

Journal of The American Institute of  
**ARCHITECTS**



INDIAN METALWORK

MAY, 1956

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Pity the Poor Estimator

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The Architect and His Services to Society

---

The Problem of Referrals

---

A Young Texas Architect in Japan—II

---

The Gold Medal and Other AIA Honors

---

AIA Journalism Award

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They Say:

Honors

Student Forum

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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

MAY, 1956

VOL. XXV, No. 5



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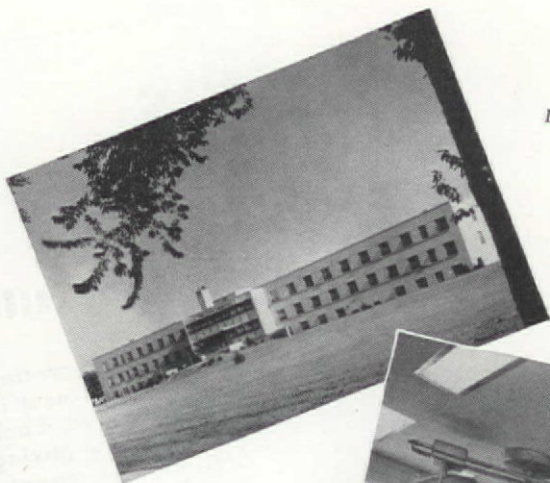
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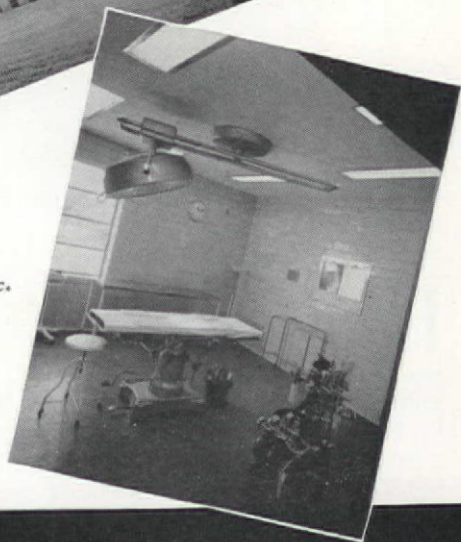
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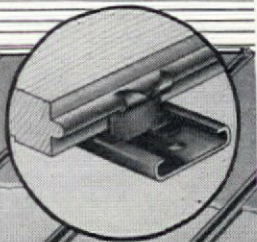
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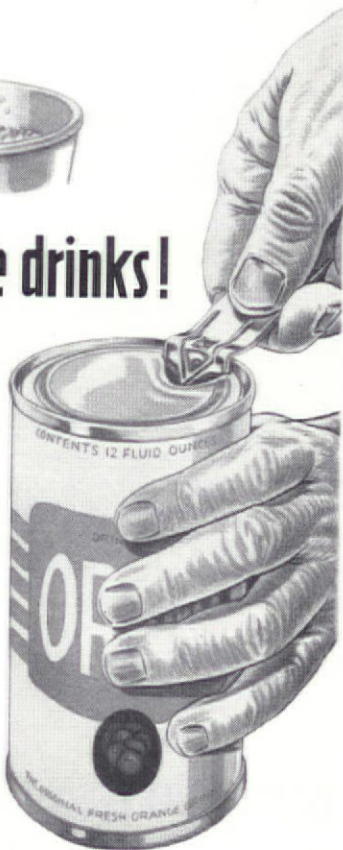


