

Journal of The American Institute of
ARCHITECTS



SCULPTURED PAVEMENT
ASSYRIA

JANUARY, 1955

The Architect and Conflicting Laws—I

Sculpture in Architecture Today

The Last Years of Louis Sullivan

Coventry Cathedral

Students, Where Do You Go from Here?—I

An Unauthorized Competition

They Say: • Honors • “Or Equal”

35c

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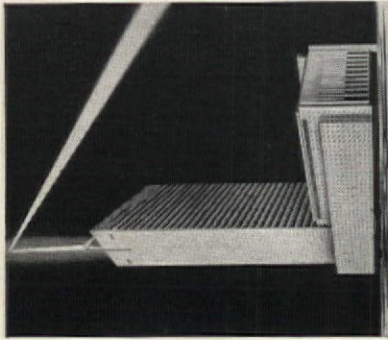
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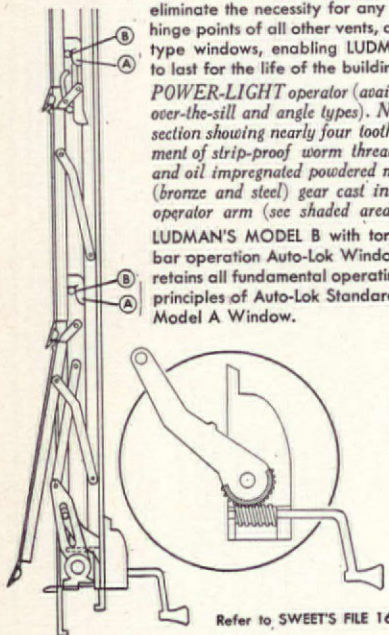


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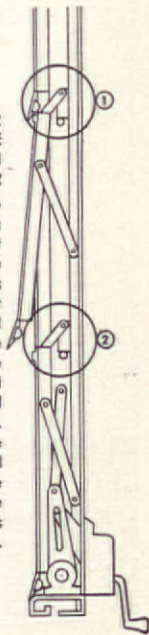
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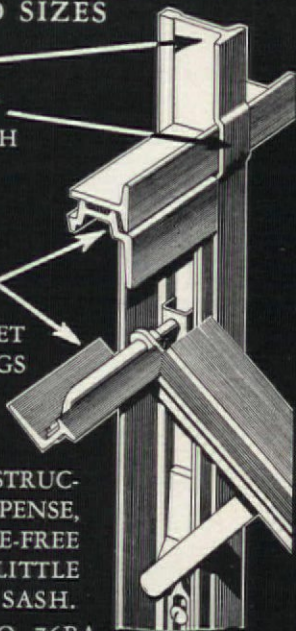
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Are registration statutes and building codes antithetical?

The Architect and Conflicting Laws

IN THREE PARTS—PART I

By Frank Memoli

An address before the Cincinnati Chapter, A.I.A.,
January 19, 1954.

WHAT I should like to do here is to bring out a few points about the subject of architectural law which may help to clarify our thinking toward some simple coherent principle which shall guide the architect in the legal and social aspects of the practice of his profession, and which shall serve as well to the lawmaker in legislating more equitably for the public safety and welfare in matters of building construction.

Much has been said regarding this subject, and by those better qualified to speak about its many intricacies and details. Nevertheless, at least to me, the prejudiced points of view and legal technicalities involved in most of this discussion seem rather to confuse the main issue while it attempts to propose new laws for the benefit of architects or to protect the architectural profession from the vagaries of existing law. Inevitably,

the primary question must force itself to the top for consideration: "Is the law to be for the particular benefit of the architect, or is it to be for the general benefit of the public? All legislators and jurors seem to agree upon the answer: "Laws concerning architecture are made only for the general welfare—the protection of public life, health and safety."

The problem for the architect, then, is not, "How can we use legal means to preserve our profession?" but instead, "How can we justify our legal existence by using legal means to achieve the general welfare?"

However, before any basic principle can be formulated for the solution of the problem, it is necessary to analyze two isolated and snarled areas of law relating to architectural practice. One is the licensing or registration laws, the

other is the various legal codes applicable to building construction.

It may be that it is the divergent and contradictory nature of these two sets of laws which create all the misunderstanding and confusion among architects, lawyers, building code officials, licensing boards of examiners and the general public with which they come into contact.

Historically, both of these sets of laws evolved from the general welfare principle, the protection of human life and property from unscrupulous and dishonest building practice. At the time of their inception, they were a very necessary and much desired type of legislation.

As industrialization grew, and with it our present-day accepted principle of free enterprise, there grew with it the cheap, the sham, and the quick in building construction.

To counteract this state of affairs, the architects, who were primarily concerned with the planning and designing of buildings, began to set themselves apart from the material buyers and constructors, that is, the businessmen of the building field. Thus, they sought to act as agents of the owners in seeing to it that the latter got what

they paid for in their buildings. Also, from moral principle, the architects saw to it that their buildings were safe and pleasant to live in.

It is noteworthy that few, if any, buildings designed and supervised by architects of the past were, by contemporary standards, unsafe, or unsanitary. On the contrary, it was the jerry-building put up by a get-rich-quick builder, insufficiently lighted and ventilated, crowded, flimsy, and without good means of egress, which became the scenes of large-scale disasters, and which brought about the great public outcry resulting in the building codes which saddle most of the architects of the present day.

As time moved on, the unscrupulous individual who knew something of building, and who was now hampered by the severe restrictions of the building codes from turning a fast buck as a builder, now turned to the designing of buildings as the lucrative field. By putting out his shingle as an architect, and bringing into play his warped knowledge of the mass-production technique and his skill for dishonest bargaining, this so-called architect could present to his client the same objective evidence of architectural service—a

set of plans and specifications—at one-half the fee and at one-tenth the work and thought of an ethical professional architect.

Of course, such unscrupulous work by architectural pretenders was sometimes found out. His building, if it could be built at all, would collapse, or, before that, he would be condemned by the building inspector. More than likely, however, his building would be built by a reputable and conscientious contractor to conform to the code requirements. The design costs of the necessary changes and additions to make it safe would be absorbed in the "extras" or in a high original bid which had appraised the consequences of professional incompetence, ignorance and criminal neglect. Be that as it may, even if the client were not rooked by such a phony, he paid all the money he had to pay for good architectural service, and he had a great deal of the headaches he ordinarily would not have had, had he retained a competent and ethical architect in the first place. In the course of time, it was not the arguments of the ethical architect against unfair competition; it was the arguments of architects and contractors and the socially conscious elements of the public

which brought about the licensing and registration laws for architects which now prevail.

Thus we find that the laws for the protection of life and health in building planning and construction have come from two directions, from within the profession itself, and from the general public.

In the one case, the law recognizes that the general welfare is best served by competent and honest practitioners. It sets up bodies within the profession to examine persons for their qualifications to serve the general welfare, and it gives to such persons the title and legal authority to practise architecture. In the other case, that of the building code, the law sets up certain rules and regulations governing the design and construction of buildings, taken on the advice of professional practitioners, which then all must follow. Both types of legislation have the same goals and mostly achieve the same ends. Yet, the difference between them is enormous in their means and administrative consequences.



Building codes are usually hundreds of pages long, as against a few pages of registration laws. The difference between them in costs

to the taxpayer is enormous. Building codes require an army of administrators, clerks, inspectors and other appendages of a bureaucracy, while the enforcement of the registration law requires but a few members on a Board of Examiners for the whole state. With the building code, it becomes almost inevitable for the legal profession to encroach seriously upon the architectural profession.



Now then, we must stress at this point two fairly well entrenched present-day attitudes concerning this legislation. The first is found within the profession itself, the other prevails generally outside of it. Most architects seem to feel that the licensing laws were made for their special protection, while the building codes are set up as a guide of standard practice which they are to follow if they want to stay out of trouble. Thus, the architect is practising more and more as a lawyer. He does not need building sense, judgment as to materials and methods of construction, design or planning ability, or organizational and administrative talents in dealing with clients, craftsmen, employees, or colleagues. All he needs is the lawyer's ability

to read and interpret law, and to advise clients and contractors as to the legality of action. An obscure point in the code is not to be left to the judgment of the architect, it must be clarified by the Commissioner of Buildings or other political administrator of the code. Any difference in point of view cannot be settled by the architect. It must be the subject of further "clarifying" legislation. The upshot is usually time-consuming conferences and arguments between architects and building inspectors, clerks, and town council; numerous changes, erasures and addenda in the drawings and specifications, court litigations, more changes and addenda in the building codes, much expenditure of effort in wasteful directions, voluminous law, and frayed nerves all around.

We see, therefore, an unnecessary struggle and confusion arising out of an attitude among some architects serving professional self-interest alone. In order to combat this timid, if not unethical attitude, it should be made very clear that it is not proper to institute statute law merely for the protection of architectural interests. Architectural interest, as a form of self-interest, is in principle reprehensible

in a country which rightly puts the common cause above that of any particular person or group.

Furthermore, the protection of architects is not necessarily the same as the protection of architecture—far from it. Henry Adams wrote at the turn of the century that, "Probably, even in our own time, an artist might find his imagination considerably stimulated and his work powerfully improved if he knew that anything short of his best would bring him to the gallows, with or without trial by jury." Thus, during the Middle

Ages, the architect created what may be the greatest art of all time.

That remark of Henry Adams may be repeated again in our day for the benefit of many of our modern architects who wish to practise under the protection of a dual set of laws, one set which protects them from the competition of those more daring and original in the interpretation of commodity and the creation of delight, and the other set of laws which absolves them from the burden of responsibility in matters of firmness and public health.

Sculpture in Architecture Today

By Julian Hoke Harris

FINE ARTS MEDALIST, FOR EXCELLENCE IN SCULPTURE, 1954

In the panel discussion on "Coordination of the Allied Arts in Architecture," on the last day of the Boston Convention, Percival Goodman, F.A.I.A., acted as Moderator and introduced Mr. Harris and Prof. Lawrence Kupferman who spoke respectively on sculpture and on painting.

DURING the Wednesday Seminar on the "Changing Philosophy of Architecture," Mr. Sert and others ably expressed their desire for better collaboration between the architect, landscape architect, painter and sculptor.

Some have suggested federal, city, county, state laws to permit a percentage allowance for the allied arts. To my knowledge,

there is no law against it. And on the only federal building that is being planned in my part of the country today, they have already approved a substantial allowance for sculpture.

