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# Journal of The American Institute of ARCHITECTS



SEBASTIANO SERLIO

August, 1951

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The Regulation of Building Credits

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Beaux-Arts Training Today

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Architects at Work

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Southern Exposure

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A Gift to Chartres

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“He Is an Architect”

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Slum Clearance and Housing Today

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

JOURNAL OF  
THE AMERICAN INSTITUTE OF ARCHITECTS

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

AUGUST, 1951

VOL. XVI, No. 2



CONTENTS

The Regulation of Building Credits . . . . . 51 <i>By Arthur G. Holden, F.A.I.A.</i>	They Say: . . . . . 85 <i>H. S. Goodhart-Rendel, Nelson Rockefeller</i>
"He Is an Architect" . . . . . 58 <i>By Philip B. Maher, F.A.I.A.</i>	Scrapple <i>sine</i> Scruple . . . . . 86 <i>By Edwin Bateman Morris</i>
Slum Clearance and Housing Today . . . . . 60 <i>By John Ihlder</i>	Architects Read and Write: Form Follows Function . . . . . 87 <i>By John J. Klaber</i>
Chartres Cathedral . . . . . 63 <i>By His Excellency Henri Bonnet</i>	"Freedom in Architecture" . . . . . 88 <i>By John P. Almand</i>
The Portrait of Mr. Michael Waterhouse, P.P.R.I.B.A. . . . . 66	"In the Cause of Architecture" 88 <i>By John Lloyd Wright</i>
Southern Exposure . . . . . 70 <i>By Stanley James Goldstein</i>	Astounding the Public . . . . . 89 <i>By Don Buel Schuyler</i>
Architects at Work . . . . . 75 <i>By Russell Lynes</i>	Scholarships and Fellowships Awarded . . . . . 90
Beaux-Arts Training Today . . . . . 79 <i>By Julian Clarence Levi, F.A.I.A.</i>	Books & Bulletins . . . . . 90
Honors . . . . . 84	Calendar . . . . . 92
	The Editor's Asides . . . . . 93

ILLUSTRATIONS

Cover portrait: Sebastiano Serlio, Italian architect and author, 1475-1555(?)	
Michael Waterhouse, P.P.R.I.B.A. . . . . 67 <i>A portrait by David Jagger</i>	
Tigbourne Court, Witley, Surrey . . . . . 68 <i>Sir Edwin Lutyens, architect</i>	
Deeds Carillon Tower, Dayton, Ohio . . . . . 77 <i>Reinhard, Hofmeister &amp; Walquist, architects</i>	
National Honor Awards, 1951: First Honor Award, Coca-Cola Bottling Plant, Houston, Texas . . . . . 78 <i>Stone &amp; Pitts, architects and engineers</i>	

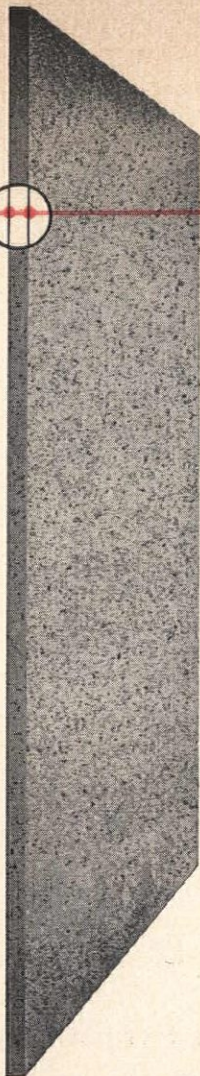
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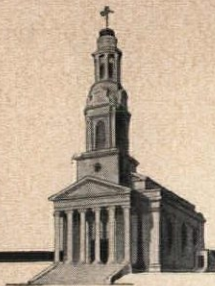
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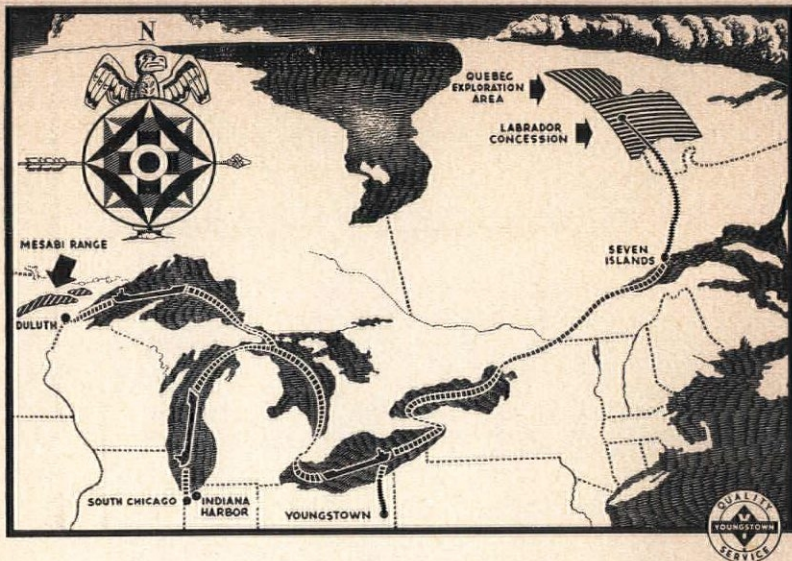
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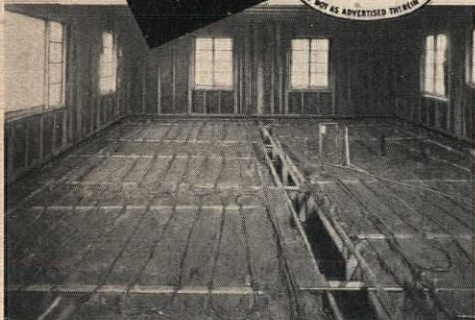
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## The Regulation of Building Credits

By *Arthur C. Holden, F.A.I.A.*

An address before the 83rd Convention of The Institute, Chicago, Ill., May 10, 1951, slightly abridged from the official transcript.

IT HAS SEEMED TO ME that the spirit of the talks we have heard at the Convention was the same. They seemed to combine self-reliance, understanding, and humility of spirit. I am to talk about the control of credit. It should be approached in the same vein.

Credit implies a faith and a belief in the ability to carry out obligations.

There is difficulty in understanding some of the terms we may use. It might make things a little simpler to point out that basically finance implies a balance. Financial balance requires a measuring rod; money is that measuring rod. Credit makes it possible for money to do its best job.

Think of the housewife going to the grocer's and buying an article and then another and another. These are put on the scale and at the other end of the scale are put the weights that weigh out the quantity of goods. If more goods are needed, more weights are added

at the other side of the scale. The balance is measured in pounds. We then translate pounds into dollars to measure the financial obligation which the housewife owes to society. Perhaps this housewife hasn't enough money with her to balance the scale. She uses credit to complete the balance. You recognize that credit is perhaps symbolic of the last weight which is put on the scale. Credit is the faith that the housewife has the ability to pay.

From where is derived that ability to pay? The ability to pay comes from the capacity to produce something which is serviceable and desirable in exchange. Civilization is based upon the faith that whoever performs a service will thereby be entitled to record sufficient counters in the production scale balance against needs or purchases in the consumption scale. Civilization depends upon an equitable balance between production and consumption.

Inflation is the bugaboo which plagues us when production and consumption are out of balance or produce counters which do not balance. Inflation is evidence of a rampant and uncontrolled disbalance between one side of the scale and the other. The counters show that something is wrong.

Life in a civilized community is represented by the exchange of specialized services. These specialized services which are rendered by us, one to another, differ in kind as well as in the time required for production and consumption.

Some services are very easily balanced. You can imagine the type of worker who works day by day and approximately earns from day to day exactly that amount which meets his daily needs. Contrast with this the type of worker who earns an advanced type of livelihood as well as the worker who earns what we will call a deferred type of livelihood. Shirley Temple, who had a high earning power as a child and who earned enough in the early part of her life to keep her for the remainder, is a good example of an advanced livelihood. For a deferred livelihood, we turn to the inventor who may work all the early part of his life for an achievement that may

possibly produce something for society near the end, or which may lead to achievement by others.

It is the advanced type of livelihood and the deferred type of livelihood which introduce the time factor into exchange, and create some of our problems in finance. Because we have such different extremes of livelihood and because almost all types of livelihood have different time cycles of production, we have learned to utilize credit to balance the many differing cycles of exchange, one with the other. In other words, Shirley Temple puts her money in the savings bank. Theoretically, the inventor lives on Shirley Temple's money until near the end of his life, when his invention produces and he can pay it back.

The cycles of exchange, which are made up in turn of cycles of production and consumption, are of different length. The production cycle of construction is eight to twelve months and sometimes longer. The cycle of consumption is not easy to recognize. Buildings are widely recognized as capital goods, or if you wish, durable consumer's goods. That means, on the one hand, the buildings do not get consumed immediately in the way food would be consumed. Our



industry produces a building, maybe a factory, maybe a home to live in. Buildings are a capital product which, so long as they stand, produce shelter. It is the shelter which is produced by the building which represents the commodity which is consumed over a period of time.

Money measures the exchange value of shelter. Money, paid for shelter consumed, measures the value of the capital production which we call construction. Through the medium of investment banking we utilize long-term credit to anticipate the values created by construction.

It should be evident that the cycles for production of construction and for the consumption of shelter involve relationships which are sufficiently complicated to require special understanding. Most of our difficulties come from lack of understanding. Today we are talking about controls and at the moment about controls through finance and credit, which means that we are tinkering with the balancing mechanism of exchange. When we tinker with the finance and credit of the building industry, we are tampering with cycles of exchange which have widely differing time factors.

Banking is the institution which society uses to reconcile the differing time factors in the cycles of exchange. Long-term banking is not as well understood as short-term banking. It is only recently that the public has begun to understand what amortization means—the graduated repayment of original loans. Amortization plus interest, plus the maintenance cost of the building, plus taxes on real estate, make up the “rental equivalent.” From the “rental equivalent” is derived the compensation that comes to the building industry for the production of its capital product—the building. The consumable product, shelter, pays for the capital product. Investment and long-term banking make it possible to pay for construction before the shelter is consumed.

Let us look again at inflation. Inflation is a disbalance caused by a flow of credits into types of enterprise which do not produce exchangeable goods, or into production in such a way that sound banking is unable to cope with the disparities of the time cycles. War production happens to be one of the most inflationary types of production that is possible, creating purchasing power that produces practically nothing which is ex-

changeable. A capital paper inflation such as we had in the stock market some years ago is another type of inflation which creates a disbalance in this computing machinery of society. Whenever the counters increase, either by payment to workers or by increasing the paper value of capital goods, without increasing their actual physical volume or quantity, then we have an inflationary tendency.