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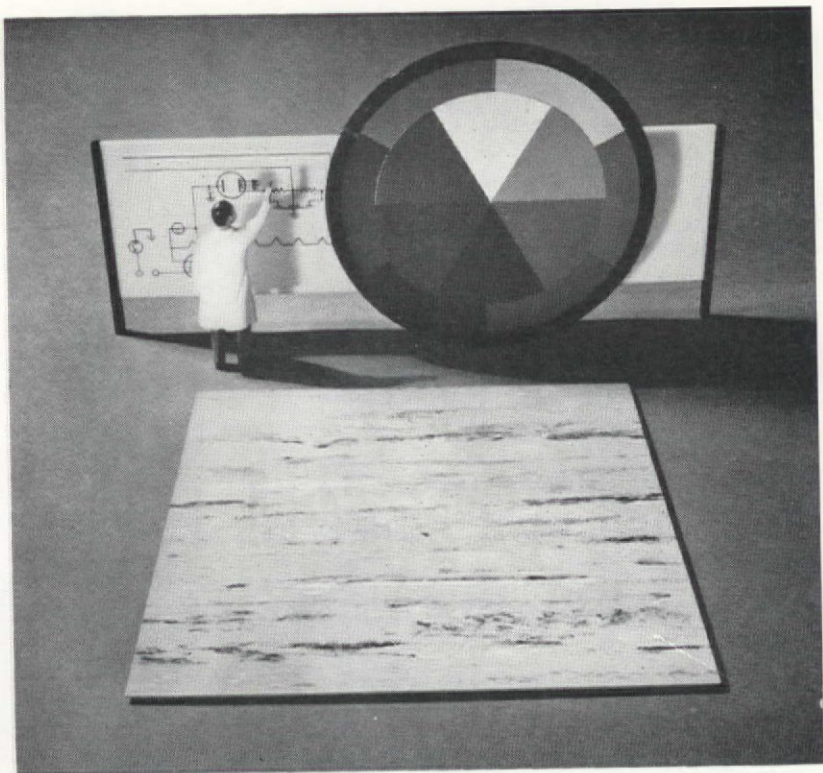
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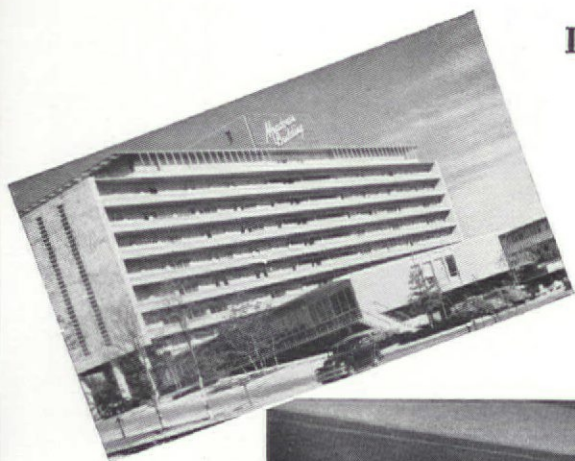
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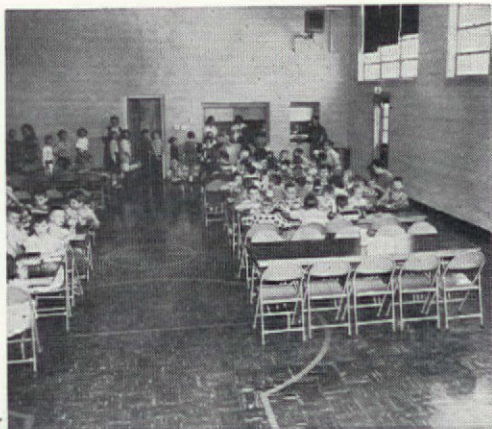
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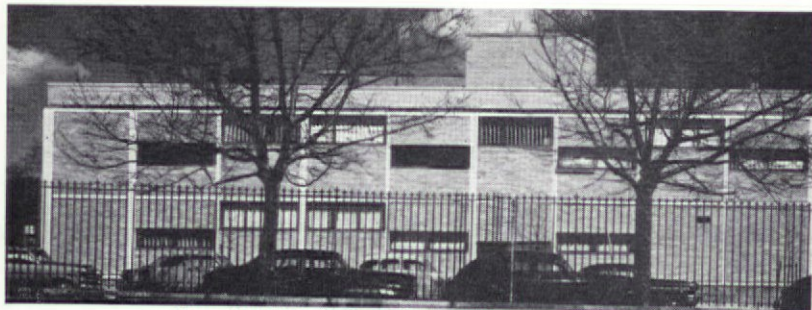
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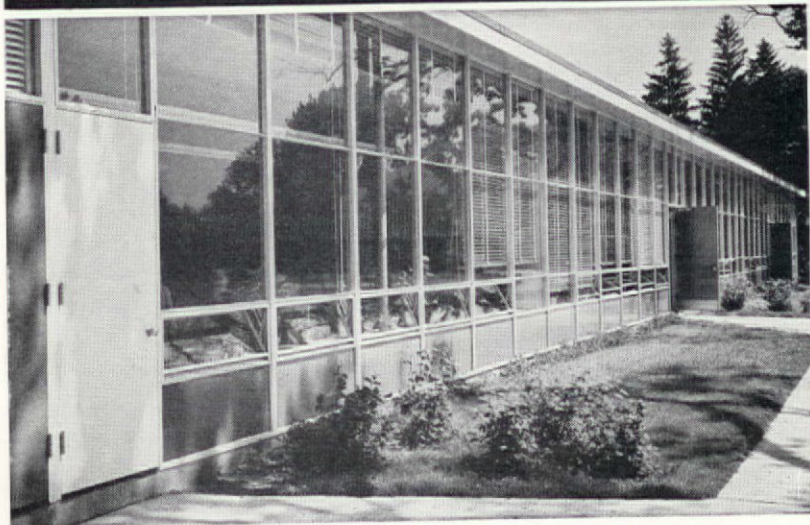


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## Pity the Poor Estimator

*By Edward S. Harrison*

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Introductory part of an informal talk before the Washington-Metropolitan Chapter, AIA, February 10, 1956.

I THINK it will help you understand some of my recommendations if I try to give you a picture of what goes on in a general contractor's office while a competitive bid is being prepared on a good-sized job: say, a large hospital, hotel, or office building.

Making up the bid really involves two simultaneous operations: we take off quantities in great detail for the work we will do ourselves, and we also see to it that enough subcontractors do the same thing to enable us to make a complete figure.

Taking off the quantities is the tedious part of the work, but with a good set of plans the results are accurate, and we don't hesitate to rely on them. As a general rule, we figure these items:

Excavation, which includes sheet piling and shoring; Foundations, including underpinning; Super-

structure concrete, the frame, and fireproofing; Cement fills and finishes; Rough carpentry; Erection of millwork, hollow metal doors, and various other items; Site grading, paving, walks, curbs, retaining walls, etc.

Sometimes we figure the masonry but more often we do not. In any given locality, a general contractor cannot do his own masonry on some jobs and sublet it on others. He must do either one thing or the other.

In addition to our own work, we list the quantities on a number of other items. There are numerous things on which we will get a delivered price, but to which we have to add erection. There are a few trades in which the subcontractors can't count very well, and we want to be able to adjust errors. There are also all those items which the subcontractors exclude from their



bids for various reasons—perhaps they couldn't find them on the plans, or they belong to a different trade, or they are specified under two headings; sometimes we have to make a last-minute snap decision and stick in an allowance. These discrepancies in the work that is covered by sub-bids are very numerous, and it is impossible to anticipate them all, but any quantities that we can tabulate ahead of time help greatly at the last minute.

The quantities which we have taken off are transferred to summary sheets, one sheet to each trade; that is, one sheet for excavation, one for concrete foundations, and so on. A week or so before our bid is due, we price up these summaries, both labor and material, add insurance, taxes, welfare fund, etc., and after the arithmetic is checked, the totals are ready to transfer to our general summary.