Of the last three state buildings built in Georgia, two used sculpture. No objection, and no state law for or against.

On our newly completed county

courthouse the entrance is flanked by pylons of sculpture.

I think the only good of the law is to call attention of the architects to the fact that they can have it if they want it.

In the UNESCO magazine I read that the City of Zurich passed a law that twenty-five percent of the total cost of a public building had to be used for allied arts. I don't know whether that is a misprint on the twenty-five per cent, but I think no doubt it is a little high.

The question that is asked me by architects is, and it has been asked this week: How do you make allowances for sculpture? How do you put the allowance in the specifications and how do you get it approved by the owners?

The collaboration must start from a very early point, from the preliminary sketches. Location and areas must be determined. And then it is very simple in writing the specifications to state that the general contractor shall allow x number of dollars for sculpture designs, models, the cost of casting in metal or the cost of carving in stone. That is one paragraph, and it ends by saying the architect is to select the sculptor.

Now, these allowances stick out like a sore thumb because you have to lump it in. In the past, the owner didn't know what the portico cost because it was included in the entire cost of the stone of the building. But when you put in an allowance for x number of dollars, it does emphasize the cost to the owners.

In some cases we leave the finished carving as part of the overall cost of the stone, the marble, and in that way only the fee of the sculptor shows and the final carving doesn't show.

I had one very clever architect in Atlanta who had a large building committee and was afraid of it, and he said we will do it in another way. He dotted x 's across the areas to be carved, he dimensioned those various areas scattered out over the elevation and in the specification he said x dollars per square foot. That was a very small thing by the square foot and nobody would go to the trouble of scaling off the areas except the contractors bidding on the work. So nothing was mentioned about that.

Of course, in painting—I am sure you will find this to be true—and in sculpture, if the low bid of the contractor is over the amount

of money allotted for the building, what happens is usually what happened with our new Architectural Building at Georgia Tech where the building ran over the state allowance: they left out two things—the elevator and the sculpture.



I want to discourage any idea that you can get sculpture done later, that there will be a fund available later to put it on and to finish the work. Just forget about it. Never in twenty-five years have I known where they came back later and completed any art work on a building that was not done under the original contract.

We think that we want to return to the collaboration of the architect and the artists as was done in traditional architecture. In classical Roman and Greek styles the architecture itself was plastic—it *was* sculpture. An entrance to a building had a portico—"This is a main entrance; come this way." The architecture emphasized that entrance. Today when those columns and porticoes are gone in our contemporary work, some architects find it advantageous to use sculpture to accent what otherwise would be a hole in the wall, to say "This is the entrance."

And then another use, not only to accent the entrance: many architects feel that through their organic design their buildings express what the building is used for. I think that can be carried to a certain degree. An office building is an office building, but perhaps the insurance company that is paying for the office building wants the people passing by to know that it is more than an office building; they may want them to know that it is an insurance company, *their* insurance company, and, therefore, they make use of murals, frescoes, sculpture in order not only to accent a desired spot on the elevation or in the building but also to give the character of the building and to state its use. That can be carried to an extreme, called "personal outdoor advertising" but if it is done well, it is still art.

We desire contrast of textures in our architecture, and I think oftentimes it has been proven that plain brick wall is more beautiful if you have some other texture to contrast with it in the form of allied arts.

I may say of the twenty-five buildings in which I have collaborated with architects only two of those twenty-five could possibly be

called traditional buildings. So twenty-three of the twenty-five were contemporary buildings. And the final form that this art would take, whether it is abstract, non-objective art, representational so that you can recognize the nature

This article and the one which follows it reflect two facets of the same conviction

and the subject matter, is entirely a matter between the architect and the artist. I am not here to discuss ways and means of achieving that. I think that is solely a matter for the architect and the artist to decide on that particular job.

A United Front and Semantics

By George M. Beal

DURING RECENT YEARS the profession of architecture has had a material expansion in numbers. Corporate membership in the Institute now stands in round numbers at 10,000 in contrast to 3,000 just prior to the war. Architecturally trained men have developed themselves toward specialization as city planners, industrial designers, or even acoustical experts. Others of the profession have found themselves specializing more and more as to type of building, such as hospitals, schools, churches and others. While, on the whole, the profession has prospered in having more and larger commissions, prosperity has made its contribution to good health.

In the face of the growing independence of the architect, of his greater diversity and increase in

numbers, there needs to be given more attention to maintaining within the profession a feeling of common purpose and a united front. The mind of the public we serve needs to be clarified. In sister professions, similar trends and specialization are taking place. We find in medicine a long list of growing specialists, such as, heart, diagnostician, surgeon, obstetrician and numerous other specialists. The interesting point is that a certain unity is maintained within the profession and without by the use of a title that applies to each and every one within the medical profession. This term is, of course, doctor. In the field of law we find the general term lawyer applying to attorneys, solicitors, counselors, advocates and others. Thus, "Doctor Brown," "Doctor"

or more familiarly "Doc" are commonly accepted by the profession and the public as applying to a wide range of special services in the field of medicine.

Recently, in private conversation and at meetings of the profession, I have heard and have used the word "practising" applied to architects. This adjective, preceding the term architect, is a limiting or restricting word that raises a number of questions. Don't all architects practice? Is a well trained architect without a commission, not a practising architect? Should the term be applied in contrast to the retired architect? Perhaps it means a man who is gaining experience and will some day become an architect? Does an architect who instructs a draftsman become a teacher? Is a professor not practising professionally when he instructs architectural students?

The present high demand for teachers has turned architect into instructor, while the need in the field has taken many a professor into an architectural office. There is quite a sizable group of well trained professional men who both design buildings and teach. Teachers practice, architects teach, and more and more of the profes-

sion do both. The difference is growing less and less.

Architecture is a complex of art and science that is requiring more and more special knowledge to solve adequately the multiple functions of the building. This is encouraging more specialists within the profession, and brings us back to the need of oneness among all those who devote their talents to improving professional service and architecture.

One way to promote and to help hold together an expanding profession would be by the more frequent use of the unqualified word *architect*. Let it apply to all those who are well trained and are giving their time to professional services, whether they be in the office or in the university; whether one is a specialist or a general practitioner. The general public outside the profession could well be encouraged to use and to grow familiar with the term *architect*—"Architect Brown," "Architect Jones." The word architect is already difficult enough for the layman to pronounce, without using qualifying adjectives that restrict and confuse the public mind. The complex phases of the art and science of architecture need a united pro-

fession that carries the comprehensive view. The word architect should mean more to the public than one who "paints pretty pictures and draws blue prints." Only a united profession that under-

stands, and is sympathetic to, the many aspects and needs of a high calling can alter such limited ideas about the architect that now exist in the minds of too many of our laymen.

An Introspective Look

By Foster Rhodes Jackson

IF the reputation or professional ability of a member of our profession is damaged, belittled, degraded or set in judgment in the eyes of the public, all other members become a little suspect by association and share in the downgrading.

We as architects need to take a close introspective look and avoid degrading judgments of our fellow architects. Collectively and institutionally, though unintentionally, we ourselves tell the public that our profession is made up of the good and bad, the qualified and the unqualified. This places a pall of doubt over the entire profession, individually and collectively.

Specifically, in our professional publications we refer to young and or inexperienced architects. We have set up a liaison with the government, not to get more government work for architects, but rather to decide which architects

are qualified to do government work. The N.C.A.R.B. differentiates between architects. Those who take the written examination, which is doing it the hard way, are given "junior" certificates. Those who present evidence only are given the "senior" certificate. Thus in the eyes of the public we officially grade and down-grade our profession.

If a man has certain required training, experience, has passed examinations and received his license, under the law he is qualified to practise unlimited architecture, and we expect the public to accept him on these terms. If we ourselves take these architects and begin to screen, judge, differentiate and category them we only weaken the profession in the eyes of the public.

This screening and categorizing is an implication that some archi-

pects are not fully qualified. If they are not, then the licensing requirements should be altered, but if the licensing requirements are just, then each architect should be accepted, particularly by his fellows, as an architect.

The individual judgment of a fellow architect is more subtle and can be more damaging to the profession and the judging individual. If one is tainted with professional jealousy, thinks of other architects as competitive little foxes he will hold in his mind a degrading judgment toward others.

This attitude is bound to express itself publicly through word, hint or inuendo. Running down a competitor is poor sales technique but, worse than this, implying lack of professional ability of any architect makes the entire profession suspect. This is the direct result of a critical individual attitude.

The indirect result is even more

damaging to the individual judging his fellow, for if one maintains an attitude towards other architects that is negative, derogatory and resentful of their commissions, that attitude can only turn upon him, resulting in difficulties, uncooperative and unappreciative clients, and lack of commissions.

"Therefore all that you wish men to do to you, even so do you also to them" is not just a happy platitude. It is damn smart business.



Let us recognize that we of the profession are each striving in his own best way to lead in the development of our architecture and culture, and at the same time earn a respectable living. We face the same problems and receive the same satisfactions of accomplishment. We are all members of the great brotherhood of architecture.

TV

By Hubertus Junius

AND IT CAME TO PASS that all my people clamored endlessly for this thing. They told of its power to bring all the world in word and pantomime before my couch, and how by the turning of

small knobs I could view great artists, hear their voices, and see the work of their hands. At last, in my weakness, I did give of my flocks to the cost of two concubines for this magic box.

And workmen came and tied strange steel tenacles to the soft, rose brick of my largest chimney, and placed the great box in a favored spot then occupied by the serving-table of my vintner.

And verily, from within its glowing depths came pictures of the world punctuated by the approbation of those witnesses who were there present. And from these centers of great culture I deduce these facts:

All dancing in these places must start from an awkward, straddle-legged position with arms held high above the head, and the epitome of perfection is attained by spinning endlessly around and around.

In these places all women spend much time washing their hair, which activity seems to develop their bosoms most delectably.

There is much time consumed in the singing of songs by tastefully arranged young females who are without talent or training in

these matters. Their performances are interrupted at intervals by serious, young men with specious arguments designed to promote the sale of cigarettes, beer, laxatives and patent medicines. These young men habitually dangle participles and repeat the phrase "no other."

Much time is given to the amusement of the young. They are shown the techniques of all crimes and the difficulties encountered by the police in their solution.

The small knobs by which this box is controlled may be adjusted to soft and dulcet sounds, but this action angers the young men who dangle participles to the point where they scream their messages to the annoyance of the neighbors and the fright of such young as may be sleeping.