It is true that when there is an inflationary tendency there is likely to be increased investment in capital goods, especially in buildings. It is not true that increased investment of itself produces inflation. Inflation is the result of the generation of purchasing power without the generation of an adequate supply of exchangeable goods or services. Deflation follows when goods are created but purchasing power is either insufficient or is insufficiently distributed to be effective. We of the building industry are wrongly accused because of the fact that the demand for capital goods increases when the supply of money and credit increases. Building in itself is not inflationary, even though in times of easy money building may proceed beyond the point where the shelter created can

be consumed on terms that represent economic exchange.

It is necessary to realize that the qualitative control of credits is as important as the quantitative. Let's look at the situation to-day. We have had years of regulated or curtailed construction. We have not been able to build to meet current demand. We have had two major wars, which have produced inflationary dislocations in our price system. We have had a major depression. Both wars and the depression have caused certain wants to be held up and to be unduly stimulated after the period which caused the delay in production. For that reason, the up-and-down oscillations of the building industry have been greatly exaggerated. Building also has the disadvantage of peaks of production at times of inflated price levels, which cause difficulties in balancing the capital production cycle against the longer consumption cycle of shelter.

It is possible, of course, to apply artificial restraints upon exchange through financial controls. But the financial and banking machinery which we have in this country is less well equipped to deal with long-term finance or building credit than with commercial finance. It is important to distin-



guish between the function served by the commercial banks and the function of investment banking. The instrument of credit control, which was set up in 1913 in the form of the Federal Reserve System, is a central control system which regulates the amount of credit through the member commercial banks. The Federal Reserve was originally conceived as a short-term credit system. It was concerned with reserves and note issues. At the outset it was believed that long-term lending could be taken care of by investment houses entirely outside the Federal Reserve. But it was soon recognized that member banks needed a greater variety of outlet for their funds. Amendments to the law permitted limited lending on mortgages by member banks. Long-term banking got into the Federal Reserve System by the back door.

The very fact that the original Federal Reserve program did not take mortgage lending into consideration as an integral part of the credit system is an indication that we are still in the stage of financial development, and still some distance from complete understanding of the phenomena of finance.

It is significant that later amend-

ments to the Federal Reserve Act, as well as recent policies, recognize the inter-relatedness and the interplay of short-term and long-term credits. We have learned that to a reasonable extent credit control can be utilized to accelerate or retard the processes of production and consumption. One of the reasons for the division of the nation into twelve Federal Reserve Districts is to permit adaptation of the controls applied to specific local needs always with consideration to the part these play in the national economy. We must never forget that credit emanates from belief and knowledge, and is best applied when it is based upon intimate contracts and judgments. In other words, credit must be qualitative as well as quantitative.

Today we are discussing three types of control which affect the construction industry: (1) control of materials; (2) control of types of building; (3) control of construction credit. The building industry has been subjected to a great deal of criticism. The Council of Economic Advisors to the President has suggested certain specific controls for the building industry as an essential part of the program to reduce the effect of inflation.

Having been asked by The Board to comment on these criticisms, I believe that the policy so far announced contemplates too great a curtailment in civilian supply. Furthermore, I do not believe the building industry should be placed in a straitjacket whereby it is rendered incapable of controlling its own actions.

If critical materials are to be saved for needed war work, we have the ingenuity to design in such a way that a minimum of critical materials will be used. We can sympathetically cooperate with the National Production Authority in its program of control of critical materials.

With the program of control of types of building we are able to show much less sympathy. We believe that a definite amount of civilian construction and civilian public works should be planned for. Types should not be controlled on a national basis because need varies with local conditions.

With a program of curtailment of the construction industry as a curb to inflation, we have no sympathy at all. Construction is not in itself inflationary. It is a healthy part of our economic structure to balance production and consumption by taking into con-

sideration the varied time cycles of production and consumption that are characteristic of the construction industry. We should seek a positive means for carrying on as much production in the field of construction as is possible in this declared period of defense emergency.

If, while we are preparing for war, we can continue to create the capital improvements needed by this nation, we will have created the capital goods—that is to say, the consumer's durable goods—which will be able to furnish shelter, and by earning a return thereon will absorb part of the excess purchasing power created through payments to war workers. If we do not keep up the production of desirable capital goods such as housing, we will have a still greater shortage of consumer's goods, such as shelter, following this emergency. We will suffer from the tendency to inflation and disbalance which will be that much harder to control, as excess purchasing power creates greater and greater demands for consumable goods.

To sum up:

1. There is no lack of patriotism in the construction industries, and there is every desire to support the



war effort and to support it intelligently. The industry does not believe, however, that there is a need to arbitrarily restrict construction to only the barest requirements of life nor to such construction only as is immediately essential to war preparation.

2. We are behindhand now in fulfilling the construction needs of the nation. In the urgency of trying to make good, we have had again and again to resort to make-shifts. We have not yet caught up with the housing requirements either for the lowest-income groups or the middle-income groups.

3. The contention that construction has an inflationary influence upon the general economy is not borne out by an examination of the facts. When construction is paid for over its period of use, in terms of its use value, through the rental equivalents (which includes amortization), it should be clear that construction is not inflationary, but utilizes sound banking principles to balance the short period of production against the long period of use.

4. Let us remember that the high seas are open to us and are likely to remain open. We have the gold to command the raw materials of the world. By im-

ports we can augment our supplies of materials critically needed for war purposes. Every effort should be made to increase the importation of basic and needed materials, before too drastic cut-backs are made in production for civilian use.

5. Above all things, we need at the present time orderly analysis and farsighted thinking. The measures which we take should be progressive rather than negative.

6. The real challenge of the present crisis is whether or not Americans are ingenious enough to meet the threat of the Russian imperialism by preparing adequate military defenses and, at the same time, maintain and even improve their standards of living, of which the Russians are jealous and which they regard as an obstacle to the Marxian program of world revolution.

7. Finally, let us remember that the philosophy of dictatorship is unsuited to the American temperament either *before or after* revolution, or at any time. The United States is not only a great continental nation with boundless physical resources to draw upon, but in the United States, political, economic, and social organization have been further developed than

in any nation in the world. It is part of the American genius to develop initiative both in the individual and in the group. It is through the organization of various types of groups that the individuality and the talents of the American make themselves felt.

8. The construction industry is continually shaping and improving man's environment. In the

construction industry, initiative, skill and organization are all-important. Construction should be the last rather than the first of all American industries to be subjected to dictatorial orders and regulations that destroy both its initiative and its ability to coordinate, and which, in addition, would create, if carried out, exactly the opposite effect upon the general economy of what was intended.

## "He Is an Architect"

By *Philip B. Maher, F.A.I.A.*

Two of the songs written for the Chicago Chapter's Floor Show, entertaining those attending the 83rd Convention, Edgewater Beach Hotel, May 9, 1951.

(To the tune of Gilbert & Sullivan's song, "He Is An Englishman")

He is an Architect,  
For he himself has said it,  
And it's greatly to his credit,  
That he is an Architect,  
That he is an Architect.  
For you know he might have  
went and gone  
And been a general in the Pentagon,  
Or perhaps a business man,  
Or perhaps a business man.  
(Repeat)  
But in spite of all temptations,



To head vast corporations,  
He remained an Architect,  
He remained an Architect.

(To the tune of Gilbert & Sullivan's song, "When I Was a Lad")

I.

*Architect:*

When I was a lad I served a term,  
As blueprint boy in an architect's firm.  
I ran the errands and I swept the floor,  
And I fetched them coffee from the corner store.



*Chorus:*

He fetched them coffee from the  
corner store.

*Architect:*

I ran all errands and was so  
astute

That now I am a Fellow of The  
Institute.

*Chorus:*

He ran all errands and was so  
astute

That now he is a Fellow of The  
Institute.

## II.

*Architect:*

I soon surmised, in my rise to  
fame,

That one really needn't bother  
with the drafting game.

So I cultivated clients at a well-  
known bar,

And eliminated training at the  
great Beaux-Arts.

*Chorus:*

He eliminated training at the  
great Beaux-Arts.

*Architect:*

I cultivated clients, and was so  
astute

That now I am a Fellow of The  
Institute.

*Chorus:*

He cultivated clients, and was so  
astute

That now he is a Fellow of The  
Institute.

## III.

*Architect:*

At cultivating clients I acquired  
such a grip

That they took me into the part-  
nership.

And the partnership, except for  
me,

Would never have been able to  
collect a fee.

*Chorus:*

They would never have been able  
to collect a fee.

*Architect:*

I chased the loot, and was so  
astute

That now I am a Fellow of The  
Institute.

*Chorus:*

He chased the loot, and was so  
astute

That now he is a Fellow of The  
Institute.

## IV.

*Architect:*

On organization I laid great  
stress

For purposes political I must  
confess.

With the many engineers that I  
at once employed,

All possible competitors I soon  
destroyed.

*Chorus:*

All possible competitors he soon  
destroyed.

*Architect:*

My mighty staff was such a beaut  
That now I am a Fellow of The  
Institute.

*Chorus:*

His mighty staff was such a beaut  
That now he is a Fellow of The  
Institute.

V.

*Architect:*

So widely spread my power and  
fame

That a multimillionaire I soon  
became.

With so many little people at my  
beck and call,

I never thought of thinking for  
myself at all.

*Chorus:*

He never thought of thinking for  
himself at all.

*Architect:*

I grew so great, I was so astute  
That now I am a Fellow of The  
Institute.

*Chorus:*

He grew so great and was so astute  
That now he is a Fellow of The  
Institute.

VI.

*Architect:*

Now architects all, whoever you  
may be,

If you want to rise to the top like  
me,

Just take it from a fellow who is  
no one's fool—

Don't ever be enamoured of the  
drafting-stool.

*Chorus:*

Don't ever be enamoured of the  
drafting-stool.

*Architect:*

Forget the Arts, just be astute,  
And you'll end up a Fellow of  
The Institute.

*Chorus:*

Forget the Arts, just be astute,  
And you'll end up a Fellow of  
The Institute.

## Slum Clearance and Housing Today

*By John Ihlder*

EXECUTIVE DIRECTOR, NATIONAL CAPITAL HOUSING AUTHORITY

A report to the National Housing Conference, meeting in  
Washington, D. C., June 25, 1951

**M**Y REPORT is based upon a belief that a local public housing authority has responsibility.

It has responsibility to its local community. The houses it provides, the houses it builds and man-

AUGUST, 1951



ages, must be assets to its community.

It also has responsibility to our national community whose representatives, in Congress assembled, have declared that the general welfare and security of this nation, that the health and living standards of its people, are affected by what we do. Congress, therefore, has provided means with which we can do our job. To assure that we do our job according to its intent, Congress has created a national administrative agency.

But under our democratic form of government, final decisions are made locally. So our local housing authorities must have autonomy coupled with their responsibilities. Responsibility lies with those who make decisions, not with their agents. One of the difficulties in the democratic process is to prevent passing the buck.