Meanwhile, we have been busy trying to get in a good line of sub-bids. As soon as we get the plans and can make up a list of trades, we invite bids from subcontractors. We usually request their bids not later than the morning of the day before our bid is due, and a fairly large proportion of them come in on time. The number of invita-

tions we send out will vary, of course, according to the size of the job and the number of trades involved, but generally it is between 350 and 500.



We soon begin to get requests for plans. We ordinarily have from three to five sets. We need one set for our own use, and we have to keep at least one set on the table for the use of subs who come in to look at the job. The rest are available to lend out. However, a mechanical contractor will need an entire set, including structural, for the whole bidding time. An electrical contractor will need nearly the same, and the masonry, carpentry, plastering, and miscellaneous iron trades need three or four days apiece, and they generally have to refer to mechanical and structural plans as well as architectural. Fortunately, many subs come in to our office to work. We like this, because it gives us a chance to straighten out discrepancies.

To get ready to receive sub-bids, we prepare a set of folders: One folder to each trade, or to each subdivision of the specifications, whichever fits best. We ordinarily use about 50 or 60 of these



folders. Each folder has provision for about 25 names on the front of it, and several columns for the amount of their bids. There is also a large space which we use for an analysis of the specification section. We define what work is included in the section, and what is excluded, referring to paragraph numbers and drawing numbers, and make any notes which may save time in checking a bid at the last minute.

About a week before our bid is due, sub-bids begin to come in the mail. We collect these folders I have just mentioned, entering the names and amounts on the front of the folder. We usually have to adjust these bids, increasing them to cover items they have excluded, or decreasing them for items they should not have included. Sometimes we are blessed with a bid something like this: "We propose to furnish and erect all Hollow Metal Work in accordance with the plans and Section 16 of the specifications for the sum of \$46,000." Period! But that doesn't happen very often.

We also prepare a sheet, or sheets, listing the alternatives and unit prices. If these are at all extensive, they have to be completed well ahead of time and writ-

ten on the bid form, for there will be no time to spend on them on the last day. We use whatever approximate figures we can get a few days ahead from the subs, and supplement them from our own knowledge. Of course, the alternate quotations and unit prices in the eventual low sub-bid may be way out of line, but it will be too late to change the bid form. We have to use our best judgment and keep on the safe side. This is one reason why your deductive alternates frequently come in so low, and your additions so high.



We use quite a long and detailed general summary sheet. It has room for about 80 items, and the important ones are already printed on it. They are numbered, and the same numbering system is used in bookkeeping, in cost accounting, and in correspondence files, so that everybody, in any office of the Company, know that No. 7 means Plastering, and No. 27 means Elevators. We also note opposite each item the number of the specification section covering it.

Our heaviest mail is probably the day before the bid is due. We spend the most of the day analyzing the bids and entering them in

the folders. Some of this work is very easy; the bidder makes no exceptions and bids on all the alternates. If he doesn't bid on an alternate, or if he excludes something we want, we have to call him up and get a figure out of him. If he has included something he shouldn't we call him to find out what he has in for that item so we can deduct it. We put hours of work into trying to straighten out the Miscellaneous Iron, the Ornamental Bronze & Aluminum, the stainless steel window trim, counters, and cabinets, all of which may, or may not, have been somewhat confused in the specifications. We may have only four bids which cover part or most of this, and they don't sound as if they were talking about the same job. Part of the material is bid erected, part delivered by truck, and probably some of it f.o.b. Madison, Wisc.—with no shipping weight or freight rates, of course. When we finally get them straightened out, we may be dubious about some items, but we feel we have a workable figure for the total. Meanwhile, we have been trying all day to get a man on the phone in Toledo. He has been specified outright on some stainless steel equipment. We can't get him. We get two bids on paint-

ing, one of which is 4 times the other. Every time I start to add up a column, my phone rings. Our best bid on laundry chutes mentions 3 chutes, and 4 are specified. Why can't these subs stay in their offices and answer the phone?

We go out to dinner at six and come back to find two telegrams under the door. One is high, but the other appears low, only he doesn't say what he includes. Our call comes in from Toledo, and the man says he isn't bidding on the stainless steel equipment because he can't make it the way it is specified. However, if we get the job he will be glad to talk to us.

We want to get some kind of a total before we go home, so we enter the best we have for each item, and then guess at what to put in the half-dozen blank spaces that are left. We go back through the sub-bids and figure how much sales tax to add. Then we add up the sheet, tack on the cost of the bond, and go home.

The next morning we get more bids in the mail, but not all we were looking for. A lot of others come in by telephone. Some of the bidders want to talk, but we have to cut them pretty short, because we have a lot more of the same type

of analysis we had the day before. Things get rather fast and furious. This is about the right time for a man to come in with a scheme for saving a lot of money by re-designing the concrete frame. He says he talked to the architect, who thought it was a swell idea. Also, about 10:30 in the morning is when three mechanical subcontractors show up, in person, and each wants to talk to the boss, preferably after the other two have gone.

If the bid is due at two o'clock, we close the books, so to speak, about 11:30. Then two of the fellows shut themselves up with an adding machine, and calmly and quietly add and check the sum-

mary sheet. From now on, no figures will be changed on the sheet—any last minute change will be added or deducted at the bottom. Then comes the final consideration: how much chance to take on some doubtful items, how much profit to add. The bid form has been completed and signed a day or two before, all but the base bid. The final figure is written in on all copies, carefully checked, and sealed in the prepared envelope with the bid bond and other documents. As far as I am concerned, someone else can take it to the bid opening. I go out for a very long, leisurely cocktail—and maybe some lunch.