Verily, if there be one among you who desires this thing it may be had from me at the price of but a single concubine.

Halsingborg '55

THE A.I.A. SECRETARIES have already been advised that on June 10, 1955 an exhibition of architecture and allied arts will open in Halsingborg, Sweden. The Scandinavian countries, Denmark,

Norway and Sweden, with Finland also participating, will pool their interests in showing their best in architecture, housing, furniture and decorative arts. There will be exhibits also from other coun-

tries, making the exhibition international in character. No effort is being spared to make the exhibition a landmark in the contemporary progress of the arts of Scandinavia. The chief architectural and crafts organizations of these countries are unanimously back of it, official governmental agencies are giving their whole-hearted support, and the project has the blessing of the King and Queen, who will open the exhibition.

The American Institute of Architects has received an official invitation from Commissioner General Ake Huldt to send a delegation to attend the opening on June 10, 1955 as guests of the Exhibition Committee.

A tour of the Scandinavian countries is being organized, starting from New York May 29, 1955 and arriving back on June 15, 1955. The latter date is just a week before the opening of the 1955 A.I.A. Convention in Minneapolis.

The exhibition named "Halsingborg '55" promises to be of exciting interest. The Honorary Board includes the Prime Minister of Sweden, the Minister of Trade, the Minister of Communications, the Director of the Royal Board of Housing, the Director of the

Royal Board of Building, as well as other persons of note. To quote from the announcement pamphlet, the exhibition "will show the efforts made in our times to shape into an expression of modern needs and democratic ideals of society, man's external surroundings—community, home, household goods, the environments in which he works and enjoys his leisure. It is to demonstrate the possibilities of modern technics to enrich the economy of man, the contribution made by scientific research towards making rational use of these potentialities, and the efforts made by the fine arts to enter into the service of production . . . to give a fine shape, not only to the exclusive things, but to everyday implements, to combine into one the spheres of beauty and usefulness."

But what promises to be of particular interest to A.I.A. members is the projected tour. Here are quotations from the itinerary:

May 30: Oslo. Afternoon tour of the city, including visit to the new City Hall and other architectural landmarks under guidance of Norwegian architects.

June 2: Stockholm. Tour of city, including "Old Town," the medieval part of the city, and reception in Stockholm's City Hall.

June 4: Helsinki. Inspection tour of public buildings, housing projects, with official reception at Town Helsinki.

June 7: Granna. Visit to Bodofors furniture factories and to Orrefors famous glassworks.

June 10: Halsingborg. Participation as invited guests in the opening of the Exhibition.

June 13: Copenhagen. Sightseeing of architectural and industrial art works under guidance of Danish experts.

The arrangements include all

transportation, hotel accommodations, handling of baggage, gratuities, three meals a day—everything except those wines and liquors not on the table d'hote menus, personal laundry and normal extras, for a cost of \$750 per person.

If your Chapter secretary hasn't gotten around to you yet, you can write to Mr. Joseph Tigani, President of World Travel Plan Inc., 125 East 50th Street, New York 22, N. Y., for full particulars. But you better hurry, for the listing will be closed on January 15.



Honors

SKIDMORE, OWINGS & MERRILL, architects, have received from New York City's Fifth Avenue Association its biennial award for the best new building in midtown Manhattan—Lever House, with particular credit to Gordon Bunschaft.

CHARLES S. LEOPOLD, consulting engineer, who has been associated with many of his architect friends, has been awarded the F. Paul Anderson Medal, highest award of The American Society of

Heating and Ventilating Engineers, for his outstanding contributions to the advancement of human comfort in the fields of heating, ventilating and air conditioning.

A. HAMILTON WILSON of the Washington-Metropolitan Chapter, has received a Certificate of Merit from the Commissioners of the District of Columbia, with the following citation: "In recognition of his distinguished public service while serving as Chairman of the Commissioners' Building Code Ad-

visory Committee since its creation by the Board of Commissioners on October 19, 1948; and in deepest appreciation of his loyal, unselfish and untiring devotion to duty; and for his many valuable contributions to the constructive progress of the

Committee in the field of building-code improvements."

LUDWIG MIES VAN DER ROHE, F.A.I.A., has been made an honorary member of the State Academy of Art, Dusseldorf, Germany.



"Or Equal"

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

TECHNICAL SECRETARY OF THE INSTITUTE

WHETHER a product is the equal of another for similar use is likely to engender marked differences of opinion based upon experience with one or the other, or both. Where newer products are involved the absence of comparable backgrounds of time-testing experience may make comparison difficult if not impossible.

While an architect may feel a product submitted as equal to one specifically named is not the equal of the specified product, he may find it difficult to justify its rejection, particularly in the face of the argument of the contractor that his proposal was based on the submitted substitute.

Notwithstanding that the specifications may undertake to make the architect the judge and jury

of "or equal," it may require an arbitrary decision unsupported by convincing facts or experience with the product, to reject a submitted substitute or, by reason of the absence of such facts and experience, its acceptance may not be denied. There is no reason why the architect should be called upon to face this situation.

Here is a simple procedure, fair to both owner and contractor, which avoids the differences of opinion attendant upon the use of "or equal," and which gives the architect the opportunity of selecting the product specified, or a submitted substitute, with an absence of argument or arbitrary action.

This procedure eliminates "or equal" and provides a specification

provision that the base bid shall include the products specifically named, the contractor being permitted to submit, with his proposal,

products of other manufacturers for similar use, provided the difference in cost, if any, is specified in each case.

American Architects' Directory

THE PUBLICATION of a biographical directory of architects to fill a long-felt need has been approved by the Board of Directors of The Institute. It will be called the "American Architects' Directory" and will be published by R. R. Bowker Company, publishers of the American Art Directory, Who's Who in American Art and the American Library, among many similar works over a period of eighty years. George S. Koyl, F.A.I.A., Professor of Architecture, University of Pennsylvania, has been engaged by the publishers as editor.

The Institute will cooperate in the publication. The Directory will include all members of The American Institute of Architects and active non-members selected from among the registered architects in the states and territories of the United States. Presidents of Chapters and State Organizations are being given the opportunity of suggesting the names of

those non-members in their own areas who might qualify for listing. The questionnaires, which will be issued after the first of the year, are the result of suggestions and comments from a small group of members of The Institute practicing in many parts of the country, based upon a sample questionnaire to test its clarity and completeness. Although there will be no formal advisory committee of The Institute, the Executive Director will advise the Bowker Company and the editor upon all matters of Institute interest.

The Bowker Company will handle the preparation and printing of the Membership Directory of The Institute, which will be distributed as customary to all members. The "American Architects' Directory" will be available to members of The A.I.A. at a greatly reduced price, the greatest reduction in cost being for those who place their orders at the time of filing questionnaires.

JANUARY, 1955



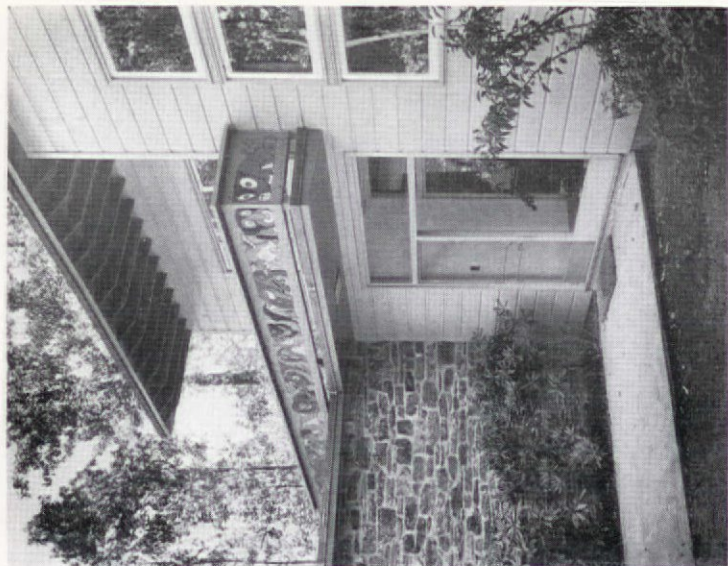
EXPERIMENTAL WAR HOUSING, COMPLETED 1942, VALLEJO, CALIF.
WURSTER, BERNARDI & EMMONS, ARCHITECTS

Favorite Features of
recently elected Fellows:
William W. Wurster, F.A.I.A.

*Journal
The AIA*



Favorite Features of
recently elected Fellows:
Albert Mayer, F.A.I.A.



Photographs by Richard Garrison
INSIDE AND OUTSIDE VIEWS OF ENTRANCE TO RESIDENCE OF ALFRED KASTOR
(FORMERLY RESIDENCE OF ALBERT MAYER), CHAPPAQUA, N. Y.
ALBERT MAYER, ARCHITECT



Coventry Cathedral

By Basil Spence, F.R.I.B.A.

An architect tells of his own thinking in developing the somewhat controversial design that won in competition. Mr. Spence's talk appeared in the *Huron Church News* of London, Canada, from which permission to reprint has been given us by The Right Reverend George N. Luxton, Bishop of Huron.

MANY PEOPLE have asked me, "Why did you design a cathedral in a modernistic style, when in the old country there are so many beautiful cathedrals in the Gothic style that could be copied?"

Let us look at these ancient cathedrals for a moment before answering.

One of the most beautiful perhaps is Durham Cathedral, perched on a cliff overlooking the river beneath. A strong masculine building, built of stone eight hundred years ago, it must be realized this building was modern when it was done. It was not a copy of any past style but a clear strong expression of the faith that existed at the time. Was this style copied again? The answer is "yes," but only in the last century when it became the fashion to copy and a revolution set in copying old style incongruously. This was called "traditional architecture," when in

all reality traditional architecture in the old country is one of inventiveness and enterprise *displaying faith in one's own time*. This is our real tradition, and when it came to the point of designing a cathedral now, I determined that it was wrong to copy an old building, but rather to build with twentieth-century methods as an investment for the future.

The competition for the best design, launched by the Coventry Cathedral Reconstruction Committee, was open to all architects of the Commonwealth, many entering from Canada, Australia, New Zealand and, of course, a great many from Britain and Ireland. There was a record number of entries: six hundred from all over the world applied for the conditions, but, as the problem was a difficult one, only two hundred and nineteen handed in their designs. We are told that, if all the

architects' drawings were put end to end, they would make a line three-quarters of a mile long.