In the Act creating the National Capital Housing Authority, Congress required that each of the Authority's Annual Reports shall set forth its proposals for the next year. The report I am presenting today is in the spirit of that Congressional requirement. It varies only in the letter of the law. Instead of next year only, it deals with a continued series of years.

And in order to interpret the future, it briefly recalls the past.

Today's problem is not new. It *was* yesterday's problem. It *will be* tomorrow's problem unless we *now* make progress toward a solution.

It *was* the problem of 1921, at the dawn of that glamorous era of prosperity which was to have no end.

It *was* the problem of 1931, when we were in the great depression.

It *was* the problem of 1941, when we prepared for war.

*If that* past of uncertainties and of changing policies is a prelude to the future, *today's problem will continue* to be the problem of 1961, 1971, and 1981. By then most of us will have passed on, leaving to others the problem we have flunked.

So, today's problem is a familiar problem. It has been with us in time of peace and time of war, in time of prosperity and time of depression. In all those kinds of times we have debated, have made tentative beginnings, but we have been frustrated by persuasion that a solution would be easier tomorrow. When that tomorrow came we were again persuaded

that solution would be easier on another tomorrow.

Meanwhile, the low-income part of our population has continued to live in sub-standard and overcrowded dwellings, despite the fact that in times of stress we have had to depend upon those low-income people for our national salvation. They, and therefore all of us, have been handicapped by the adverse results of their environment. Yet an occasional Com-mando Kelly, winner of the Congressional Medal of Honor, came from a Pittsburgh slum of a kind that still remains in Pittsburgh, and in our other cities.



Today's problem is a hard problem. But in one important respect it differs from the problem of yesterday and the days before yesterday. Yesterday and the days before yesterday we were persuaded that we faced an emergency of short duration. Today we are undeceived. Now we know that we are facing conditions which will outlast our lifetimes. Our present hectic efforts are due to our self-deception in 1919 and in 1945.

Now we know that while we are recovering the striking power we threw away six years ago, we must

at the same time develop staying power.

What we now are engaged in is not a sprint; it is a long-distance event. A long-distance event requires qualities for which, as a nation, we have not been most conspicuous. It requires long-continued effort—and many of us tire easily. It requires hard thinking—and many of us prefer slogans, or even epithets. It requires moral courage; moral courage that is so much rarer than physical courage and does not win such public acclaim. For we shall be misrepresented.

*But*, what we are doing is essential. It builds our nation's second line of defense; it gives us staying power. The quality of our workers, our soldiers and our citizens, of 1961, 1971, 1981 will be conditioned by the dwellings in which they are bred. That is a conviction of the National Capital Housing Authority. On the basis of that conviction we make today's decisions.

Today is 1951, *not* 1941.

Today's prospect is *not* of a short "duration" during which we shall build temporary shelters in our city parks and let our slums continue to rot; during which we shall in-



sure private builders against hypothetical loss on efficiency apartments while families with children vainly seek suitable dwellings.

Experience has taught us that war-time promises that are to come due in time of peace are promises and little more. Veterans of World War II and their families still are living in mobile units and in TDU's, and in remodelled barracks that now are needed for a new generation of drafted men. In 1951 we cannot afford to repeat the mistakes of 1941.

Today's prospect is of a *long* duration. A cease-fire in Korea will merely ring the curtain down on one act of a tragedy that began in 1914, thirty-seven years

ago, and whose end no one yet can prophesy.

War has become normal for our generation. All that our generation does will be against the backdrop of war. For our generation there will be no peaceful tomorrow for postponed decisions. The decisions must be made today. And those decisions must increase our war-time staying power. If only to strengthen that staying power, we must reclaim our slums. A moratorium on redevelopment means a preface to defeat. The houses we build today, whether good or bad, will be built to stay. We shall not have time to demolish and build again. So the promises made in the Housing Act of 1949 are due today.



## Chartres Cathedral

At the Convention meeting of The Board, there was voted from the Henry Adams Fund a gift of \$3,000 toward the repair and restoration of Chartres Cathedral.

It was particularly fitting that this gift should come from the Henry Adams Fund, since Adams' greatest interest in life was the spirit of medieval times and the creations of those times.

On June 20 The Institute had

a few distinguished guests at a small luncheon in The Octagon, on which occasion the gift was handed to His Excellency Henri Bonnet, Ambassador of the Republic of France.

President Stanton was to have made the presentation address but was grounded in Portland, Ore., by the airline strike. First Vice-President Wischmeyer came from St. Louis on short notice to act as

host and to convey to the Ambassador, with the gift, The Institute's deep interest in the preservation of Chartres Cathedral as one of the world's greatest art treasures.

His Excellency Mons. Bonnet graciously accepted the gift in the following address.

IT GIVES ME great pleasure to find myself once more among you. Last year you honored me with an invitation to attend the inaugural ceremonies of your annual convention, and I shall never forget the warm welcome you gave me at that time. Neither shall I forget the dynamic and audacious spirit which animated your group; it was also my privilege on this occasion to fully appreciate how your group directed its efforts towards artistic research and how conscious it was of its social responsibilities. Heirs to a tradition which gave to America the modern appearance that draws the admiration of the world, you made me realize you were the artisans of an ever-advancing progress, the builders of an America ever growing in strength and beauty, and whose future is dear to the hearts of all free men.

Today, you have invited me to a more intimate ceremony, to one of those where sentiments can be

expressed in greater freedom. Deeply attached as you are to the things of beauty which make life more agreeable, to those beautiful things which abound in my country as a heavenly blessing, you have wanted to show your interest in the conservation of one of those precious treasures for which we, in France, stand as guardians: the Cathedral of Chartres.

Since I have had the good fortune of representing my country in the United States, I have been able on many occasions to appreciate the extraordinary spirit of solidarity shown by America to France. This spirit expressed itself during the war and after the war in ways most generous and at times most audacious: for example, the Marshall Plan, but also, in the most simple and touching ways. Since my arrival in your country, it is by the hundreds that I can count the testimonials of this kind, expressing better than any speech the profound feelings of your people. I am convinced that, in the last few years, they have powerfully contributed to strengthen the friendship between our two countries, a friendship going back to a period when you were fighting for your freedom, a freedom which today is more essential than ever

AUGUST, 1951



if we want to keep this liberty so dear to all of us.

In choosing the Cathedral of Chartres as the beneficiary of a donation from the Henry Adams Fund, you have added to that long list of testimonials a gesture which will go directly to the hearts of all Frenchmen. In their eyes, the Cathedral of Chartres represents without a doubt one of the most precious architectural masterpieces of France.

This marvel would most certainly have suffered greatly if measures had not been taken to assure its protection when war was declared. Thanks to these precautions, the stained-glass windows which had been taken down have hardly been damaged as a result of the explosions set up when the enemy left the city, on August 16, 1944. These ravages and others, not important, caused by bombardments, have already been repaired or are well on the way to being repaired. The contribution which you have made towards this end will undoubtedly be most precious. It will certainly be so financially, as work of this kind is extremely expensive, as you know, but it will be, at the same time, a very important moral help to those who are responsible for this

delicate task. In helping them to return to the Cathedral of Chartres the beauty dreamed of by architects, sculptors and glassmakers of the twelfth and thirteenth centuries, you have stressed to our artisans the eternal human meaning of the masterpieces on which they are working, and you have strengthened in them the love for their noble art.



To all those who place spiritual values above material interests, to those who find in the love of beauty, balance and harmony the elevation of spirit indispensable for their own balance, it is a source of despair that conflicts which bring ravages and destruction to the world should regularly menace such treasures. You know of all the efforts made in the international field to protect these treasures from the perils of war. They have not been made totally in vain, as they have led military authorities to take greater account of their responsibilities in this domain; however, so it seems, these efforts will never be sufficient to ward off a peril made more terrifying every day by the improvement of modern arms. Only peace can assure the conservation of spiritual riches, and it is the

duty of all those who feel intensely the need of these riches to unite, above frontiers, as we have done in our free and democratic countries, in order to spare the world the horrors of war.

I thank you, gentlemen, for your gesture; it is one which all

Frenchmen will appreciate; it is one, also, which will strengthen the faith of all men of good will who believe in the possibility of a stable world and of a peaceful humanity, united in the same respect of the same values and in the pursuit of the same happiness.

## The Portrait of Mr. Michael Waterhouse, M.C.

The R.I.B.A. has the admirable habit of having portraits of its presidents painted to hang in the headquarters building on Portland Place. In view of Mr. Waterhouse's recent visit to the United States, his many friends here will be interested in what he said on the occasion of the unveiling of his own portrait

Now that the talkies are over, we come to the silent pictures, silent even though this may be a speaking likeness.

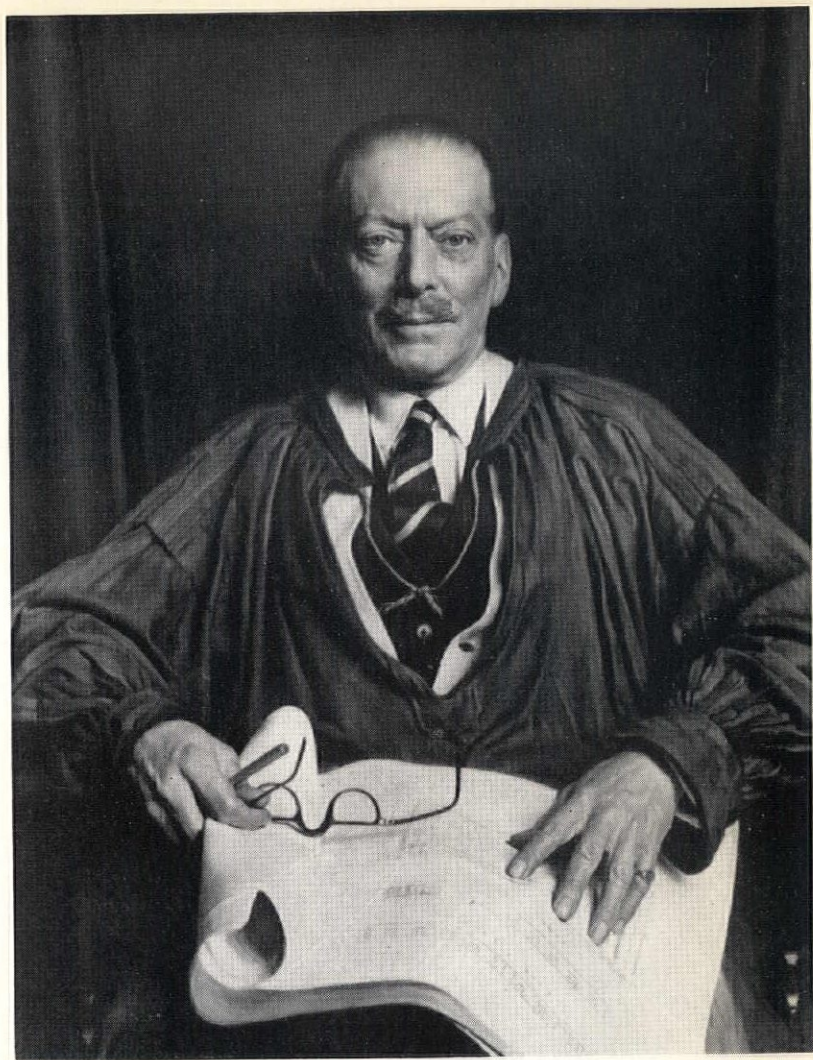
David Jagger won't speak if he can possibly avoid it, so it is up to me to do all the talking for both of us. First, I will welcome him here among us tonight. I welcome his next-door neighbour—next door in both senses of the word. Their studios are side by side, and so they sit tonight—Henry Rushbury. It is fitting that he should be here tonight as one of our Honorary Associates, and fitting, too, that the best portrayer of architecture that I know should be beside the best painter of architects that I know. I only wish that Henry Rushbury could do more portraits

of our older and lovelier houses before they and their owners are swept away.