## The Architect and His Services to Society

*By George Bain Cummings, FAIA*

Excerpt from an address made before a Regional Seminar on Secondary Schools, Cambridge, Mass., November, 1955.

I WANT TO SPEAK, if I may, to the educators and school administrators who are present, and then to the architects—to the educators in the parlor, to the architects privately, and in the woodshed! . . .

Now, to the architects—and the rest of you, please don't listen. As President of the Institute, I hear with both ears—from you, the

members, and from the public. And from the public I hear two criticisms of our service too often to be ignored. The first concerns the unreliability of our cost estimates. The second concerns sloppy or inadequate supervision, or both. Now, of course these criticisms do not apply to the architects present here today, but I wish you would take home what I am about to



say and repeat it where it will do the most good.



First—cost estimates. It is for us to maintain up-to-date our knowledge of costs and cost trends, and to avail constantly of the many sources of information on this subject. We must realize that the long-term trend of costs is upward. Lower costs in our American scene is a will-o'-the-wisp. Labor's increasing share in the national income is bound to catch up with whatever our inventiveness—either of materials or methods—may conjure into use. And be philosophic about that angle of the problem. Let me read you a thoughtful, far-seeing sentence from a recent letter received from John Lowe, legal counsel to the Institute:

“Like it or not, and getting away from the strict legal phases of this item, I think the country has to come to realize that it has had imposed on it in the last twenty years a form of labor government, to which the professions, like every one else, will have to accommodate themselves, until they can show some better method for accomplishing what good things this late era has produced, and some method for getting rid of the bad things.”

Don't lead clients down blind alleys: one-story vs. two-story buildings (I'm speaking of secondary schools); low first cost—high maintenance forever after; details that won't resist the weather, or that cause difficult housekeeping and cleaning problems. Buildings cost what they do because the honest value is there—they are worth what they cost. We must make our estimates against the market trend and we must make our estimates against a time pattern which takes into account the exact date of taking bids, and so inform our clients. It is possible and easy to obtain competent help in making cost estimates. There is no excuse for any disservice to our clients in this respect.

Second—supervision. Just remember that as eternal vigilance is the price of liberty, so is eternal vigilance in supervision the price of a good name as a practising architect.

Remember in this whole matter of serving our clients that we are not alone. We can always call upon our colleagues for advice and counsel. We can always reach out and associate some other architect with us on any project. The public interest is paramount.

# As One Reflects on Architects

*By Elise Jerard*

A while ago, I had a beau, an architect,  
And I had his respect  
For his art  
And he liked to impart.  
So he began (as so often happens) with things Greek.  
He'd draw and he'd speak  
Of The Order, The Column,  
The Ornament (all very solemn).  
He gave me a number of facts and the facts were all right.  
He merely left out the delight.

In a subsequent year  
There was an architect-engineer  
For whom structure was All.  
We'd go places, he'd tap on the wall  
(While everyone watched)  
And he'd tell how the wall was botched.  
Nude function, and grim,  
Meant Absolute Truth to him.  
If a beam didn't show  
The designer was low.  
The Bauhaus Boys were his gods and he was their prophet.  
He soon put me off it.  
I learned to beware of a mind that went on a toot  
With The Absolute.

I know an architect now who's a man of manifold feeling  
From his foundation clear up to his ample ceiling.  
He notices form and texture and hue  
In nature or buildings or you.  
Being an heir to the past.  
He knows—or hopes—this age is not the last.  
A gamut of merits he's seen in

The Messrs. Saarinen,  
Frank Lloyd Wright,  
McKim, Mead and White,  
Parts of UN,  
The Renaissance men.

He's willing to keep on being refreshed and amused  
And his world is a great round place where I've zestfully cruised.

What it all means to me is: that *art* is a part  
Of *heart*.  
And when you cut down on *heartiness*  
You have *artiness*.

## The Problem of Referrals

By *May B. Hipshman*

EXECUTIVE SECRETARY, NORTHERN CALIFORNIA CHAPTER, AIA

Reprinted by permission from the *North-  
ern California Bulletin* of January, 1956

WHEN WOULD-BE CLIENTS contact the Chapter office for the names of architects for specific building projects, shall the Chapter furnish such a list, and how shall the names be chosen? This question is of immediate import, for requests are coming in to the Chapter with increasing frequency for recommendations on virtually all building types, from residences to churches to civic centers.

How shall such inquiries be handled? The Executive Committee has mulled over the problem at many head-scratching sessions, looking for a solution that will be

equitable to Chapter members, and at the same time helpful to the client-to-be. Since there are almost as many opinions on the matter as there are members, it has been decided that the time has come to enumerate and discuss alternative methods by which the problem might be handled.

A solution must be found!

The alternatives seem to be:  
1. Tell the prospective client that the AIA can make no recommendations.

2. Furnish a roster of our members (262 at last count) with the comment that all of them are



registered architects and therefore qualified to handle any building type.

3. Furnish a list composed only of members who have considerable experience in the specific building type mentioned.

4. Furnish a list which includes some experienced and some young and/or inexperienced members.

All four methods have their advantages and disadvantages. (The numbers below correspond to those of the alternatives mentioned above.)

1. If the AIA office refuses to make recommendations, where else can the client go for impartial, professional advice? On the other hand, if the Chapter *does* make recommendations, how can a limited number of members be named without slighting others? How can the Chapter get complete enough information on all members to avoid errors and omissions in making referrals?

2. To hand a would-be client a list of 262 architects would be tantamount to telling him to consult the yellow pages of his phone directory. It would be just as bewildering, and just as little help. He might just as well be told to pick a name blindfolded!