Let me tell you how my design evolved. Normally an architect digests the practical requirements, then sits down and draws plans. I did not do this. I read the conditions for the competition, which were very stimulating, and without further delay I got into my car at Edinburgh to motor to Coventry to see what was left of this beautiful cathedral, which was destroyed by fire bombs on the night of November 14, 1940.

The conditions said that the architect could remove what remained of the cathedral with the exception of the tower and spire, which mercifully remained intact, as the bombs at this spot were not high explosive but incendiaries. When I walked into the ruins, however, I realized at once that I was walking on hallowed ground and, though this cathedral had no longer its beautiful medieval wooden roof but the skies as a vault, it was still a cathedral in every sense of the word.

Many Canadians who visit these ruins feel this; it was not my place as an architect to destroy something

that possessed such a strong spiritual atmosphere, and I determined to preserve it. This feeling was intensified as I walked up the central aisle of this very beautiful ruin toward the altar built of stones that fell from the walls, behind which is set a charred Cross, thirteen feet high, made of two oak beams from the original roof. These beams, though not entirely burnt away, still hold the marks of the great fire which destroyed the cathedral. It was very moving to read behind this Cross the words engraved on the stone, "Father Forgive."

Going to the side and looking out from the windows over the site which was reserved for the new cathedral, I saw in a flash a new and beautiful one growing from the old. The new altar sparkled like a jewel, but I did not see it clearly but rather through a great glass wall on which was engraved figures of the saints and martyrs. We all know the price of this new altar. It was twelve hundred men, women and children killed, many more seriously injured, five thousand homes completely obliterated and sixty thousand homes damaged, some very seriously. This was the high price of the new altar, so it is seen now through the bodies of

the martyrs, which represents the great sacrifices.

I took back with me to Edinburgh this idea seed which continued to grow from that moment. Part of the new accommodation required is a *chapel of unity* where all church denominations could worship. This is a wonderful idea, worthy of strong architectural expression. I felt that this chapel could express unity and strength, and, looking for a symbol to express it, I chose the star—a great star, which will form a pattern on the floor, as the Star of Bethlehem was the first sign of Christian unity.

Opposite this chapel inside the new cathedral is the font. Because the font represents birth and virility, and the rebirth of this cathedral, it is a very important feature. The font has a cover, a tall spire-shaped form, which rises to eighty feet, and behind it is a great window of one hundred and ninety-eight little windows. In each of these I hope to have stained-glass designs representing the saints in infancy, and the window will be carried out in the clear pure colors of birth and innocence.

People entering the cathedral first will see no other windows apart from this one, but their eyes

should be drawn toward the altar and beyond it to a great tapestry over eighty feet high and forty feet across. On this, in brilliant colors, will be woven the figure of our Lord, seated in the glory of the Father with the four living creatures, exactly as Saint John the Divine describes in his vision of the fourth chapter, Book of the Revelation.

As you walk toward the altar you will realize that the windows reveal themselves as you reach them, because they are blotted from view by cliffs of stone and you will see them only as you pass them.

There are five pairs of windows seventy feet high on opposite sides of the nave, each pair representing an age of man. The first pair grow from our birth—and represent children. These are strong virile windows in stained glass, boldly patterned. The color is predominantly green and other colors allied to green, such as yellow and blue. These will present the young shoots growing out from the ground to the full height.

The next pair shows children growing into manhood and womanhood, the age of passion and strength, and these windows are predominantly red.

The next are the middle life with the experiences of middle life represented by all the colors of the rainbow, some dark, some light, some brilliant and some dull.

Still going toward the altar, the next pair represent the richness and wisdom of old age and are deep blue and purple, flecked with gold.

You will notice that the windows are gradually becoming darker and richer as you move toward the altar, and the last pair represent the after life. These are the altar windows of golden glass. The light from these windows shines directly on to the altar, so, as you approach the holy table there will always be this aura of golden light around it. But, when you reach the altar and turn around, for the first time you will see all the windows at once. I do not know of a church so far built that does this. As you know life, you express the present and can look back into the past, but you cannot see the future. But, when you reach the altar, the whole pattern is revealed for the first time.

The two ranges of windows leading up to this climax represent on the right the perfect side which is God, and on the left "man" side, a reflection of the perfect side but

imperfect in the reflection, as man is always striving for perfection: rather like some trees reflected in a pool disturbed by the wind. One is the truth and the other is rather an uncertain reflection of the truth. But at the altar both are joined in a blaze of glory.

As an instance of this, the wisdom window on the man side represents a great and beautiful chalice as the most beautiful thing a man can make in his wisdom. This is a strikingly rich window showing this chalice studded with jewels and brilliant in purple, blue and gold. But on the God side, the window represents the lily of perfection, as the miracle of planting a seed and something so perfect as a lily growing cannot be imitated, and even under a microscope the lily is still perfect.



A cathedral in England has a greater purpose than a church in which to only hold services. The cathedral will be open every day and must speak all the time even when there is no sermon to be heard or an anthem to be listened to. It must speak itself. The object of this cathedral is to turn the visitor who may go into the cathedral alone for a half hour's peace

—to turn him from a visitor into a worshipper.

Canadians have already given generously toward the rebuilding, and I felt this should be permanently recorded in the body of the cathedral. In the floor, worked in stone paving, is a great cross, one member leading from the chapel of unity to the font, the other from

the center door at the entrance to the altar. This cross is composed of twenty-eight circles and in each we propose to set a maple leaf. As a true piece of Canada, Canadians, many years from now, will be reminded of Canada's part in the rebuilding and on their way to the altar will walk on a bit of their native land.

They Say:

Russell Lynes

(In *"The Tastemakers"*, Mr. Lynes' recently published book)

Men's ideas of how buildings should look change radically as do their methods of building them; the words they use to justify their revolutionary ideas change not at all. Of all the arts none wraps itself in such a cloak of morality as architecture or assumes so many moral arguments to justify itself; no other art impinges so surely and inevitably on the life of everyone and therefore must justify itself to every man.

Karl Taylor Compton

(As quoted by James R. Killian, Jr. in *Technology Review*, December 1954)

My wife and I have adopted as a motto a phrase which we saw on a sign at a campsite on one of our canoe trips north of the Minnesota

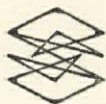
border: "Leave every campsite better than you found it." This, we think, is a good guiding principle in any situation in which one's lot happens to be cast.

Samuel S. Eisenberg

(In *Bay State Architect*, November, 1954)

Several of our younger practitioners have your editor posing a strange question. To wit: Shall an architect sue a client to collect for professional services, and under what circumstances should this be done?

To begin with, if it can possibly be avoided, no architect should sue a client. Not only does it make for bad public relations and bad publicity, such litigation usually winds up the same way: even if you win you lose.



Where Do You Go from Here?

IN THREE PARTS—PART I

By *Ralph Walker*, F.A.I.A.

The mature architect looks at the architectural student and at the distractions which may warp his philosophy. An address at Syracuse University, April 30, 1954.

I HEARD Frank Lloyd Wright say some time ago that he was speaking to his heirs. While I hope to have eighteen years more of fruitful effort ahead of me before reaching his present time of life, I shall, however, never think of succeeding generations as being other than hopefully, even arrogantly, on their own, nor that their heirlooms should be anything *less* than the entirety of man's experience. It seems fairly evident that unless each generation achieves, finally, the sense of belonging to all time, its own works will be abortive and sterile, even though seemingly brilliant and momentarily fashionable.

It is obvious that these works should be part of a growing stream of creative consciousness, because a true culture arises only when there is critical awareness of each generation's contribution to the

total creative effort. This seems especially true when the fundamentals of history are both plentiful and increasingly factual, and when there exists some ability to prognosticate reasonable futures. It seems as important to foretell the end of a trend as it is to pioneer its promotion. A knowledge of all these aspects will help any generation that analytically seeks creative ways, and freedom from a too-ready imitation.

Not having any personal throbbing desire for today's acclaim, or for that seven-days' pleasurable flush which comes of being loosely acknowledged a genius, or even immortal, I come simply—and of course critically of my own time—to ask: "Where do you go from here?" If I give you some of my own reflections—and they may seem harsh—I can assure you that there is nothing derogatory in my

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views toward any person, no desire to demean any other man. I do believe, however, that all ideas—and designs are fundamentally ideas—should be considered within the province of critical analysis; that, unless they are so considered, false standards will be created and long perpetuated. I have said elsewhere that, if architecture is an art, it must support criticism; if it is a science, it must bear analysis.

In Venice two years ago I had the opportunity of spending an extremely interesting evening with a group of English-speaking students. The one thing which struck me most forcibly was the definite feeling expressed and evidently believed, that the great man in architecture was harmful in his influence; that anonymity certainly was much more preferable, and that the individual artist should be supplanted by the collaborative group. Having arrived long ago at the conclusion that hero worship was of doubtful merit, because it did not necessarily add stature to the hero and certainly none to the worshiper, I set out to develop, within my limitations, an individuality of my own—regardless of its potential penalties or possible applause. With Katherine Ann Porter I state: "I have not

been a heretic, I have merely placed myself outside dogma."

My belief is strong that true greatness rarely is properly acknowledged in the immediate generation in which it lives, but flourishes only through the test of time. Many things which are in fashion momentarily, and even appreciated for longer periods of time, later may look grotesque and fill one with a sense of the ridiculous.

In the Victorian era the fashions were bustles and puffs, buttons and bulges, Eastlake architecture, and a stuffy snobbish morality; whereas today we find, to characterize our own time, "deLoveli" falsies and horsetails, "skin-and-bones" architecture, and a desire for anonymity in an insecure world. The chaos of our time has been expressed by painters, modeled by sculptors, and even the order proposed by modern architects contributes also to the mental insecurity of the mass. Yet this world of ours is, after all, our very own; we make it and we can reform it nearer to the heart's desire. What is lacking, evidently, is an understanding of how to do so, and so our place is determined by a willingness to sink into the mass where we are forever lost as individuals.