It is very apt that the occasion of the inauguration of the new President should also be the swansong of the past one and that he, by the sight of his own picture, should be reminded that he has become a back number and only one of a picture gallery.

It is true that in this picture you do not see me as you are accustomed in this building. This is me as I am in my office in my ordinary working garb. How I came to be painted like this you shall hear; and, knowing as I do, how intensely David Jagger hates making a speech, I know that I have the chance to tell you of our enjoy-





MICHAEL WATERHOUSE, P.P.R.I.B.A.  
FROM THE PAINTING BY DAVID JAGGER



TIGBOURNE COURT, WITLEY, SURREY  
SIR EDWARD LUTYENS, ARCHITECT

A detail from the Sir Edward Lutyens memorial volume published by Country Life, Ltd., London, and Charles Scribner's Sons, New York. Copyright by Country Life, Ltd.



ment of each other's company in the painting of it. And I believe that I can say what I like without fear of goading him into breaking his traditional silence.

You can imagine how tired a portrait painter becomes of painting nothing but best suits. Realize, in the course of his lifetime the acreage of lounge suiting that he has to put on canvas relative to a trifling square footage of faces. Appreciate the joy of being able sometimes to revel in floppy folds instead of tubular garments.

That is how it happened between us when he saw me like that. This, too, the reason for the roll of drawings on my knees. You wonder, no doubt, what famous building they portray. I will let you into the secret. They are nothing more nor less than Ministry of Works standard hutting! You may well feel that herein lies a fitting and somewhat sardonic symbolism of our own times that this should be the only drawing that the P.R.I.B.A. can find in his office to be perpetuated in his portrait.

It is, indeed, typical of this age; but the real reason is simpler and accidental rather than deliberate. We were playing about together

with pose and balance, with shapes, and forms, and folds, when suddenly David said: "Hold it. You've got it. Don't stir." That pose with the form and the folds of the drawing was perfect. The simple lines on that particular sheet, picked up at hazard, gave, as no other, the contour over the knees. Knowing that the sheets would never roll and fold in exactly this form again, he photographed it, and that drawing was painted from the photograph. Here may I say that I think these facts should be recorded, and I shall ask that at least this part of what I am now saying shall be preserved and stuck on to the back of the frame to record this explanation for future generations.

Now to talk of the painting itself. If you enjoy, as I do, sheer perfection of craftsmanship for its own sake I ask you to come later and look closely into the technique of the textures and you will see what I mean. The tie is silk. That shirt a cheap cotton. The flesh is flesh—not just only pigment and oil on canvas. That old yellow waistcoat which brings into my office life the friendship of many happy country days: see the faithful detail of its frayed edge and

bulging buttonhole. That linen overall has been part of my working life for thirty years, made for me by our old family nurse, Nanny Pye. I tell you her name because I remember her for the simple and utter goodness of her nature, and I treasure the memory of her for the influence that she has had upon my upbringing and my whole life. I am proud and happy that she should thus be perpetuated in this memorial of my working life. For, as I said at the beginning, this is me in my workaday clothes, as I am when I am doing things, creating real things; not as you have so often seen me here, merely talk-

ing. You know that at heart I am one whose enjoyment of life comes from doing things, that to me works mean more than words.

Finally, I would like again to thank this Institute, and especially its Councils, for having honored me with the position that is the cause of this portrait. My best memory of these two years is of the friendships I made among you. Above all I am glad of this occasion publicly to thank David Jagger for what he has done for me, and also to congratulate the R.I.B.A. on being enriched with what is, in my opinion, one of the finest examples of his work.

## Southern Exposure

*By Stanley James Goldstein*

ON RETURNING to my native Southland, after several years of service and collegiate activities, I was disappointed to discover that there is as yet no modern idiom for Southern residences. From Atlanta to Dallas, "modernistic" clichés abound in new subdivisions, whether the new houses are builders' models or architects' creations. To be sure, the clichés show slight western and southern influences. Basically, however, the

plans seem to indicate very little appreciation of the specific social and meteorological climates of the Deep South. This is a sad state of affairs; for this region is beginning to have a healthy social outlook, an awakening educational system, a booming economy, and a changing attitude toward the color (note spelling) problem. It is high time, then, for a new architecture for the New South.

I should like to develop, in



words, a preliminary sketch for a Southern residence plan-type. Beginning on an intellectual basis, we can later proceed to inject the personal characteristics of both client and architect to determine the emotional content and esthetic pleasures of any specific residence.

The two approaches to design that should organically distinguish Southern residences from those in other parts of the country are the interdependent considerations of climate and mode of living. It seems to me that these two forces—weather and society—should and must produce a regional cultural influence on our architecture. This influence must be strong enough to offset the leveling tendencies of standardized materials and methods of construction, and of mass readership of architectural and home-decorating magazines, yet adaptable and receptive enough to be enriched by the use of local materials and customs of trade and workmanship. The extension of these arguments beyond the interests of a specific Southern plan-type would lead to the development of *generic plan-types* for different social and climatic regions of the country.

*House Beautiful's* current climatological studies are showing the degree and kind of summer heat

available for discomfort in various areas throughout the Deep South. The most interesting feature of the general climate here is that there are really only two seasons—summer and winter; ask the women's fashion experts if you want social evidence of this natural phenomenon. The calendar periods that occur at the junctions of the two seasons are characterized by alternating "spells" of seasonal or unseasonal weather. In general, seven to eight months of the year have continuous "shirtsleeve" or "suit-coat" weather, and only four months have periods of "topcoat" or "overcoat" weather.

The major climatological problem in designing a residence for the Deep South is to "beat the heat." The easy way out is to air-condition (i.e., refrigerate) the house. Entering and leaving the air-conditioned environment remain as situations of distinct thermal shock to the human body. Although I have seen no statistics on the subject, I am confident that there must have been a decided increase in the incidence of respiratory ailments in the South during the warmer months, directly due to the use of air conditioning.

It has come as more than a

thermal shock to me to discover that the "advanced" modern architects here in the South are producing houses that, in plan and form, are very much like the ones I have seen in New York, Connecticut and Massachusetts. Transplanting the vocabulary of New England (or, to put it another way, bringing "Bauhaus-with-air-conditioning") to this semi-tropical environment is heresy to the truly "organic" architect. The compact plan, coupled with the use of the shed roof, strip windows, and vertical wood siding, combine to produce the "over-intellectualized" box form that is as shocking to a wrought-iron-grille-work-worshipping Southerner as it is to F.L.L.W. "Bauhaus-with-air-conditioning" is the easy way out because it is currently fashionable in the architectural magazines, but it is not indigenous to the South.

The residences erected here between 1800 and 1860 offer convincing evidence of the efforts of earlier generations to "beat the heat." The elements of the earlier architecture that catch our eyes include sheltered sitting areas (or galleries), suspended slabs (or elevated living floors), deep overhangs (or umbrella roofs), outdoor living and garden areas (or patios), high ceilings, floor-to-ceiling openings,

and louvers (or jalousies and shutters).

The problems of prolonged heat, high humidity, heavy rainfall, and insect nuisances remain—and the elements of the solutions to these problems have not changed markedly. The major task of the architect remains the same—to synthesize all the solutions of various living problems into a coherent form. Where the nineteenth-century architect (and many of the twentieth century) produced a Greek Revival form for Deep South residences, the modern designer of the mid-twentieth century should be able to design organic forms relating the plan to structure, materials, lighting, space effects, and ventilation.

The major sociological problem in designing a residence for the Deep South is a result of the climate—people can live and entertain in the out-of-doors most of the year. But the organic plan must "beat the bugs" as well as "beat the heat." Therefore, every living space should open out upon a screened area. The concept of the much-touted "outdoor living" area with which the modern house plan should be integrated must be altered to recognize the existence



of gnats, flies, mosquitoes, bees, wasps, grasshoppers, ants, and all too many varieties of "lighting" bugs (attracted to every source of night-time illumination). No matter what the activity—conversation, cards, music, dining, dancing—protection from insects is absolutely necessary.

The case for *private outdoor living space* has been ably presented by a number of leaders of the profession (probably the strongest voice has been raised by William W. Wurster). The architects in the Deep South are in an excellent position to carry out this idea in practice, for they recognize that:

1) their climate permits and encourages outdoor living activities for all age groups most of the year.

2) the pattern of living in most of their cities shows that the owner-occupied, single-family, detached dwelling predominates as a house type.

3) the size of the cities, and their directions of future growth and the pattern of post-war economy, enable and encourage the owner-occupied, single-family, detached dwelling to predominate as a house type.

4) the gregariousness and traditional hospitality of the Southern family require that entertainment

space in the house be far in excess of the building budget—the answer to this problem is to expand to the terrace, porch or patio.

5) the lack of commercial entertainment available in Southern communities, as compared to the highly organized night life in large cities of the North and East, has long worked to encourage the development of the home as a place of entertainment for the family and its friends.

Having postulated our warm, buggy climate and our hospitable clientele, we can synthesize the program demands into a plan-type. For the least summer heat-load on the house, principal rooms and their openings should face south, and be protected by a deep overhang and an insulated and ventilated roof. West windows should be avoided for all rooms. All living and sleeping areas should open on to screened areas—the openings should be *doors*, not windows, to enable complete removal of the barrier separating indoors and outdoors.

It is my opinion that a new concept should govern home ventilation in this part of the country—"bilateral ventilation" — exactly analogous to our present concept

of bilateral lighting for schools. The notion that satisfactory air changes in summer can be provided in a room by opening a door—in a wall opposite open windows, or in a wall adjacent to open windows—must be dispelled. High strip windows over the bedroom doors (and opposite the wall of French doors opening upon the screened area) would give every outdoor breeze a chance to either enter or siphon off the stale air in the room. Here is another demand of the climate: overhangs must be adequate to allow most windows (and French doors) to remain open during rainstorms, for the occurrence of high humidity and temperatures during summer cloudbursts make adequate ventilation most imperative then.