3. This is what the client is

looking for—a reasonably short and selective list of architects experienced in a certain building type. Most architects rightly bemoan this system, which perpetuates the theory that only those who have designed a motel, or bank, or restaurant, *can* design a motel, or bank, or restaurant. But if such a list is requested, and is to be furnished by the Chapter, how shall the names be chosen?

4. This last alternative might overcome some of the obstacles inherent in (3) above, but again, how is the selection of names to be made, and by whom?



Currently, referrals are handled on two levels by the Chapter. For phoned-in requests for comparatively small projects (residences, small office buildings, or remodeling jobs) the Executive Secretary gives a list of four or five members who have indicated to the Chapter that they are interested in such referrals. These names are given on a rotated basis. For larger projects, when a school board, City officials, or Federal Agency requests the names of architects, that request is now turned over to the appropriate Building Type subcommittee (on Schools,

Churches, etc.). The committee compiles a list. Critics of this method point out that a committee composed solely of, say, school architects is not an "impartial" body as far as recommending school architects. Nor is it possible for them to know every Chapter member who has done, or would like to do, schools.

In actual practice, this method sometimes has other pitfalls, which seem almost unavoidable. In a recent instance, an official from a nearby community asked for names of architects experienced in library work. From information available in the Chapter office, a list was compiled and sent. Subsequently we heard from a considerably perturbed member (whose name had not been on the list) who informed us that he had already met with the city officials several times to discuss the proposed library. All that the Chapter could do was inform him that we had had no information on his library experience available but would be glad to submit his name in another letter.

In an effort to find out how other organizations handle the vexing problem of referrals, the various professional associations and

societies in this area were contacted for information.

The doctors' and dentists' associations have almost identical systems. Their members are sent questionnaires to determine, first of all, whether they are interested in being included on a referral list. Certain other information is elicited as to type of practice, location of office, and whether they will accept emergency and night calls. When requests for referrals come in to the association's office, members' names are given out in rotation. They are not "recommended"—they are merely named as members of the association who fit the particular qualifications specified. The medical association usually gives two names, the dentists four or five.

The attorneys' association goes one step further. Their members pay a fee to have their names put on the referral list. Again, names are given out strictly on a rotation basis. One name only—the next on the list—is given out.

Since the California Association of Landscape Architects has no headquarters here, inquiries are often directed to the Department of Landscape Architecture at the University of California. A spokesman there admits they have found

no solution to the referral problem. Their present system, which they find far from ideal, is to furnish a list of all landscape architects in the area who are qualified to handle a particular type of work. Since the number of landscape architects is considerably less than the number of architects in a given area, their problem is not as acute as is ours. However, even if the list contains only 10 names, the client is still confused as how to select one from that list.

The California Society of Certified Public Accountants is the one organization queried which refuses to make any recommendations whatsoever, and advises the client to consult his telephone book (which, incidentally, carries better than a full page of names). Said their spokesman: "We can't recommend a few members without offending many. We can't even handle referrals on a rotation basis, because the next inquirer might be a tremendous corporation, and the next member on the referral list might be a hole-in-the-wall operation which isn't able to handle large accounts. So we just don't make any recommendations. We realize that in a way we are only side-stepping the problem, but we

know of no other solution. If you find one, please let us know!"

The Consulting Engineers Association, which is more closely allied to our own operation and problems, usually sends out a complete roster of members in lieu of making recommendations. However, realizing the limitations of such a method, they are presently considering a more selective way of handling referrals. This would involve having mimeographed copies of their roster made, with adjoining columns listing the various types of engineering work (i.e., bridges, highways, dams). In the columns opposite a member's name, checks will appear under the classification of work that member is equipped to handle. This marked roster would then be sent out upon request.

None of the organizations queried has precisely the same problems as the AIA, and therefore none of their methods of handling referrals is exactly applicable to our operation. However, it is interesting that all of these professional groups struggle with the problem of how to make referrals, and most of them are quite unsatisfied with the method they currently use, and are looking for a better one.



The majority of Chapter members seem to feel that we should recommend architects when requested (although there are a few violently opposed to any form of referrals). The Chapter is spending a considerable amount on its public relations program, with a view to acquainting the general public and civic groups of the existence of the AIA and the function of architects. It is encouraging that, as a result of that program, the Chapter is being approached for assistance in selecting architects. Once that trend has been established, it would seem unfortunate to reverse ourselves and refuse assistance in suggesting architects to be contacted.

Very soon the Chapter will be publishing a brochure on "How to Select an Architect" which will be sent to public bodies of all sorts in this area. As a result, more requests will undoubtedly come in to the Chapter for referrals.



Let's be realistic. The public is looking for specialists! When the Chapter is asked for names of architects who have done libraries, we cannot very well counter with a list of those who would *like* to do libraries. All we can do is

give a list of architects who, to our knowledge, have done libraries. But here the problem becomes immediate (for the client invariably wants the names at once): how shall those names be selected? And how can we compile complete information on what all of our members have done?

The School Committee of the Northern California Chapter considered the problem at a recent meeting, and came up with the following suggestion:

That all Chapter members be sent a questionnaire, which would ask for information as follows: Are you interested in being referred by the Chapter office? What building types are you experienced in? (Give names and addresses of projects completed.) What other building types would you like to be referred on?

It is the School Committee's strong recommendation that *only* those offices which returned the questionnaire would be put on a referral list, from which names would be given out on a rotation basis. This would not be in the nature of a "recommendation"; the Chapter office would merely state that these are some of our members who have indicated their interest in particular building types.

In the near future, we hope to have such a questionnaire in your hands. By filling it out, you will be helping your Chapter to make intelligent and unbiased referrals. Although this may not seem to concern you, as an individual architect, too closely, since most of your commissions come from sources other

than the AIA office, the problem is often a worrisome one to those who head your Chapter. We need to find a way of helping people in their search for the ideal architect, and at the same time we need to be sure that the referrals we make are a true reflection of our members' experience and preferences.