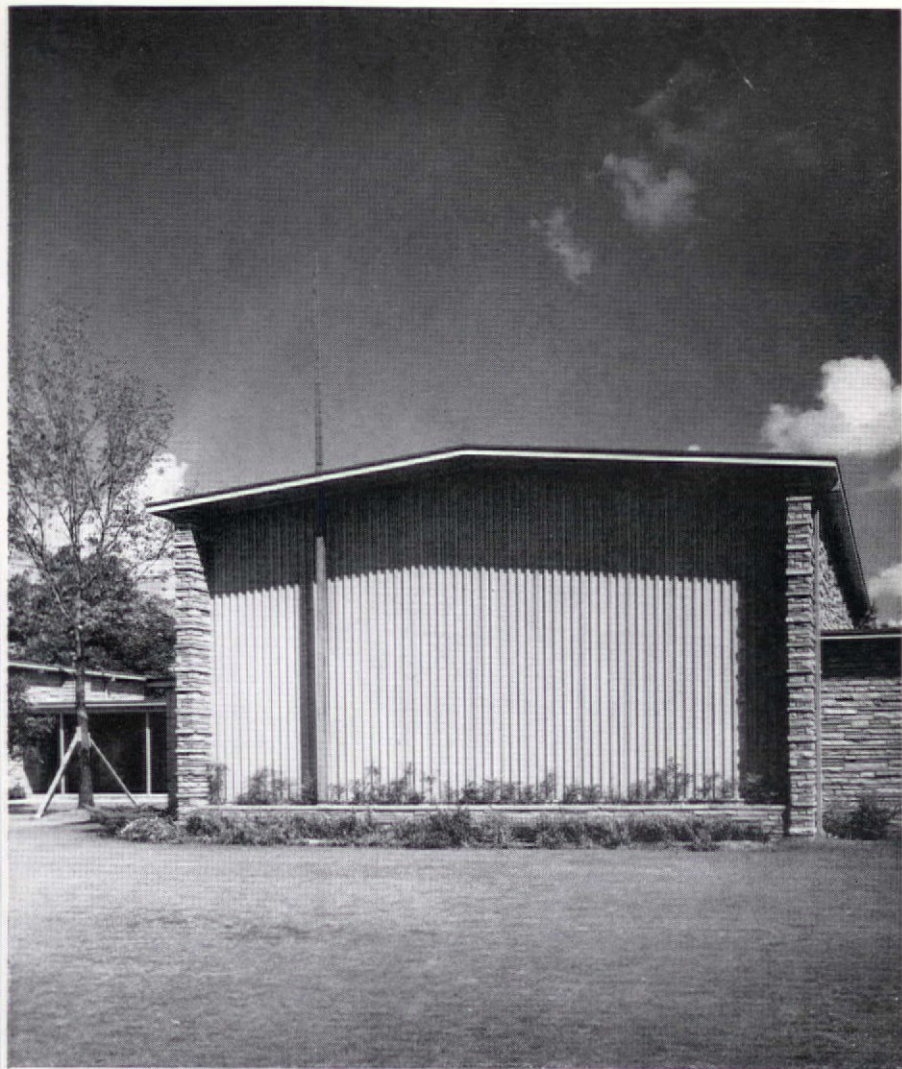
If this is in any way a picture of the youth of the present day, I am sure that it will not persist into its own middle age, because the individual—no matter how outwardly willing to be thought anonymous, secretly, in deep-felt hopes, expects to make at least one footprint, later to be recognized as his own. In many ways the individual builds himself slowly, tirelessly—often against the ridicule of others—until finally he knows himself to have attained, to some degree, the stature of which he has dreamed.

Youth naturally seeks a hero, although many are now unconsciously gagging at the forced feeding of monthly masterpieces by such agents as the Museum of Modern Art and the architectural press. It is a rare editor indeed, who, like Pierre Vago of *L'Architecture d'Aujourd'hui*, complained to young Mexicans that his magazine was copied too widely and too unintelligently; that they were missing the opportunity of themselves becoming creators in their own right, in the flavor of their own culture. The University of Mexico represents the attempt to gain what Ernesto Rogers, the Italian architect, maintains is necessary, and that is "basic cultural roots."

However, we must ask if architecture, to be significant, should conform to any trend. Did Louis Sullivan, did Wright, so conform? Le Corbusier was a non-conformist even when he took the motifs of the factory engineer and placed them in cubist arrangements to make, for example, the now sadly forlorn house at Garche, which fails to achieve true architecture because its meager surfaces too clearly show the vacuity within. It is a marvelous example of the fact that the modern house has lost its simple savor of family life and has become a planned gadget.

A young French architect asked me: "Who any longer believes in the statement, 'The house is a machine;' and who believes 'that architecture is merely a volume seen in light?'"—words which at the beginning of the 'thirties shook the architectural teaching of the world. Even Le Corbusier now passionately defends himself against the world-wide opinion that he exalts the machine over humanity.

I am interested in the desires of youth—often arrogant, though definitely hero worshipers—who, in their declared position, demand the right to exercise a small ability, and as artists create works of their own. But, this whole question of



Photograph by Ulric-Meisel

"THE TEMPORARY WALL," FIRST UNITARIAN CHURCH, DALLAS, TEXAS
TATUM & QUADE, ARCHITECTS

Favorite Features of
recently elected Fellows:
Herbert M. Tatum, F.A.I.A.

*Journal
The AIA*



Photograph by Alexandre Georges

SANCTUARY IN THE TEMPLE BETHEL, SPRINGFIELD, MASS.

PERCIVAL GOODMAN, ARCHITECT

*Journal
The AIA*

30

Favorite Features of
recently elected Fellows:
Percival Goodman, F.A.I.A.

youth demanding a position because of its youth alone is similar to the reverse idea, namely, that age can demand rights merely because of age. It seems reasonable that, somewhere between infancy and senility, a gleam of human intelligence gains its moment of life—sometimes early, sometimes late, sometimes never. The looked-for genius, like the watched pot, does not always boil.



Why the impatience to give birth to buildings born in imitation and not through tried experience? And yet it might well be asked, why not gain through one's own practice that very experience so definitely needed? This is a problem which every man must solve himself, in that the solution is tied up with individual ideas concerning responsibility to a client. We all make mistakes, the most experienced as well as the beginner, but, as I once said to a client, they should be mine, not someone else's. Still, most of us in practice now served long apprenticeships as draftsmen in the offices of other men. My apprenticeship years numbered about twelve, and Frank Lloyd Wright said he served Louis Sullivan for eleven.

To create, one must have experience. Tesla was said to have conceived, wholly in his mind, the then supposedly impossible alternating-current motor, and constructed the first model without drawings; that he visualized the result in its entirety down to the minutest detail. Believe it or not, the human mind can, from a large experience, conceive in such a manner. Other minds not so disciplined will say: "He did it from a hunch."—that "hunch" which so often is used in trying to explain genius—whereas it is largely a matter of regurgitated observations, analyses and past experiments. Inspiration is nothing but a "hunch" that one's dearly bought experience has suddenly brought to light. It often surprises the creator as well as the observer. The true "hunch" can never come by merely copying the apostolic books of a few moderns.

Youth does not realize what a marvelous tool the mind becomes with long, humble and at the same time purposeful use. It is sharpened and refined by active resolve into an ever-increasing effectiveness which, until the body slows it through decay, can be used to achieve those ripened qualities which in youth are unattainable.

The Last Years of Louis Sullivan

By Willard Connely

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

UPON THE WELL-KNOWN SADNESSES of Sullivan's subsequent decline it is needless to dilate—the beginning of his series of little country banks in 1907, his loss of Ocean Springs in 1908, the pitiable auction of all his works of art in 1909, the ending of his membership in the Chicago Club in 1910—the exclusive club which had been glad in 1890 to welcome a man of his eminence—his final retreat to the wretched Hotel Warner in Cottage Grove Avenue in 1911, and his being dispossessed of his offices in the great Auditorium Tower which his genius had given to Chicago. His one comfort, of course, was that in this dismal year of 1911 the Cliff Dwellers bestowed upon him honorary membership.

In 1914 Margaret Davies Sullivan published in New York a romantic novel, "Goddess of the Dawn," illustrated by one George Bridgeman. Its title, her husband may well have reflected, was rather like Margaret herself. Sullivan followed the fortunes of this book, but afterward had to admit

to George Elmslie that "it did not sell."

Three years later, in January 1917, Margaret obtained a divorce. It is not imaginable that Sullivan brought the action; he was past caring, and in his sixty-first year any thought of remarriage, even if he could have afforded it, had long gone out of his head. Margaret Sullivan, on the other hand, had not succeeded in making a career as novelist, and at forty-five, still comely, she may well have found a third suitor.

It will be recalled that Sullivan built his seventh and last country bank, the little "strong-box" at Columbus, Wisconsin, in 1919, also that thereafter the only commission he got (1921) was for the façade of an obscure little music-shop, Krauses's, in Lincoln Avenue, Chicago. He was dozing away his life at the Cliff Dwellers, where his usual companion was not an architect, but an elderly clubmate of the name of Wallace Rice. For such a giant of talent as Sullivan, Rice was a curious pygmy of a crony, but doubtless a willing audi-

ence for Sullivan's propensity to monologue. Rice, who in his student days had stayed in Harvard for one year, had become a kind of "jack-of-all-letters," writing "pageants" and "festival plays," stiffening to the task of a "History of the Chicago Stock Exchange," then dwindling to such treacle as "The Little Book of Brides" and "The Little Book of Kisses." Yet Sullivan, not without reason, preferred the overstuffed chairs at the Cliff Dwellers to his bare and silent office at 1808 Prairie Avenue, whither he had moved upon vacating the Auditorium Tower. And now, even for his meager new quarters he could no longer pay. At this point, from 1921 until the end, the American Terra Cotta Company came to Sullivan's rescue: they gave him an office, in the next block, at 1701 Prairie Avenue. As Mr. Frank Lloyd Wright has observed, that company could well vouchsafe a little charity, in view of the vogue which Sullivan had created for their product in architectural decoration.

But it was to the late Max Dunning, above all, that the ailing man owed the comfort and occupation of his last eighteen months. Dunning, ably seconded by the architect George Nimmons, was the

leader of a little band of architects in the Cliff Dwellers to whom posterity owes its gratitude both for Sullivan's "Autobiography" and for his folio drawings of the "System of Architectural Ornament." New details of the arranging for these works, together with a recital of Sullivan's last days, have emerged in a hitherto unpublished letter from Dunning to Adler's son Sidney, written 28 April 1924, only a fortnight after Sullivan died.

The occasion of the writing of this letter was that young Adler wished to communicate its information to Sullivan's brother Albert. Whether Albert Sullivan asked for it is not recorded; but he was "deeply and sincerely affected" upon hearing of Louis' death, and it would have been natural for him to seek the details from Sidney Adler, inasmuch as both Sullivans had been very friendly with the Adler children during their childhood. On the other hand, Adler may on his own initiative have applied to Dunning for the facts. Dunning replied as follows:

"Dear Mr. Adler:—I am sending you herewith memorandum relating to Mr. Louis H. Sullivan, which you may use as you see fit in

writing to Mr. Sullivan's brother.

