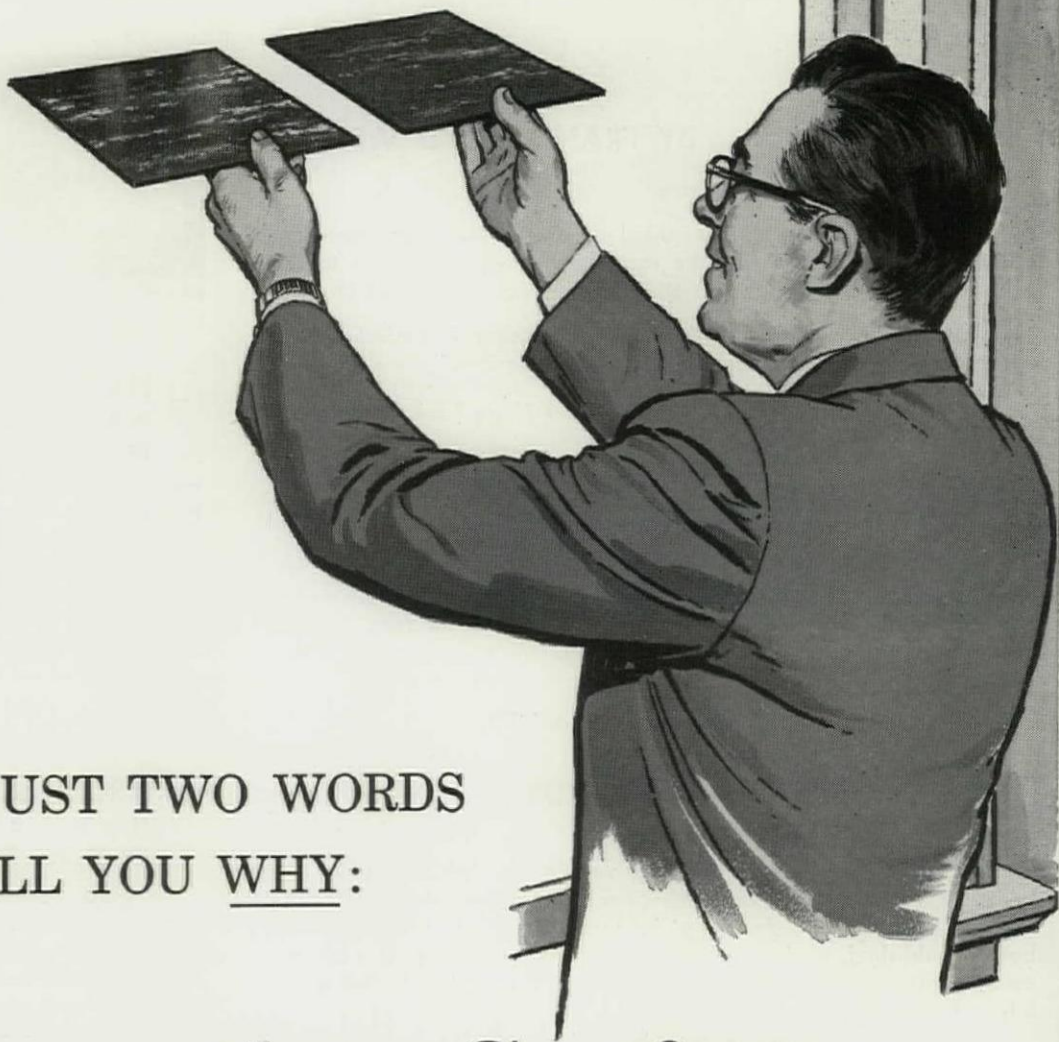
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