The plan that seems to develop from those requirements is the long in-line plan, with corridor along one side of bedroom and bath areas (length of corridor depending on number of bedrooms and baths). The corridor roof would be dropped to permit operable clerestory sash between it and the bedroom ceiling; covered screened areas should be placed advantageously along the south side, to protect furniture in the area from rain, to shelter the French

doors from rain, and to keep mid-day and most afternoon sun out.

With this description, I have consolidated most of the climatic and social principles into a plan-type for the Deep South. I have *not* specifically prescribed form, materials, color, site, or client needs—these specifics should be left for the ingenuity and pleasure of each architect and client who is confronted with a house design problem for this climate. The contribution that this article *can* make in the field of residence design is the orderly arrangement of planning demands into a coherent whole—for discussion. I feel quite strongly that orientation alone, insulation alone, overhangs alone, ventilation alone, are *not good enough* for twentieth-century architecture, until completely coordinated to serve actual needs.

I believe air-conditioned houses in the South to be “anti-modern-architecture,” for they turn their backs on outdoor living. This is doubly sinful, for climate and social custom here are most conducive to the idea of enjoying the out-of-doors. Complete integration of in-doors and out-of-doors is not only possible, but the most desirable form of living *with* the climate of the Deep South.



# Architects at Work

By Russell Lynes

Reprinted by permission of the editors of *Harper's Magazine*. It appeared in their June issue under the title, "The Right Idea," in the "After Hours" section by "Mr. Harper."

IT IS almost always interesting to watch a paradox in operation, and of all the professions the most paradoxical is architecture. The architect is expected to create a four-square reality of stone and brick and glass to protect man from the elements, and at the same time he is supposed to have his head in the clouds, those same clouds that might spill their contents on his clients. He is expected to be a dreamer and a practical man in whose hands a pencil produces esthetic magic which is also warm, water-tight, and convenient.

If this sounds unreasonable, you should see a group of distinguished architects in the process of judging the work of other architects. I spent an afternoon recently at the Art Alliance in Philadelphia with three distinguished designers of buildings, of whom two are now deans of architecture, at Yale (George Howe) and M.I.T. (Pietro Belluschi), and the third is a professor of architecture at Princeton (Jean Labatut). The occasion for their meeting was a

competition arranged by the Philadelphia Chapter of The American Institute of Architects, an annual affair in which prizes are given for the best work of Philadelphia architects and for "invited buildings" by architects from other parts of the country. An "invited building" is one which The A.I.A. has asked an architect to submit to the competition.

In all there must have been some seventy buildings on exhibition. Some were displayed as models, some were shown in photographs or renderings along with plans. "How long is the judging going to take?" I asked Mr. Theo B. White, a gentleman in tweeds and luxurious mustaches who was the chairman of the committee that arranged the exhibition.

"Last year it took about an hour," he said. "But you can't tell. This is a very distinguished jury."

It was also a very thoughtful and careful jury. They started on their rounds of the exhibits at a little after two and they didn't

reach their final decision until nearly six. At one point when my legs got tired, I went out and sat on a bench in Rittenhouse Square, which has a couple of architectural monstrosities now being built on its periphery—two apartment hotels, striped in the current vogue like tremendous seven-layer cakes.

There was considerable argument among the jury about each of the buildings to which they gave any serious consideration. It did not take long for them to narrow their attention down to a few, but they pored over these few at length. It became a matter of finding the things that they didn't like about the buildings they had decided they did like. A matter of scale here, a question of the unsuccessful marriage of a wall and roof there, a clumsy detail in structure, but most of all a failure of imagination. The jury was looking for originality and ingenuity in the solution of practical problems and for results that were esthetically pleasing.

The missing element in the deliberations of the jury was the people who had to live in the buildings that were being judged. They were not overlooked; they just weren't there and no amount of

imagination on the part of the jury could have created them. Mr. Howe of Yale said what needed to be said about that in an oblique way as he paused in his duties. "The trouble with being a judge in a competition like this," he said, "is that you continually have to push your personal taste into the background. I like buildings with nice dark courtyards and the smell of damp walls. It was what I was brought up with. Here we have to think not of what we like but what we think is good in its own terms."

If there are any rules for resolving the paradox of the practical and the esthetic, this jury made no pretense of knowing them. None of them seemed to think he had the ultimate answer; none of them, I believe, was dead sure his opinion was the right one.

The distance between an artist's feet (which are on the ground) and his head (which is supposed to be in the clouds) is a great deal less than most people think it is. I heard very few high-flown ideas even hinted at as I listened to the jurors at work. But these men are at the top of their profession. It is in the anterooms of architecture that you hear the dogma, down

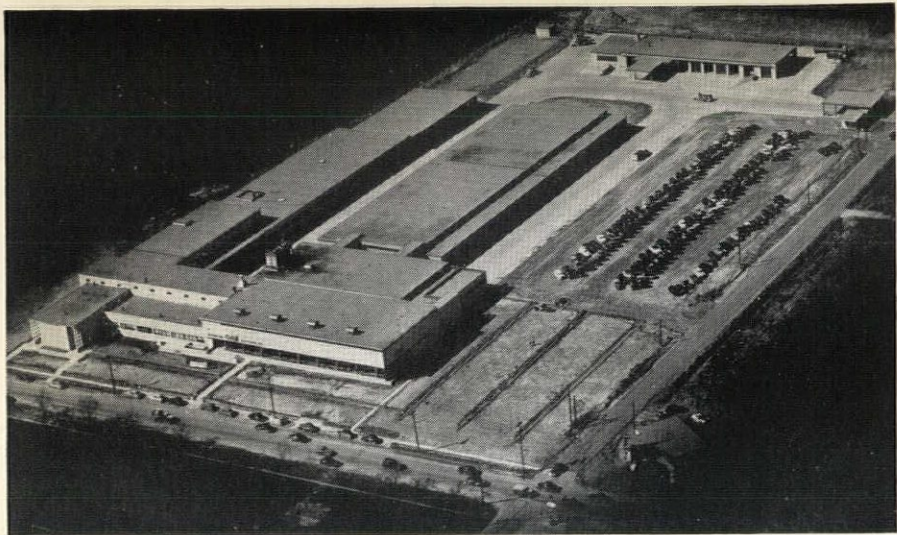




Favorite Features of recently  
elected Fellows: L. Andrew  
Reinhard, F.A.I.A.

DEEDS CARILLON TOWER, DAYTON, OHIO  
REINHARD, HOFMEISTER & WALQUIST, ARCHITECTS

*Journal*  
of  
*The AIA*



NATIONAL HONOR AWARDS, 1951

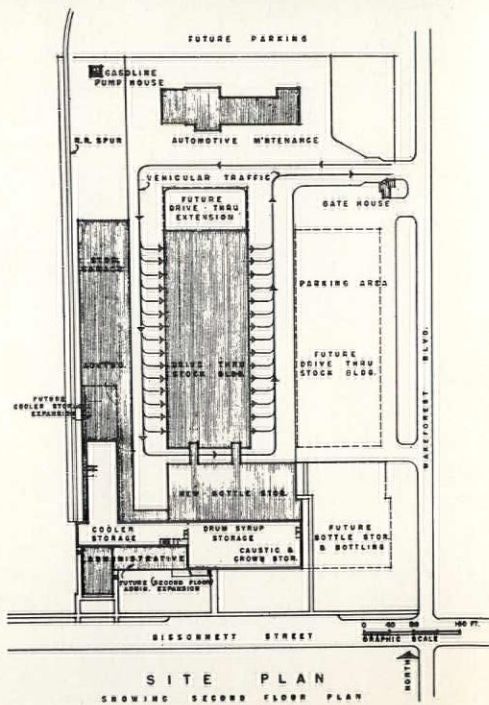
FIRST HONOR AWARD,

COCA-COLA BOTTLING PLANT,

HOUSTON, TEXAS

STONE & PITTS,

ARCHITECTS AND ENGINEER.





among the journeymen who have to overlay their buildings with a varnish of fancy doctrine because their pencils lack the magic of the real artist.

This seemed to me a demonstration that the real artist is distinguished from the second-rater by the simple fact that he never tries to be original. He has a prob-

lem and for him it has only one solution, and he solves it in his own way. He never struggles for a new idea; he struggles only to find the right idea, and in the deliberations of the jury this was the quality for which they were searching. The true architect, after all, is the one who declines to recognize that there is a paradox.

Beaux-Arts training in Paris used to be thought the final cachet. Meanwhile, the architects' thinking has progressed. Has that of the Ecole?

## Beaux-Arts Training Today

By *Julian Clarence Levi*, F.A.I.A.

ARCHITECTE DIPLOMÉ, ÉCOLE DES BEAUX-ARTS, PARIS, 1904

An address that was scheduled to be heard at the 83rd Convention of The Institute in Chicago, but was withdrawn in the effort to complete the final session on time.

THE ARCHITECTURAL PROFESSION in this country has been suffering for some thirty years from a head cold—Anti-École-des-Beaux-Arts-itis. It went so far as to cut off its nose by refusing to send its young men to that school in Paris where so many of our great architects have studied and where the training, added to their natural gifts, enabled them to become pre-eminent practitioners.

Our architectural schools, young and not matured in the late years of the last century and the early

ones of this century, were very feeble compared to the Paris school. Times have changed. Today over thirty schools have grown and developed (largely through French and American graduates of the École who taught in them), with the result that our students can receive a rounded professional education in all parts of this country.

But our nose is still cut off, for we do not smell the advantage of and the broadening influence of study at the École, for either a

complete or a post-graduate course. Anti-Beaux-Arts-itis has befogged the brain and prevented it from perceiving that the École, like our own schools, has grown and evolved with the times.

In an endeavor to remove this fog, which prevents many of our promising students from benefiting by the generous conditions of study at the École, the writer has obtained, by interview and by letter, a true picture of present-day organization for the teaching of architecture at the École des Beaux-Arts.

In addition to the ateliers in Paris where the study of architectural design is carried on, the "provincial" schools such as at Lille, Nantes, Bordeaux, etc., have all been incorporated into the Beaux-Arts and now are "exterior" ateliers on the same basis as the Paris ateliers. This adds some 500 students to the 1000-odd in Paris and greatly increases the competitive spirit of student and atelier.

A pre-requisite of application for admission now is the *baccalaureate* (about two years of college here) or the completion of general culture studies of equal value. To aid the applicants, the École has established a special preparatory atelier.

Admission examinations are held in June and October. They include, as formerly, exercises in architecture, drawing, mathematics, etc., to which has been added an oral examination in architecture given by three architects who are not heads of ateliers. This is to establish the personal character of the applicant as worthy of becoming a member of the profession.