"Mr. Sullivan had been ill, and absent from the Cliff Dwellers a good deal, since about the first of March.

"Mr. Sullivan called me up about the 25th of March and asked me to come out to the Hotel Warner, that he was sick. I went out, and he appeared to me to be a very sick man, and it struck me on my first visit that he was not getting the care that he should have. I learned from him the name of his doctor (Dr. Curtis), who was a personal friend of his, and [who] had been giving him attention free for the past two or three months, and had known him for years. I went over to Dr. Curtis's office, saw the doctor, and asked him what Mr. Sullivan's actual condition was, and whether he did not consider it necessary either to have Mr. Sullivan moved to a hospital or to secure the services of a nurse. Dr. Curtis told me that Mr. Sullivan was suffering from an extreme dilation of the heart, and that his condition could never be improved; that he was a very sick man, and that in his condition he might go quickly or he might linger on for a period of years.

"Mr. Sullivan had an acute case of neuritis in his right arm, which

was slowly paralyzing this arm and the use of the right hand, and [which] had begun to affect, a little, his articulation in speech.

"The doctor said it was very necessary for Sullivan to have care, but because of Sullivan's opposition to hospitals, he believed it would be better for him to stay right at the hotel, where the proprietor was a close personal friend, and have a nurse come and take care of him. The doctor thought at the time that a visiting nurse, calling for an hour two times a day, would be all that the case required. I immediately went back and had a talk with Sullivan, and told him I would arrange to have a nurse sent down, and for him not to worry about financial matters, as he had enough friends anxious to help him, so that that part would be taken care of all right. Sullivan was worrying greatly, and in a very serious mood over his lack of funds.

"I arranged that night for a visiting nurse to call; but between March 25th and Friday, March 28th, Mr. Sullivan had grown weaker, so that I believed it necessary to have a trained nurse spend the entire day with him; the doctor agreed with me in this. We secured a very competent nurse, a

Miss Harper, who staid with Mr. Sullivan from nine in the morning until ten o'clock at night. During the week ending April 5th, we found it necessary to have Miss Harper stay constantly; so we secured a room for her at the Hotel next to Mr. Sullivan's, and during the last two weeks she was with him constantly, the doctor also making frequent calls. It is a source of gratification to all of Mr. Sullivan's friends to feel that at the last he had every care and attention that could be given.

"On a visit some two weeks before he died, Sullivan asked me to make a memorandum of certain information which I should know about in case he should die. He stated that he had no money, except what the group of friends had deposited in the Corn Exchange National Bank to his credit, that he had no safety-deposit box; that he had no other assets whatever; that all his personal possessions were in his room at the hotel, and certain drawing equipment at the office provided for him by the American Terra Cotta Company, 1701 Prairie Avenue. He gave me the number of his lot at Grace-land Cemetery, together with the name of his father and mother, and the dates of their death; also

asked me in case of his death to notify Mr. Albert Sheffield of the American Terra Cotta Company, as being a young man who was quite close to him personally, and who was familiar with all his business affairs.

"I had deposited \$90.00 to Mr. Sullivan's credit on Saturday, April 12th, and this, together with previous deposits, left a balance of about \$189.00 to his credit in the Corn Exchange Nat. Bank. This apparently is his only cash asset.

"Of Mr. Sullivan's personal effects, everything has been sold. I asked him particularly if he had anything in storage, and he said 'No,' that everything he possessed was in his room. The only art object that I saw of any value was a small piece of carved jade, which I assume he had hung onto for some sentimental reason. The pictures on the wall were all illustrations taken out of popular magazines, and there were no Architectural books, except a few reference and text-books, which were on shelves in his bathroom. Apparently everything that Sullivan had possessed in his more prosperous days had been sold, and I remember at the time he left the Auditorium Tower he had a private sale of all his books, rugs, prints, office equip-

ment, etc. I did not attend this sale; but I can remember having heard of it.

"Mr. Geib [the hotelkeeper?] and Miss Harper, under my instructions, packed up everything in the room in a box, sealed it, and had it taken over and placed in charge of Mr. Sheffield at the American Terra Cotta Company's office. These personal effects are all available for examination.

"About a year and a half ago (October 1922), a group of admirers of Mr. Sullivan, who were members of The American Institute of Architects, and also members of the Cliff Dwellers, realizing that Mr. Sullivan was getting along in years, conceived the idea that he should perpetuate his name and philosophy in some enduring form. We arranged with the Burnham Library to pay \$500.00 toward having a set of twenty plates, illustrating Mr. Sullivan's philosophy of ornament, prepared by him; and this group of architects raised another \$500.00 which was paid to Mr. Sullivan in monthly payments.

"Mr. [George] Nimmons and myself were also able to arrange with the *Journal of The A.I.A.* to publish serially a book called the 'Autobiography of an Idea,'

which Mr. Sullivan engaged to write, and for which the *Journal* paid him \$100.00 per installment. The book was published by the *Journal* in fifteen installments. The proceeds of the Autobiography and the Plates enabled him to live quite comfortably for the last year and a half, and he told me it helped to pay up some of his accrued debts.

"The Press of The American Institute of Architects, in conformity with their agreement with Mr. Sullivan, published in book form the 'Autobiography of an Idea,' and in monograph form the plates illustrating the philosophy of ornament.

"Of the 'Autobiography of an Idea' an edition of 2,000 were printed, and 1,000 bound; of the plates, an edition of 1,000 were printed. It was the hope of the projectors of this idea that the royalties of 25 cents per volume on the 'Autobiography of an Idea,' and of \$1.00 per volume on the plates, would augment Mr. Sullivan's income during his declining years.

"When I realized how fast Mr. Sullivan was slipping away, I wired the office of the Press of The Institute to rush out, if it was humanly possible, one volume of the 'Autobiography of an Idea' and

of the plates; and they very greatly delighted him, as he expressed himself as believing that typographically and in other general presentation they were the most beautiful books he had ever seen. He was also greatly pleased with the foreword written by Claude Bragdon, and at Mr. Sullivan's suggestion I wrote Bragdon, telling him how happy his foreword had made Mr. Sullivan.

"On Sunday, previous to the Monday afternoon on which Mr. Sullivan died, Mr. Larry Woodsworth and myself had a long visit with him in his room. He repeated to us, as he had often said to me, that it was his hope and wish that when he died the proceeds from the royalties from his books and plates, should there be any, should go to the Educational Fund of The American Institute of Architects, for two reasons: first, that Members of The Institute had made it possible for him to do this work, which he considered his greatest achievement; and secondly, that The Institute would, through this Fund, perpetuate his name as it should be perpetuated in the highest circles of the Architectural Profession. He had in mind the case of Henry Adams, who long ago had given to The Institute the rights

to 'Chartres and St. Michel,'* to establish a Henry Adams Educational Fund. After Henry Adams wrote the 'Education of Henry Adams,' this volume which he had given The Institute enjoyed an immediate large sale, and the Henry Adams Fund is one of the valuable assets of The Institute.

"When I went out to see Mr. Sullivan, Monday, April 14th, on call of his nurse, I found that he had passed into unconsciousness, and Miss Harper told me that the night before, when she believed he realized that he was going, he told her that there was a paper which he should sign. She tried to find out from him where the paper was, so she could get it for him, as she realized he was about to die; but he could not tell her coherently, and within a few minutes passed into a comatose condition. It is my opinion that he referred to the assignment to The Institute of the royalty rights, as I know this thought was uppermost in his mind.

"The group of friends, during the last three weeks of his illness, contributed about \$300.00 to his care, and have guaranteed the funeral expenses, amounting to about \$350.00 more. Mr. Sulli-

*The actual title is "Mont-Saint-Michel and Chartres"—Ed.

van owes the Hotel for about five or six weeks' room rent at \$9.00 per week, and without specifying, he told me that he had some other accounts and some notes out. Probably the cash in the bank, when it can be released, will pay for his hotel arrears and any small indebtedness that he may have.

"I was put in touch with one of the notes [on] Saturday, when Mr. Mark Cummings' secretary called me up and said Mr. Cummings held Mr. Sullivan's note for \$150 plus accrued interest. I convinced this gentleman, I believe, that there was nothing whatever in the estate, and that he had better tear up the note and throw it

away, which I believe he will do . . .

"Hoping that this memorandum will give you information around which you can build a proper picture of the situation, and with kind personal regards, I am

Yours very truly,

N. MAX DUNNING"

Sidney Adler merely enclosed this letter in a note of his own to Albert Sullivan. Albert survived his younger brother Louis fourteen years. The letter of Dunning he preserved until he died, in 1938, aged 83. Albert's wife Mary, who had so materially figured in the estrangement of the brothers, died before her husband, in 1930, aged only 60.

News from the Educational Field

RENSSELAER POLYTECHNIC INSTITUTE announces the appointment of George E. Kidder Smith as Lecturer in Architecture for the current academic year.

UNIVERSITY OF ILLINOIS has selected Allerton Park as the location of the 1955 National Conference on Instruction in Landscape Architecture. Informally connected with the ASLA, the four-day meeting is scheduled for June 22-25.

PRINCETON UNIVERSITY, School of Architecture, announces the forthcoming appointment on April 1, 1955 of Scholars and Fellows in the Graduate School for the academic year 1955-1956. These are restricted to graduate students in the School of Architecture: Voorhees, Walker, Foley & Smith Fellowship, \$2,000; Emil Buehler Foundation Fellowship, \$1,500; Lowell M. Palmer Fellowships (two or more), each \$1,100; Henry N. Young III Scholarship,

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\$500; D'Amato Prize, \$500; two Assistantships in Instruction, each \$1,500; three Assistantships in Research, recipients of which will normally devote part time to directed research at the Architectural Laboratory, each \$1,500. The Graduate Program leads to the professional degree of Master of Fine Arts in Architecture, and in special cases to the degree of Doctor of Philosophy in Architecture. Members are eligible for residence in the Graduate College.

These following fellowships and scholarships of the Graduate School generally are available through competition: Advanced Fellowships, \$1,600-\$1,800; Fellowships, \$1,000-\$1,600; Junior Fellowships, \$800-\$1,000; Scholarships, \$600. Competition is open to qualified students in the United States and foreign countries, and applications for admission with or without scholarship aid should be forwarded to the Secretary, School of Architecture, Princeton University, Princeton, N. J., before March 1.