## A Young Texas Architect Looks at Japan

IN TWO PARTS—PART II

By Tom W. Shefelman

Excerpts from "Important Comments on Japanese Life and Architecture," published serially in *The Texas Architect*, reprinted by permission of the author and the publication.

WE HAVE CHOSEN to use the public bath or *sinto* where someone else does the firing up and we just do the bathing. These establishments are well distributed throughout Tokyo. They are generally clean, spacious though often crowded and, contrary to some misunderstandings in Western countries, quite respectable to this very day. The sexes are segregated.

Yet, should one of the sexes be within viewing range of the other when either is undressed there appears to be no embarrassment except, perhaps, to the foreigner. The arrangement on each side of the "partition" consists, generally, of a large dressing-room with matted

floor and the bathing-room with a huge tile tub, rows of hot and cold water faucets, tile floor, wooden buckets and a steamy atmosphere.

After removing our shoes, Janice and I enter our respective sides, pay 15 yen each, undress, throw our clothes in baskets and pass through glass sliding doors to soap, rub, rinse and tub along with the curious Japanese bathers. We still feel a bit awkward as the children stare at these rare, pale bodies, which turn violently pink after a simmering in the tub. But any such embarrassment is more than offset by the wonderful warm glow we feel for an hour or two after leaving the *sinto*. During a winter





The Japanese *sento*, where one soaps himself and then comes nearly to a boil in the pool.

of living Japanese style such warmth is a luxury we could hardly do without.

What is Japanese architecture? We are beginning to wonder why we cannot yet answer such a question after already seeing so many shrines, temples and houses. They all looked alike at first glance, as did Japanese faces. But now, as do Japanese faces, each structure, each garden begins to assume an individuality of its own.

To define or categorize what is

being designed and built today is even more difficult. As we try to understand modern Japan through the eyes of a contemporary Western architect, we are completely baffled.

We see the Japanese leaving his matted house for the business world feeling that his architecture, like his clothes, must change to "Western Style." In neither case is the change always as complete as he thinks it is. No matter how complete it is, nor with how much ex-



pense, the new "duds" usually do not fit too well.

In so many departments of Japanese life there is that unquestioning adoption, in part or in full, of the new or the Western, even as in other departments there remains the docile acceptance of things as they always were. To take an idea from the West and then to go on from there is a mental process which seems foreign to Japanese thinking. To make use of the cultural and spiritual resources of his own ancient civilization when confronted with the outward manifestations of Western civilization appears to be too difficult a task for him.

The idea of bringing the new and the old, the Western and the Eastern into harmony with one another we rarely see in practice. "Co-existence" is the word which describes today's situation best.

Walter Gropius is rumored to have displayed signs of disappointment that so much of his school of thought has been adopted without questioning, and so often superficially applied by some of the well known Japanese architects. We ourselves were disappointed in some of the large commercial buildings now mushrooming in Tokyo.

So many are such great, cold hulks of concrete, glass and tile. So many seem to lack the sense of visual order, the restraint and refinement which the Japanese on a smaller scale could handle so well.

And on the ground, nature gives away to an empty sea of concrete pavement and terrazzo. But the source of inspiration, or better yet, imitation, is obvious—The Bauhaus, Le Corbusier. We cannot help but think of a great tree that has been transplanted into strange soil and is having much difficulty taking root.

Gropius is said to have complained of lack of scale, human scale, in this "new architecture." He has suggested that the Japanese turn to their own traditional architecture more often for inspiration. But some of them answer that this is impossible in the design of the big concrete structure.

The problem is different. Traditional architecture is of wood. It is for sitting on the floor. It is impractical. But certainly there must be a difference between the inconveniences of the traditional, and the spirit or frame or mind which made creation of the poetry in it possible. Frank Lloyd Wright grasped much of this poetry and recreated it in concrete and ma-

sonry with modern plumbing, heating, and electricity to boot.

Is this impasse in architecture symbolic of the entire Japanese culture which Western ideas are now invading? We were told the other day about a young girl from a family of Noh actors. Noh drama is considered by many the apex of Oriental art. In it the audience experiences the total elimination of the non-essential, the perfection of every sound and movement, the perfect exercise for the keenest imagination.

This young girl had already mastered such perfection through the training of her family, in which the art has passed for generations as a family heritage. A very capable English teacher in a private school attempted to use her talent in a Shakespearean play. The attempt ended in failure. The greatest of Western drama left too much to the initiative. It followed no rigid pattern such as the young girl had learned mechanically, yet so gracefully, to follow in Noh.

This episode may appear to be an extreme example. Nevertheless, it provides for us an excellent illustration of the problem created in Japan by the flood of Western ideas and the new-found freedom to respond to them. The field of

architecture provides only one of the many outward manifestations of this problem. And this generation cannot hope to predict the final outcome.

In architecture there are still strong factors against change. These factors are the ways of thinking and customs which have given Japan's structures of all centuries a basic resemblance, a national character. A few examples follow:

In traditional Japanese building the *tsubo* or six-foot square is a basic module. All floor mats or *tatami* are 3' x 6'. Door paper, wood veneers come in 3' to 6' sizes. The bedding or *futons* are made in standard 6' lengths. Lumber's most economical length is 12'. Architects, builders, owners and real estate men think of a house as well as land in terms of so many *tsubo* in area. For centuries architects and builders have been laying out their houses, temples and palaces on the *tsubo* grid. Frank Lloyd Wright, more than thirty years ago, was impressed by this modular thinking, so new in the eyes of his contemporaries, yet so ancient in Japan.