As always, admission is competitive and not merely a matter of obtaining passing marks. In view of the increased number of ateliers and applicants, about 100 who have received the highest total of values are now admitted to the École.

The great importance of selecting about 100 of the 800 or 900 who present themselves has brought into being a Jury of seven whose decision, after several days of deliberation, is final. One member of the Institute of France, the professors of Construction and of Theory, the heads of one interior atelier (there are three), of one exterior and of one regional atelier—these are the seven upon whom this responsibility rests.

Of the number received about 15 percent may be foreigners. I mention this particularly because tuition in the École is free. One



and all—French, American, Swiss, Belgian, English, Egyptian, and the rest—are educated at the expense of the French people. And free is the successful applicant in his choice of an atelier, thereby enabling him to select that patron (the head of an atelier) whose teaching he considers most suitable to develop his own personality.

If one of us oldtimers should present himself and be fortunate enough to be admitted, he would indeed find the teaching up to date. No longer are the construction courses divorced from the design problems and concentrated in one year. To quote Andre Gutton, Professor of Theory, who has guided many of the developments: "The courses in construction are spread over the successive years of study. They embrace all techniques. Lectures and conferences are multiplied. Sketch problems *en loge* and *projets* in the ateliers follow each other in close connection with the architectural solution. The student cannot conceive of architecture except as an entity—composition and construction. He can no longer think that architectural expression is divorced from that of construction—that the graphic representation of a project

is merely a beautiful picture. *It is a volume that can be built.*"

Consequently, architectural design has been enriched by the inclusion of the new methods and materials of construction in the student's solution of the varying problems presented to him. This in no way affects the fundamental tradition of French architectural teaching—that the elements of a composition are subordinated to the whole.

In keeping with the construction elements the subject matter of the programs is timely and contemporary, as is explained later. Before issuing the programs the subject is discussed in conference with the students to enable them to intelligently find their personal solutions. After the judgment the program is restudied and dissected with them, and the premiated drawings are analyzed so that the students understand the reasoning of the Jury in making awards.

The composition of the Juries which judge the student work has changed. They now are composed of eight members of the Institut of France, the professors of Construction and of Theory, the heads of those ateliers having more than 30 students, and eight practising architects. The difficulty of prop-

erly judging some 500 submissions from 25 ateliers has caused the Jury to divide into two sections. Each section studies the program, discusses the best solutions and then sub-divides into two groups of about 10 each. Each group judges half of the submissions and awards mentions. Then the entire group reviews all drawings and mentions, at the same time awarding first mentions and medals. Prize awards are made by the entire Jury acting as a unit.

This composition of the Jury guarantees independence of judgment. It is the justice of these decisions that gives value to the awards and is the foundation upon which the teaching at the École stands.

As Professor of Theory, all programs are written by Andre Gutton. In each class there is a direct relation between the subjects for the six problems (*projets*) to be studied in the ateliers during the year. Currently, in the second class (lower of the two) the overall subject is the rebuilding of a small town destroyed in the war; in the first class, the planning of a new town for stateless persons. The sites are real, as are the topography, public services, access, buildings and natural features to be pre-

served. The pre-sketch conference stresses these facts and their relation to the functions of the building or buildings that are to be the subject of the competition. This causes the student to realize that a building does not exist for itself, that it has a social function as part of a community, and gives him an understanding and appreciation of town planning.

Thus, step by step, the student learns how an architectural problem is solved by research and study; that architecture is an art with a social mission; that the architect will not be entirely his own master, as he will always have to serve humanity.

Parallel to these competitions are the "Conversations on Architecture" as M. Gutton has entitled his lectures. His predecessors gave a course on the Theory of Architecture, but he stated he could not conceive of but one theory; more would hamper the development of the student from the start. He discusses architecture without any doctrine or rule, so that each student gains in culture and evolves according to his gifts.

The Conversations are divided into two parts and spread over three years. The first part is entitled "The Architect and Archi-



ecture," and is divided into "The Architect and His Mission" and "The Architect and His Art." M. Gutton explains in detail all the elements which enable an architect to conceive of his work objectively. After a parallel analysis of the history of certain epochs and their architecture, to show that they are expressions of their times, he develops for the students the methods of analysis and synthesis required to study and interpret a given program. He then relates the given subject to the site and its environment and moves on to consideration of the composition which results from the application of mind, logical reasoning and good taste. Form and matter are the tangible expressions of architecture. They are Volumes.

The second part of the Conversations comprises "The Architect and the Use of Space," followed by "Laws Governing the Growth of Cities." He thus covers the vast field of town planning, relating it to the social problems of cities and their solution by various methods of study. Finally he considers the elements of relationship between buildings themselves and the role that open spaces play, all of them factors in creating the character of a city.

All these Conversations are illustrated by slides; they enable the student to see that a building, whatever its purpose, is but an element whose function implies its relation to the city and should govern the architectural study of its forms. Gutton is of the opinion that if the student learns the elements that constitute a city, he will understand the practical side of town planning and then develop it as an art.

To give the student the broadest approach to his profession, he includes Conversations by outside authorities followed by discussions. To quote him again: "Teaching of a subject so vast requires the presentation of many ideas, but in a manner that does not confuse the student by their complexity."

While I do not feel that I have done justice to present-day teaching of architecture at the École, I hope I have shown that it is tuned to our times and not fettered to a static classicism of the past, as its detractors loudly proclaim.

However, the underlying and eternal principles of good architecture have not changed, neither here nor there. The individual building, the groups of buildings, the town plan, all must perform

their intended functions economically and adequately. Furthermore they must, by color and texture of materials, by harmony of form and mass, create an environment of beauty to satisfy our esthetic needs. Human beings are not merely machines for living—they have souls.

At the *École des Beaux-Arts* the student learns to combine the tangible with the intangible. M. Gutton's *Conversations*, the analyses of the programs, the corrections of his *patron* and the constant criticisms of his atelier mates give an unmatched breadth to his education. It is stimulating and at the same time sobering, because his accomplishment is measured by that of his fellow students in the competitions that follow one upon the other.

It is a wonderful preparation for the future practice of his profession, for life is a continuous competition. Success comes only to those who prove their pre-eminence. Education is but preparation for life. If it merely instructs each student in a vacuum of passing examinations, it does not prepare him to accept life's failures with determination to do better next time nor to meet success with modesty and resolve to do still better.

As a former student at the *École des Beaux-Arts* I am grateful for the knowledge it taught, for the development of an appreciation of beauty, and perhaps above all for its competitive system which brought friendly rivalry of atelier against atelier, student against student and conditioned me for the practice of architecture.

## Honors

JAMES KELLUM SMITH, F.A.I.A., member of the firm of McKim, Mead & White, received the honorary degree, Doctor of Humane Letters, from Bowdoin College, at its 146th commencement, June 16th, in recognition of his firm's services to the College.

PERCIVAL GOODMAN, of New York, has been honored by appointment as the only non-Israeli member of a jury, meeting in Israel,

to select the winner in the competition for a memorial to be built in Jerusalem honoring the late Theodore Herzl, Zionist founder.

LAWRENCE GRANT WHITE, F.A.I.A., member of the firm of McKim, Mead & White, received the honorary degree, Doctor of Fine Arts, from Union College, at its 156th commencement, June 10th, in recognition of his firm's services to the College.

AUGUST, 1951



## They Say:

H. S. Goodhart-Rendel, F.R.I.B.A.

*(In an address before the R.I.B.A. on "Architectural Draughtsmanship of the Past," quoted from the Journal of the R.I.B.A. for February 1951)*

Most of my time I shall spend in studying with you that kind of architectural draughtsmanship which I hold to be most important to the welfare of architecture, the draughtsmanship that shows the public what to expect in what is not yet built, and what to look for in it when it comes into being.

This kind of draughtsmanship has nearly slipped into the past altogether, and I should be tempted to despair of what I believe to be its most necessary recovery if I did not remember that the past in which it flourished was not a long one. What has sprung up suddenly before may therefore spring up suddenly again. Under the aristocratic domination of architecture in the eighteenth century, as under the bureaucratic domination of it today, the public was regarded as a patient to be dosed with what was good for him, and it was preferable that when it opened its mouth it should shut its eyes. The designs made by an architect of the eigh-

teenth century, whether submitted to individual patrons or given to the world in books of engravings, were consequently presented in a manner informative only to those who understood the architectural conventions of the time. *They* could judge (rightly or wrongly, of course) whether a portico were well proportioned, whether an attic storey were too heavy or a basement too mean, but to the majority of people into the background of whose lives the buildings would enter, one design as then drawn or engraved must have looked very much like any other.

Nelson Rockefeller

*(Quoted in "Enchanted City" by John Chapman, American Magazine, April, 1951)*

My father always says it's the last five per cent you put into something that counts. When most building projects are finished, the architects are through, and maintenance and alterations are left to a superintendent. This must lead to deterioration or a lowering of standards, so we have a first-line firm of architects on a retainer. They pass on everything from sign lettering to structural changes.

# Scrapple *sine* Scruple

By Edwin Bateman Morris

IT IS PROBABLY BEST to break the news as soon and as gently as possible. There will be a Scrapple Breakfast at the A.I.A. Convention in New York next year. Arrangements have just been made with the Waldorf-Astoria to let us have the whole upper floor where occurs their Starlight Roof. It is possibly incongruous to have scrapple in connection with starlight, but then that is just a question of frame of mind.

The Starlight Roof is commodious and pleasant; and, after having partaken of starlight scrapple, one can stroll out upon the terrace. From there is a distinctive view of the city. In central position is the sophisticated and modern *Look* Building, set-back and stratified in layers of glass and masonry. Nearby blossoms the Lever Brothers Building. Not the least interesting feature of this building is the fact that the owners have built its tall shaft upon but half of their valuable land and, upon the other half, a low structure. The somewhat unfounded theory exists that in the air over the low structure they

propose to hang structurally another building, extending perhaps from fifth to top floor, to house a rumored subsidiary corporation presumably to be called Cantilever Brothers. A nice advertising concept, but, like the proposed building, it is seemingly without foundation.

The exciting thought arose, on this terrace level high above Park Avenue, as to what an interesting pastime it would be to drop the scrapple over the edge, selecting bald head or colorful millinery, and, making due allowance for per-second acceleration and pedestrian forward movement, score thrilling bull's-eye thereon. But the fact was brought up that the hordes of pigeons would pluck at the food *en route*, and that a city ordinance provides that pigeons may be fed only at ground level. That idea was thus killed. But the Waldorf-Astoria, always ingenious and resourceful, came up with a solution, at once surprising and yet in a sense logical. They said we could *eat* the scrapple.

AUGUST, 1951





## Architects Read and Write

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



### FORM FOLLOWS FUNCTION

By JOHN J. KLABER, Huntington, N. Y.