NORTH CAROLINA STATE COLLEGE'S School of Design announces the appointment, as Associate Professors of Design, Samuel Rosenberg and Joseph H. Cox; also, as

Instructor in Architecture, James E. Adams. Visiting lecturers during the current academic year will be Marcel Breuer, R. Buckminster Fuller, Brian Hackett, Lawrence Halprin, Pier Luigi Nervi, Robert B. Newman, Ransom R. Patrick and J. C. Pritchard.

JOHN KNOX SHEAR has resigned his position as head of the Department of Architecture, Carnegie Institute of Technology, and has been made editor-in-chief of *Architectural Record*.

Scholarships and Fellowships

UNIVERSITY OF PENNSYLVANIA announces graduate fellowships for 1955-56: Albert Kahn Memorial Fellowship (\$1,100), Elen L. Matlock Fellowship (\$1,200), also a number of fellowships and scholarships open only to undergraduates and graduates in Architecture of the University of Pennsylvania, details of which can be had on application to the Dean, School of Fine Arts, University of Pennsylvania, Philadelphia 4, Pa.

CRANBROOK ACADEMY OF ART announces four scholarships awards

of \$1,320, covering tuition, room and board for the two-semester school year. These are established in memory of Eliel Saarinen, James S. Booth, George G. and Ellen S. Booth. Applications will be received until March 1 from architects, painters, weavers, ceramists, metalsmiths, sculptors and designers.

THE ROTCH TRAVELLING SCHOLARSHIP. Exercises prelimi-

nary to the selection of the sixty-sixth winner of the Rotch Travelling Scholarship will be held in April. Applicants must be American citizens whose architectural record includes study or experience in Massachusetts. A statement of requirements may be obtained by writing William G. Perry, Secretary, Rotch Travelling Scholarship Committee, 955 Park Square Building, Boston 16, Mass., before March 1, 1955.

An Unauthorized Competition

IF THE JOURNAL is really to serve in picking up, as through a microphone, the voice of the profession, it cannot close its ears to an action that is somewhat out of bounds. Whispers have been circulating, particularly through the national capital, but only now has the Executive Director brought the matter into the open and set down the pertinent facts.

Here is his letter:

To George Bain Cummings
Secretary of The A.I.A.
Re: Unauthorized Competitions
From Edmund R. Purves,
Executive Director

Before continuing with this letter, I must claim exoneration for

all parties concerned. In fact, I think I should not only claim exoneration but approbation as well.

Recently various and sundry Institute mandatory rules were massacred. The parties to the debacle were Thomas Locraft, F.A.I.A., Leon Chatelain, Jr., F.A.I.A., Edwin Bateman Morris, A.I.A., Edmund R. Purves, F.A.I.A., and members of Mr. Chatelain's staff too numerous or perhaps too confused to mention. I must add to the list an "old codger," a Mr. Kiplinger who, when he is not engaged in undermining architectural morals and the precepts of The A.I.A. publishes a news sheet which we are informed enjoys a certain standing throughout the United

States. Incidentally, he is a gentleman farmer; that is to say, he is one of those who knows there is money in farming because he has put so much of it in his farm.

Apparently his farm, which lies somewhere along River Road in Maryland, lacks a certain edifice inevitably associated with rural establishments during my boyhood days but now somewhat falling into disfavor and disuse as plumbing lines push their tentacles further and further into the hitherto unsullied countryside.



The facts in the case are these: Mr. Kiplinger communicated with Mr. Chatelain, a prominent architect and public-spirited citizen, and asked him to design, not a barn, not a stable, not an office building, not a housing project, but simply an "outhouse." Mr. Kiplinger is reported to have used a more vulgar expression in identifying the proposed edifice. (Reference is made to "Gems of American Architecture" published in 1945 or thereabouts.) Mr. Kiplinger then communicated with the Riggs Bank in an endeavor to secure a construction loan. We understand that Mr. Chatelain inquired at the bank if this were

really so, for, being a good businessman, he did not intend to offer to perform architectural services unless he could be assured by competent financial authorities that he would be compensated for those services. Upon being assured that everything was in order, Mr. Chatelain then organized a competition for the design of the project (I regret to say without first obtaining permission from The Institute's Committee on Competitions). The program, however, was well prepared and complete in every detail, although the identity of the professional advisor has not been disclosed, so far. The judgment was held June 29th in a salon of the Mayflower Hotel and was held, to the best of my knowledge, in an orthodox fashion. That is to say, the bar and bartender were stationed at the side of the judgment room, perfectly accessible to the jurors, to the competitors, to Mr. Chatelain, and to the client, Mr. Kiplinger, all of whom mingled with the jurors in a democratic fashion. Or perhaps I should put it the other way around: the jurors unbent and permitted themselves to converse with the competitors.

It must be stated for the record, however, that the conversation

with the competitors was limited exclusively to the merits of the cocktails and there was no abuse—I repeat, absolutely no abuse—on the part of any competitor or juror of their respective positions. There was no evidence of undue influence, unless you call a five-to-one martini undue influence.

The Jury immediately elected Eddie Morris as Chairman with one dissenting vote—his—which was overruled. The Jury was guided not only by the program, an admirable document, but also by the principles of their profession.

The report of the Jury was postponed until after Mr. Chate-lain, the jurors, competitors and Mr. Kiplinger had enjoyed a scrumptious dinner. With the brandy and cigars, Eddie Morris gave the report of the Jury in his inimitable style. It was scholarly, it was profound, it was searching, and it was to the point. I regret to have to report that, due to the excitement and one thing and another, the jurors never found out the name of the winner. Which of itself is proof of our impersonal and objective attitude.

The winning design is clear in my memory. The presentation was

crisp. The Jury made one recommendation; namely, to run the axis of the roof north and south instead of east and west as shown on the drawing. This, so that a customer entering or exiting from the project could be saved having water run down the back of his neck in the event of a sudden rain-storm. The Jury gave one "H.C." A contestant—an obvious city slicker — made the fundamental error of swinging the door outwards.

I think the Jury could assume safely that the winner would be awarded a contract for architectural services, but just how this would tie in with the Chatelain organization was not made clear. But I think we can be reasonably sure that the project will be constructed. Mr. Kiplinger said as much.

I might add that I am a trifle confused on this point by reason of the action of Mr. Kiplinger himself. When the jurors first entered the room, Mr. Kiplinger was wearing a wide-brim hat, a smock, a bandanna handkerchief, a set of false whiskers, and a corncob pipe, and altogether putting on a pretty good show as a farmer. At dinner time he resumed his status of gentleman farmer and appeared con-

servatively dressed as Mr. Average Businessman. I do not know what this change of costume has to do with mandatory rules of The Institute but I feel that it may have some bearing on the subject. At any rate, it is something we should discourage clients of the profession from doing. It is too confusing for architects to have the client transform himself in the course of business transactions.

The real reason for writing this letter is to give you the complete picture and honest statement of facts in the event that some member gets wind of this competition (possibly through the pages of the *Kiplinger Newsletter*) and elects to proceed in a manner that would cast reflection on otherwise unblemished careers.



The following letter is added for the purpose of showing the client's willingness, if required, to build not only from the winning design but also from each contestant's entry:

To Leon Chatelain
From W. M. Kiplinger

I bin so busy laffin ever sinct last week and a tellin about them architect fellers that I ain't had time to git my wits together about

proceedin with construction. Also bin showin them sketches at a special exhibit to all office callers. Next, going to have them shel-lacked and put on permanent exhibition in the stairways of this here buildin which you made the draw-ins fer.

If the squabble over unauthorized competition gits too hot, I'll help you out by buildin thirteen privies sos to get rid of the competition feature. I see Mr. Purves claims exoneration. W o n d e r whether he means ex-orneryation? See he sez I used a vulgar expression. I ain't done no sich thing. Haven't heerd a vulgar word in this whole thing, including the epistolary.

Haven't heerd a thing yet from Riggs Bank. Stuffy critters, ain't they? Maybe I gotta pay for the thing itself out of my privy funds.

Bin laffin, too, about how I got so wound up in a speech with its collection of carefully-prepared extemporaneous remarks that I forgot I was supposed to be presentin that award, but that probably was due to the spirit of the occasion.

When the hangin occurs, I'll get you all in for a shindig. I mean hangin the pictures, not the architects.

Calendar

January 16-20: Eleventh Annual Convention and Exposition of the National Association of Home Builders, Conrad Hilton and Sherman Hotels, Chicago, Ill.

January 24-27: 61st Annual Meeting of American Society of Heating and Ventilating Engineers, Bellevue-Stratford Hotel, Philadelphia, Pa.

January 28-30: Annual Meeting of the Society of Architectural Historians, Metropolitan Museum, New York City, concurrently with the meeting of the College Art Association of America, January 27-29. Information from James G. Van Derpool, Chairman, Avery Library, Columbia University, New York 27, N. Y.

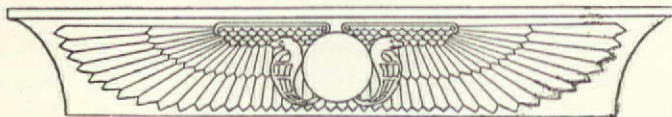
April 23-30: Historic Garden Week in Virginia, the proceeds of which are

to go to the restoration of Woodlawn Plantation. Further details from Mrs. Irving L. Matthews, Jefferson Hotel, Richmond 19, Va.

April 28-30: Regional Conference of the Western Mountain District, Camelback Inn, Phoenix, Ariz.

May 5-7: Regional Conference of the South Atlantic District, Fort Sumter Hotel, Charleston, S. C.

June 8-11: British Architects Conference, at the invitation of the West Yorkshire Society of Architects, Harrogate. Visitors from the U. S. are welcome and, if planning to attend, should advise C. D. Spragg, Secretary, R.I.B.A., 66 Portland Place, London W.1, so that he may send them the Conference program.



Steeplejacks

By Edgar I. Williams, F.A.I.A.

Way up there
a man
looks like
a tiny spot
that looks
like a man,
but way down here
from way up there
a man
looks like
a tiny spot
that looks
like a spot.

JANUARY, 1955

The Editor's Asides

IN THE BIG DINING-ROOM of New York City's University Club the other day a party of four men sat down at a table. One, a very streamlined modernist, glanced about him and at the McKim, Mead & White high ceiling so impressive to members of a generation ago. As he unfolded his napkin, he roused a hearty laugh from his companions by sneering, "Very old!"