No other highly developed civilization in the world has such a strong argument for such concen-





TOKYO IN THE RAIN OF NOVEMBER

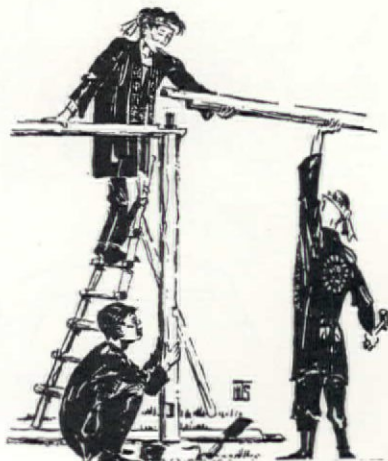


tration upon wooden architecture as does Japan. Roughly 90% of her territory is wooded. Carpentry methods, passed from generation to generation, are not going to change radically for several more generations. The ballon frame, its standard lumber sizes and the ten-penny nail are still foreign to the Japanese carpenter. The idea of "rough framing" covered by layers of finishing material is frowned upon as impure interior design. The simple wooden post and horizontal framing member, the thin plaster partitions, the sliding doors, all divide up the interiors on the *tsubo* grid, as do the *tatami*. And the quality of "emptiness" is still pleasing to the Japanese eye.

According to the drawings of the architect or the chief carpenter, the wood framing members are cut to fit together like furniture. The small lumber yard, or a shelter on the site, house this activity. This stage lasts about two weeks for the average-size house, which is about 40 *tsubo* in floor area. Each member is cut, notched, keyed, shaped, planed and often polished before being carefully set aside for the assembly. Such loving care is mandatory because so many of the members are to be trim also. We have not yet seen sandpaper used.

The famous beautiful finishes are achieved principally by hand planing. The planes are but wooden blocks with steel blades adjusted in the slot by hammer. At least one man on the job is perpetually busy keeping all blades razor-sharp. Both planes and handsaws cut when pulled rather than pushed.

When the prefabrication is completed, the carpenters take a back seat while a special crew of *tobi* (a word meaning roughly "acrobat" in English) are called into action. They literally live up to their name as they begin the assembly process. The structural members of the small house fly together in a few hours and the roof of tile or tin is on the next day. What these skilled acrobats have



then completed is an already finished-looking product of crisp linear beauty.



At this stage of construction the Japanese nature assumes an interesting twist. Now it is time for matters of the spirits. The owner is the host. He furnishes food, *sake* and gifts of money, 500 to 1000 yen for the chief carpenter, smaller amounts for the other carpenters and workmen. The *tatemaie* ceremony is held around boards set up as banquet tables. The chief carpenter climbs to the roof and offers *sake* and rice to the spirits or *kami*. Paper, called *kami* also, bamboo and pine are left at the top for the prosperity, safety and long life of all concerned—owner and family as well as each workman and his family. When this basically Shinto ritual is completed, a feast is had by all.

As heads clear during the days afterwards, the slower work of filling in between structural members and application of finished siding, flooring and ceilings gets underway. The bamboo lathing is centered on the wood posts and lintels for the plaster panels. On

the outside, grounds and stripping are readied for the thin cedar siding and battens. The tracks for sliding doors and windows, of course, are already milled into the horizontal framing. Here is that happy freedom of choice between solid panel and opening built into the design and structural system at its inception. Here is that light, airy, rectilinear and "contemporary" appearance, a tradition for centuries.

The hipped or gabled tile or tin roofs are heavy and generous with overhangs by contrast as dictated by the cold, rainy Japanese winters. At dusk it is an unforgettable sight in this crowded and hilly land to observe the living forms, these roofs, floating above the lantern-like bodies of the houses in complete balance with gravity. These dark shapes are indeed at home among the silhouetted dwarf trees and wooden fences.

Some people admire the crisp, empty interiors and call them Modrian. Some remember the roofs with glowing light patterns underneath, and say they are Organic. Whatever names people like to use, we are satisfied just to call it all Japanese.





ANNO DOMINI MCMLVI

THE AMERICAN INSTITUTE OF ARCHITECTS  
IN BESTOWING THE HIGHEST ACCOLADE  
WITHIN ITS GIFT  
THE GOLD MEDAL OF HONOR  
RECOGNIZES  
CLARENCE S. STEIN, F.A.I.A.  
ARCHITECT OF NEIGHBORHOODS  
COMMUNITIES, CITIES

IN A LIFETIME OF ACTIVE PRACTICE YOUR VISION  
OF THE ARCHITECT'S RESPONSIBILITY EARLY BURST THE LIMITATIONS  
IMPOSED BY THE DESIGN OF AN INDIVIDUAL STRUCTURE.  
THAT VISION EMBRACED THE WIDER AIM OF DESIGNING FOR  
MANKIND'S ENVIRONMENT RATHER THAN FOR MERE SHELTER—  
FOR A WAY OF LIFE RATHER THAN FOR WALLS AND A ROOF.  
THIS MEASURE OF THE ARCHITECT'S OPPORTUNITY  
OF SERVING SOCIETY MORE EFFECTIVELY,  
GIVEN CLEARER FORM BY YOUR OWN ACHIEVEMENTS  
OVER THE YEARS, ENRICHES OUR CONCEPTION OF ARCHITECTURE  
AS THE MOTHER OF THE ARTS.  
ALL WHO MARCH UNDER HER BANNER, NOW AND HENCEFORWARD,  
WILL BE THE BETTER FOR YOUR EXAMPLE.