**M**AY ONE who is far from being a doctrinaire modernist be permitted to take issue with the remarks of Mr. Denison B. Hull, in the June issue of the JOURNAL? Mr. Hull says that Sullivan's dictum: "Form follows function" was a lie. On the contrary, it seems to me that it was a terse and epigrammatic expression of truth. Architects, in all times, have tried to make their works express the purpose for which they were built, and the materials and methods used to produce them. This is what we were taught in the Beaux-Arts, and in Guadet's four-volume treatise, which we all took as our professional bible.

The lie, it seems to me, came along later. Perhaps it was started by Le Corbusier, whose very name is a lie. Or it may have been started by some of Sullivan's followers, who assumed that life had been so transformed by the rolled-steel beam, the internal explosion engine, the electric refrigerator, and other modern inventions, that any form ever used before 1893 must never be used again.

It is true that around the turn of the century we were so surfeited with copies of ancient architec-

tural forms that almost anything new and different looked pretty good. We had been using the old historic styles too lavishly, and too carelessly. We built houses where every room was designed in imitation of a different period. A breath of fresh air was very welcome. And we were trying to solve new problems, which called for new solutions. But life was not so very different, nor is it today. And, as Mr. Hull so truly says, we failed to see that Sullivan was a romantic too. His almost superhuman facility in spinning ornamental forms blinded us to the fact that his ornament was pure embroidery, without the slightest relation to any function.

But this is the danger to which architects are liable, at all times. They always risk subordinating sound planning to some preconceived concept of what the thing ought to look like, some theory of monumental design. This is as true of the United Nations Secretariat or the model houses sponsored by women's magazines as it is of the Washington Union Station or the Temple of Mars Ultor. Yes, form follows function, but it rarely seems to catch up with it.

## "FREEDOM IN ARCHITECTURE"

By JOHN P. ALMAND, Little Rock, Ark.

"FREEDOM IN ARCHITECTURE" by Denison B. Hull in the June number of the JOURNAL is very satisfying in that it expresses my feelings of present-day liberties taken by architects, as well as any article I have read, among the many, in the last three years.

My favorite definition of architecture is the following: "The use of a material substance to express a divine emotion or idea." In these

days, which have been influenced by Hitlers and Stalins, it is easy to think that the efforts, if they really could be called efforts, by some architects are not the expression of a divine idea or emotion.

Much of the freedom truly is the same as trying to express yourself in a language which has never been heard or known before. The article is most timely and I hope you have more of them.

## "IN THE CAUSE OF ARCHITECTURE"

By JOHN LLOYD WRIGHT, Del Mar, Calif.

IN THE ARTICLE "Freedom in Architecture" in your June '51 JOURNAL Denison B. Hull says, "the lie 'form follows function,' started by Louis Sullivan, persisted in spite of the fact that it is a proven truth of esthetics that form may either reveal or conceal function."

Concealing or revealing function has nothing to do with form following function. I believe Mr. Sullivan gave architects the benefit of the doubt in thinking they would surely know when to conceal or reveal the form that must follow the function. If the form does not follow the function, the function is frustrated and hampered.

Examples:

1. Steam pipes are concealed in walls and floors for esthetic reasons.

The esthetic sense in the design determines whether to conceal or reveal the pipes.

2. Unsightly bottles, etc., must have a place in a bathroom. The form must follow the function, i.e., housing the bottles, but in the cause of esthetics the cabinet is recessed and covered by a mirrored door.

3. Form follows function in a sailing-vessel that looks like a sailing-vessel, and all is well; but a steamer made to conceal its motive power and looking like a sailing-vessel would be form not following the function and this would be bad form having no style whatsoever because it utters a lie. On this subject E. Viollet Le Duc says, "Arts which cease to express the want they are intended to satisfy,



the nature of the material employed, and the method of fashioning it, cease to have style."

This principle, "form follows function" did not originate with Sullivan. He discovered it for himself in architecture, i.e., he saw

that the very principle of nature testifies to this truth in every man, beast, bird, and in all things. Wouldn't the function of a bird be thwarted if his soaring spirit were concealed in the form of a cat?

## ASTOUNDING THE PUBLIC

BY DON BUEL SCHUYLER, Tuscaloosa, Ala.

IT SEEMS that recent issues of the JOURNAL have been filled with diatribes condemning Modern Architecture.

Those of us who are old enough to have received some Classical training remember the time when we were required to seek some precedent for design. We also remember the dictates of good taste that were instilled into our young minds. In the succeeding years we learned that a good design is one that will please the public.

Now, gentlemen, we are learning all over again. As we travel and drive through miles of soot-covered, drab and over-decorated antiques, of course our minds develop a great resistance to even observe or contemplate our surroundings. Then suddenly we come upon one of these new shapes that shock us into consciousness. We pause and observe. Perhaps we are pleased. At least we are conscious that the public in general must be astounded, because this is something new under the sun. Is not that the basic criteria that inspires the architect of today? He must produce something that will get him an-

other job. He must shock and astound the public.

In looking over these jobs from one end of the country to the other, they all seem to have certain characteristics in common. There is a certain sameness in them all: flat roofs and wide overhangs; plain surfaces; shocking forms to attract attention; choice of materials takes the place of design; blaring attention-getters inspired by advertising technics; engineering takes the place of design.

If you think that good taste still exists, just look over the latest issue of the *Architectural Digest* containing the recent creations by interior decorators in California where they have plenty of money. I must characterize this as spending money to obtain shock appeal. The fathers of good taste would turn over in their graves.

As a final shot in the arm let me say that we are surrendering to the engineer. He will take over if we do not acquire a new burst of intelligence. In short we must find a new way to "astound the public" that will be of architectural quality.

## Scholarships and Fellowships Awarded

UNIVERSITY OF ILLINOIS has appointed as holder of the Edward L. Ryerson Fellowship in Architecture Raymond C. Ovresat, of Chicago, with alternate George C. Winterowd, of Overland, Mo., and as second alternate, James A. Scheeler, of Graymont, Ill.

As Edward L. Ryerson Travel-

ing Fellow in Landscape Architecture, the University has appointed Charles W. Harris, Danville, Ind., with Lyle Aten, McComb, Ill., as alternate.

The stipend in each of the fellowships mentioned is \$1,600, to use for at least six months' travel and study in Europe.

## Books & Bulletins

THE ARCHITECTURE OF ANCIENT GREECE. By William B. Dinsmoor. 448 pp. 6" x 9". London: 1951: B. T. Batsford, Ltd. \$6.75.

The third edition of a standard classic which originally appeared in 1902 as "The Architecture of Greece and Rome" by Anderson and Spiers. The present, enlarged revision has been made by the Professor of Archeology at Columbia University.

MUSEUM BUILDINGS, Vol. I. By Laurence Vail Coleman. 306 pp. 8¼" x 10⅞". Washington: 1950: American Association of Museums. \$10 (\$8 to AAM members).

The Director of the American Association of Museums has put together a book, with many excellent illustrations, which will serve architects, museum professionals and building committees. It is a review of experience rather than a book of instruction.

A MANUAL OF DESIGN. By Janet K. Smith. 194 pp. 8½" x 10¼". New York: 1950: Reinhold Publishing Co. \$5.

Primarily a textbook for students entering upon one of the fields of applied design in our day.

A HISTORY OF ARCHITECTURE. By H. Heathcote Statham. 304 pp. 5¾" x 8⅝". London: 1950: B. T. Batsford, Ltd. \$4.25.

A third, revised edition of Statham's classic, first published in 1912 and now brought up to date by a professional architect and member of the R.I.B.A.

HOUSING TODAY AND TOMORROW. By Philadelphia Housing Association. 38 pp. 7" x 10". Philadelphia: 1950: Philadelphia Housing Association. 50¢.

A presentation for laymen. A practical survey of Philadelphia's recent progress in housing.

BUYING A HOUSE WORTH THE MONEY. By Frazier Forman



Peters. 168 pp. 6¼" x 9¼". Boston: 1950: Little, Brown & Co. \$2.75.

Mr. Peters' former books, "Houses of Stone" and "Without Benefit of Architect," are well known as practical aids to the prospective client. Here is another excellent guide for the layman on what to look for and what to avoid.

A REVIEW OF THE PROPOSALS FOR REZONING NEW YORK CITY. Committee on Civic Design and Development, New York Chapter, A.I.A. 60 pp. 9¼" x 7¼". New York: 1951: New York Chapter, A.I.A.

A sympathetic review, by a New York Chapter committee, of the work of Harrison, Ballard & Allen, consultants to the New York Planning Commission.

THIRTY-TWO ADOBE HOUSES OF OLD CALIFORNIA. Reproduced from watercolors by Eva Scott Fényés. Text by Isabel López de Fages. 80 pp. 10¾" x 6¾". Los Angeles: 1950: The Southwest Museum. \$2.50.

A collection of watercolors, one of which is reproduced in color, giving only the broad, general aspects of adobe work.

SWEDEN BUILDS. By G. E. Kidder Smith. 280 pp. 8½" x 11". Stockholm: 1951: Albert Bonnier. \$8.50.

The author's work for the profession in "Brazil Builds" (with

Philip L. Goodwin) and "Switzerland Builds" is well known for excellent selection of examples and particularly for his superb photography. The present volume is of the same high standard.

ARCHITECTURE OF SOCIAL CONCERN. By Richard Neutra. 224 pp. 8½" x 10¾". Sao Paulo: 1948: Gerth Todtmann. \$12.95.

An extensive collection of Mr. Neutra's work with particular emphasis on the problems presented when an architect works for society in general rather than for an individual client. Text in both English and Portuguese. Many of the illustrations are disappointingly small and fail to do full justice to the work itself.

WILLIAM STRICKLAND: ARCHITECT AND ENGINEER. By Agnes A. Gilchrist. 196 pp. 8½" x 10¾". Philadelphia: 1950: University of Pennsylvania Press. \$10.

Another fruitful effort to extend the record of our early architects—this one the architect of the Tennessee State Capitol, Second Bank of the United States, and the restoration of the tower of Independence Hall.

THE ARCHITECTURE OF BRIDGES. By Elizabeth B. Mock. 128 pp. 8½" x 11". New York: 1949: Museum of Modern Art. \$5.

Mrs. Mock has brought together a wide variety of the world's bridges that are outstanding in design, with the emphasis on the

esthetic appeal rather than the engineering details. The photographs and their reproductions are excellent.

**ARCHITECTURE: FIVE THOUSAND YEARS OF BUILDING.** By Joseph Watterson. 419 pp. 6" x 9 $\frac{1}{4}$ ".

New York: 1950: W. W. Norton & Co., Inc. \$6.

Another history of architecture? Yes, but not a technical history; this time an effort to tell the story to the layman without burdening him with secondary details.

## Calendar

*July 12-September 8:* Exhibition on "100 Years of British Architecture," Royal Institute of British Architects, 66 Portland Place, London W. 1.

*August 13-25:* Special Summer Course on Swedish Decorative Arts and Architecture, Swedish Institute, Kungsgatan 34, Stockholm 3.