THE ORGANIZATION of Arthur D. Little frequently comes up with an interesting observation, such as the production of pit and quarry as compared to mining for metals, oil, coal and gas. From pit and quarry the non-metallic material (excluding fuels) we took out in 1953, 60 per cent of it going to construction, was valued at \$2.4 billion. Of the 70 items listed, sand and gravels, 220 million tons, almost equal all metals and coal in total output. Portland cement ran to 50 million tons; crushed and broken stone, 120 million tons. Measured in 1935-39 dollars, the output of pit and quarry has increased eightfold, second only to oil and gas. Over the same period the nation's total output of natural

raw materials (agricultural, fish and game, forest and mineral) has only slightly more than doubled in value. Construction and road building hold first and second place respectively in their demand on pit and quarry.

WE HAVE A HEALTHY RESPECT for figures even though, as now, they are poured over us from every statistical outpost. For example we are impressed by the report that in 1953 our U. S. hospitals cared for 20,183,827 patients and the 3,100,000 babies born in these hospitals. Still more impressive is the report that one out of every sixty of the nation's workers is employed in a hospital.

IT IS A REASSURING THOUGHT that the sum of human knowledge, however stupendous it may seem, is not quite out of reach. There is always at least one human being conversant with any once-recorded fact—or knows where he can put his finger on the record. When we published, last month, a group portrait of the cast of "The Lights that Failed," the U. of Pa. architectural department's theatrical effort, we were unable to identify

two of the thirteen men, portrayed as they looked half a century ago. We were rather pleased with our batting average — which was wholly Eddie Morris's. But there are at least two men who know who the unidentified two are, and both Charles L. Bolton of Philadelphia and G. Morris Whiteside, 2nd, F.A.I.A., of Wilmington, Delaware, are the men with the memory. The hitherto unidentified man seated is John Edwin Hopkins, and the standing one is Denny Rogers Sullivant, both members of the Class of 1906.

SMOG is slowly revealing some of its mysteries. Stagnant air pools over broad metropolitan areas are favorable breeding grounds. And, surprisingly, the sun is largely responsible. Industrial, commercial and domestic activities put into the air a tremendous amount of waste material—3,100 tons daily, for instance, over Los Angeles. Without vigorous air movement to carry this off, chemical interactions take place, induced particularly by the oxidizing effect of ozone, and there's your smog. About half of the air pollution is in the form of hydrocarbons. Automobile operation is responsible for 1,180 tons of Los Angeles' 3,100 tons daily;

service-station operation, 52 tons; gasoline production, refining and marketing, 224 tons. Backyard incinerators, according to Stanford Research Institute, daily pour 400 tons of organic material into the L. A. atmosphere. Well, the High Sierra is not far away, where one can breathe air without the aid of a gas mask.

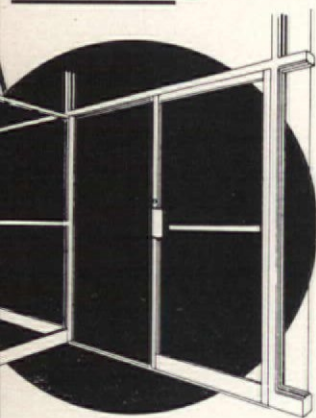
IF YOU ARE NOT BORED by statistics, you will perhaps be interested in learning that a study of the Twentieth Century Fund reveals that real wages in the U.S.A.—the goods and services that can be bought with an average hour's work—doubled in the 67 years ending with 1914, but took only 33 years to double again after 1914.

IN William Stanley Parker's article last month, "Copyright Protection of an Architect's Design," there was an unfortunate typographical error which does an injustice to the author's thinking and stands as a black mark against the JOURNAL's proofreading. On page 251 a paragraph starts out: "The writer is unaware of any trouble of this sort in the field of relatively small houses." The word "except" should have followed the word "sort." Our apologies to all concerned.

Architect Eldredge Snyder of New York has used AMARLITE ALUMINUM ENTRANCES in Oberlin College Inn.
SEE Architectural Record's Building Types Study Number 218



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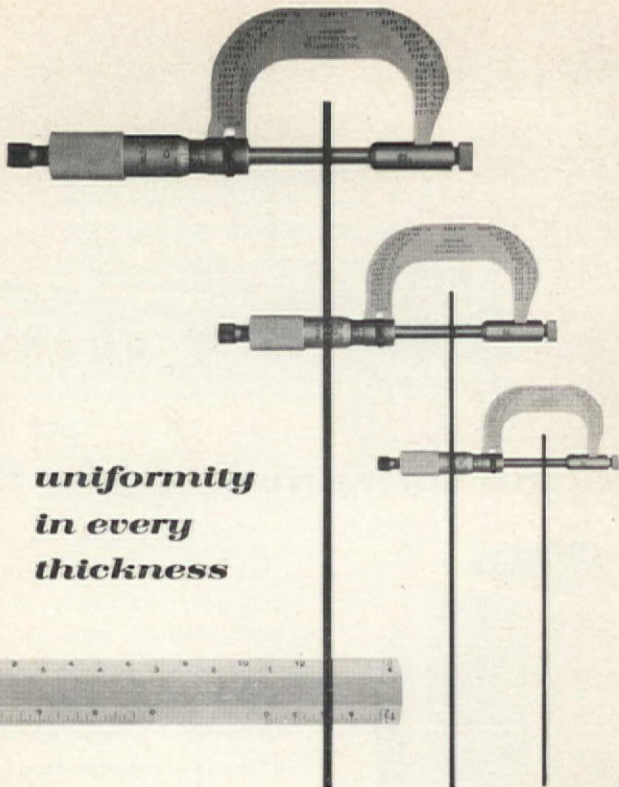
For full information on Amarlite Aluminum Entrances, ask a glass dealer or write for your copy of the 1955 Amarlite Catalog.

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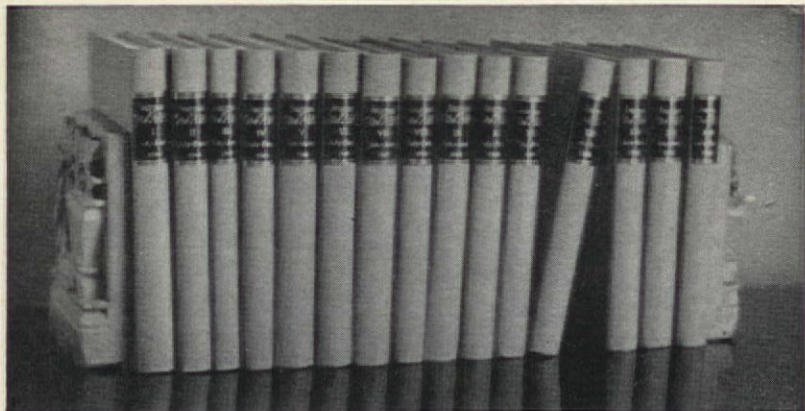
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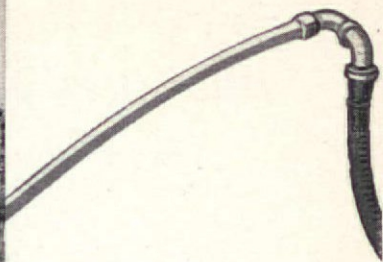
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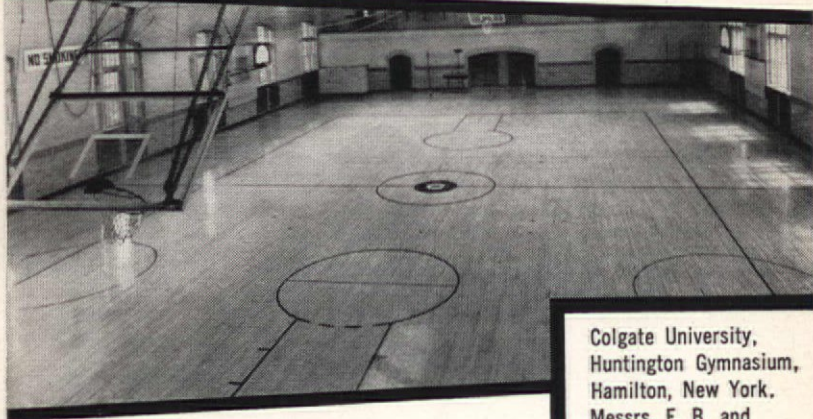
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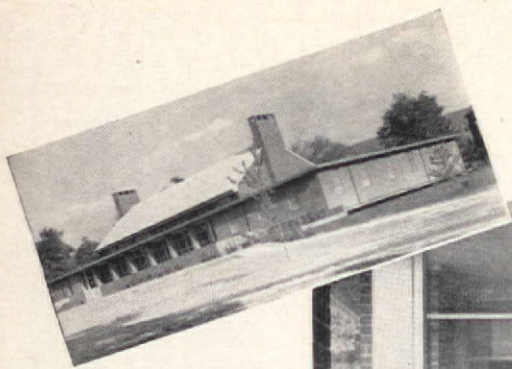
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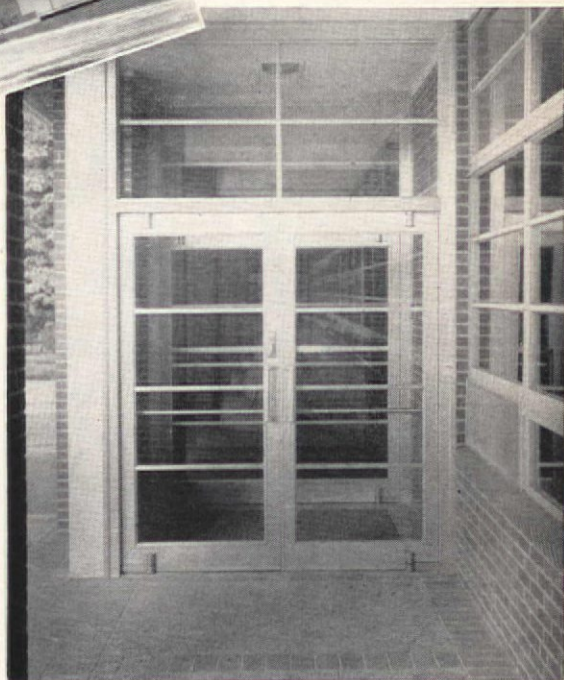
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