*August 27-30:* 43rd Annual Technical Conference of the Illuminating Engineering Society, Hotel Shoreham, Washington, D. C.

*September 1-October 6:* Architects' Fall Trek to Europe under leadership of Clair W. Ditchy, F.A.I.A.

*September 4-18:* 13th Annual Conference on City and Regional Planning, Massachusetts Institute of Technology, Cambridge.

*September 11-20:* Building Research Congress, centering at the Institution of Civil Engineers, London.

*September 17-20:* 53rd Annual Convention of the American Hospital Association, Jefferson, Lennox, Sheraton, Statler and De Soto Hotels, St. Louis, Mo.

*September 23-30:* Second Congress of the Union Internationale des Architectes, Mamounia Palace, Rabat, Morocco. Details of study tours following the Congress may be had from Secretary, Organizing Committee, 11 rue Berryer, Paris VIII<sup>e</sup>.

*September 30-October 2:* Meeting of The Board of Directors, A.I.A., Portland, Ore.

*October 4-7:* Annual Convention, California Council of Architects, Hotel del Coronado, Coronado, Calif.

*October 9:* Reception by R.I.B.A. for visiting architects and students, 66 Portland Place, London.

*October 17-19:* Annual Convention of the Architects Society of Ohio, Hotel Deshler, Columbus, Ohio.

*October 26-27:* Gulf States Regional Meeting and Seminar, Memphis, Tenn.

*November 14-28:* Building Exhibition, Olympia, London. For further details address the Managing Director, 4 Vernon Place, London, W. C. 1.

AUGUST, 1951



# The Editor's Asides

THE LENGTH OF NAMES used by law firms has long been a fruitful source of humor. Are architectural firm names of the future likely to follow the pattern? We have become so accustomed to two or three names in a partnership that a credit line in a recent issue of the Royal Architectural Institute of Canada's *Journal* gave us pause: meet the firm of Gowan, Ferguson, Lindsay, Kaminker, Maw, Langley, Keenleyside, Architects.

HAVE YOU A FARMER CLIENT? Over in that green pasture the farm family has about 21% more money to spend than the average family of the whole U.S.A.

THERE HAS BEEN CONSIDERABLE TALK lately of student publications, but the students of North Carolina State College's School of Design have progressed far beyond the talking stage. A second issue has been mailed to subscribers, even though the publication has no continuing name. We missed the first issue, on Matthew Nowicki, but the second is before us and it is a highly creditable effort. One could debate the policy of exploring such

a broad field of subject matter; this issue, dedicated to Miscellany, touches upon subjects as diverse as poetry, cinema, architecture, pottery, theater, and graphic design; but the three-times-a-year schedule and a new editorial staff for each issue are factors that do not mesh readily with an established formula. With congratulations to the staff of No. 2, we shall look eagerly for No. 3 and hope it will maintain the high standard that has been set.

IS THE FIREPLACE on the way out? The squeeze play so dear to the heart of the speculative builder is doing its stuff, but there is a more ominous threat on the horizon—TV. Can there be *two* centers of the home—both the hearth and the TV screen? Less than a century ago the fireplace often suffered the humiliation of having a stove built in or in front of its recess. We rescued our open fires from that shameful degradation, but now are they to experience another fate, worse than death—extinction by a built-in TV receiver? Perhaps the floor-level hearth is its own defense mechanism, but what of the raised-

hearth variety and its recently won popularity? As for the speculative development, the gadget of a built-in TV receiver under the mantel-piece is an awesome weapon in the hands of a real-estate salesman.

TAU SIGMA DELTA has decided that it will no longer call itself an Honor Fraternity. Following the action taken by other scholastic bodies of similar aims, it now calls itself an Honor Society.

PERHAPS the readers of *Asides* have gotten the impression from previous comment that we are not in sympathy with the romantic school of color nomenclature. We hope so: if not, our batting average is most discouraging.

Word from the National Bureau of Standards now gives us a chance to say Hurrah for our Government! and on two counts: one, that the more than 600 paint colors formerly used by the Government have been condensed to 187 in the new "Federal Color Card for Paints." That ought to be enough for anyone's palette. Two, the colors are designated by a scientific system utilizing the hue name and specific number. The Bureau is also defining these fundamental colorimetric labels in terms of the

more popular but usually less exact specifications of the Munsell System, so that the ISCC-NBS (Inter-Society Color Council-National Bureau of Standards) system of naming colors can also be used. That's eating your cake and having it too!

Each of the 187 colors is shown on the new Federal Color Card by a sizable chip of pigmented lacquer, in each of the three common surfaces—glossy, semi-glossy, lusterless.

Anyone guiding his color specifications by the Federal Color Card will, at least, be in good company, the largest single purchaser of paint in the world—U.S.A. in its Army, Navy, Air Force, Maritime Commission, Veterans Administration, Panama Canal, Departments of Agriculture, Commerce, Interior, Justice, the Public Buildings Administration, Civil Aeronautics Administration, Coast Guard, Marine Corps, and other departments and agencies. Perhaps you will agree that the cheer is justified.

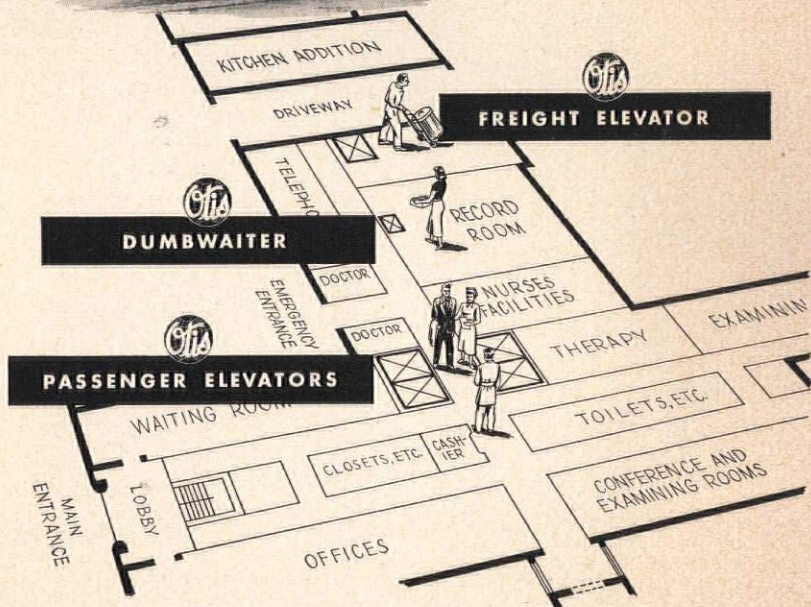
To save correspondence, it might be added that "Federal Specification No. TT-C-595, Colors; Ready-Mixed Paints" is available from the Superintendent of Documents, Washington 25, D. C., at \$4.50.



# "Hospital-Quiet" Elevatoring



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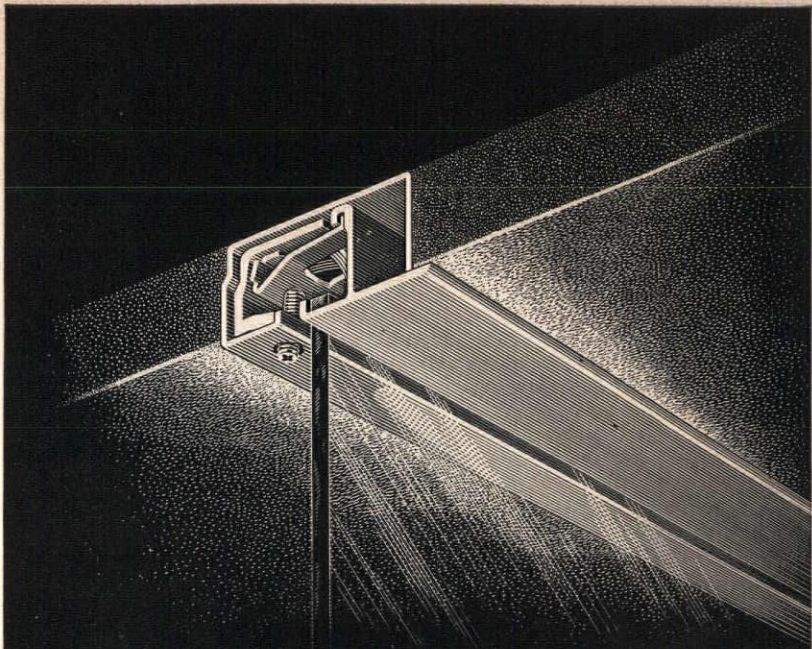
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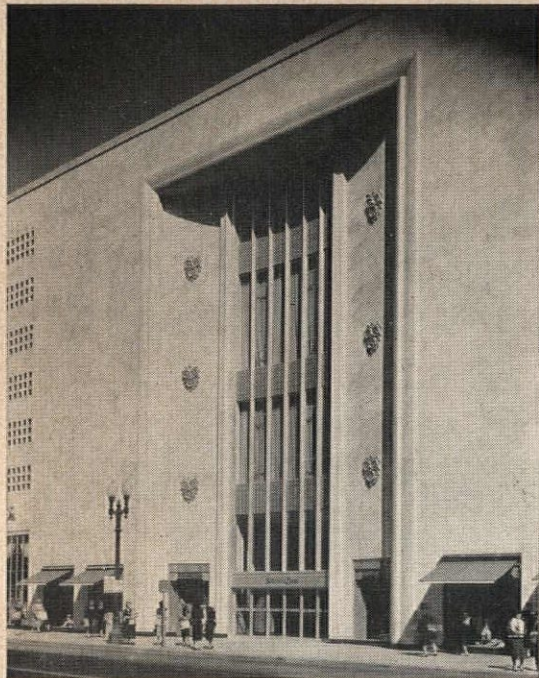


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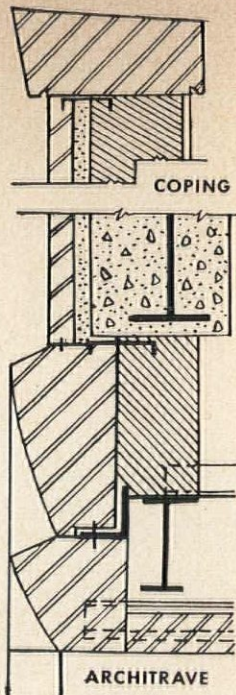
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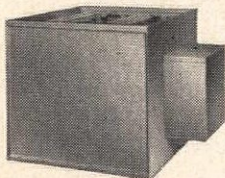
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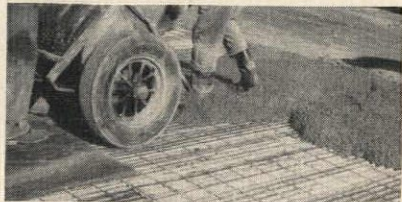
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