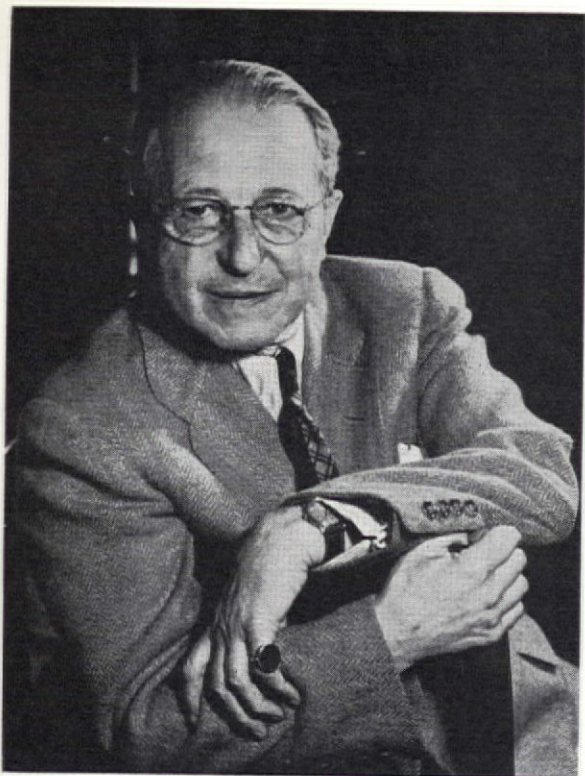
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CLARENCE S.  
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THE INSTITUTE'S GOLD MEDAL FOR 1956



*Journal  
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THE  
FINE ARTS  
MEDAL FOR 1956

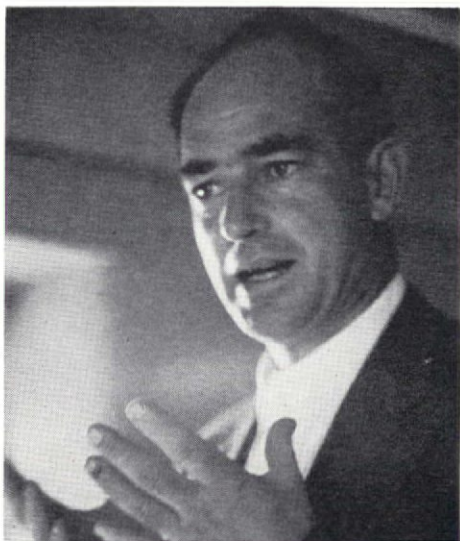
AWARDED TO  
M. HILDRETH  
MEIÈRE  
MASTER OF  
MURALS  
NEW YORK  
N. Y.

THE AMERICAN INSTITUTE OF ARCHITECTS  
IN AWARDING ITS  
FINE ARTS MEDAL  
TO  
M. HILDRETH MEIERE  
RECOGNIZES A MASTER OF MURALS

THE WORLD OF ART MIGHT WRITE YOUR NAME  
HIGH ON THE LIST OF THE GREAT AMONG OUR PAINTERS  
AND WRITE TRULY, BUT NOT FULLY.  
MOSAIC, TERRA COTTA, LEADED GLASS, METAL, GESSO—  
THESE AND STILL OTHER MEDIA RESPOND GRATEFULLY TO THE  
DIRECTION OF YOUR MIND, HEART AND HANDS.  
YOUR COLLABORATION WITH ARCHITECTS AND OTHER ARTISTS  
BRINGS MORE THAN THE ADDITION OF BEAUTY,  
IT TRANFUSES THE JOINT CONCEPT AND  
MAKES IT INDIVISIBLE.  
IN ACCEPTING ONE MORE TOKEN, ADDED TO ALL THE EXPRESSIONS  
OF GRATEFUL APPRECIATION YOUR WORK HAS EARNED,  
YOU WILL PERMIT US THE REALIZATION THAT YOU ARE GIVING  
THE INSTITUTE THE GREATER HONOR

THE  
CRAFTSMANSHIP  
MEDAL FOR 1956

AWARDED TO  
HARRY  
BERTOIA  
SCULPTOR  
BARTO  
PA.



THE AMERICAN INSTITUTE OF ARCHITECTS  
AWARDS

HARRY BERTOIA

THE CRAFTSMANSHIP MEDAL

WHILE THE MAIN CONCERN OF RECENT GENERATIONS HAS BEEN  
WITH THE PHYSICAL QUALITIES OF METALS,  
YOU HAVE SOUGHT WAYS IN WHICH METALS COULD BE USED  
NOT ONLY FOR MAN'S PHYSICAL NEEDS,  
BUT ALSO AND CHIEFLY FOR HIS DELIGHT.  
BY YOUR EXPERIMENTATION, YOUR TEACHING, YOUR  
KNOWLEDGE OF SCULPTURE AND PAINTING—  
AND NOT LEAST BY THE INSPIRATION OF ITALY,  
THE LAND OF YOUR BIRTH—  
YOU HAVE CARRIED THE ART OF METALWORKING  
INTO FIELDS HITHERTO UNTRD

*Journal  
of  
The AIA*





## AIA Journalism Awards

**I**N ITS Third Annual Architectural Journalism Competition, the jury selected from a large field of entries submitted by newspapers and magazines the following awards, each First Award carrying a prize of \$250:

Class 1: Best factual reporting on an architectural subject or personality in news columns of a paper.

First Award: John Senning, for his article, "Architectural Board Begins Design Work on Interama," published October 9, 1955, in the *Miami Herald*, Miami, Fla.

Class 2: Best feature story on an architectural subject or personality in newspaper, newspaper supplement, or newspaper magazine.

First Award: Douglas Doubleday, for his article, "To Measure a Florida House, Use a Florida Yardstick," published December 11, 1955, in the *St. Petersburg Times*, St. Petersburg, Fla.

Class 3: Best article in a professional architectural magazine.

First Award: Pietro Belluschi, FAIA, for his article, "The Meaning of Regionalism in Architecture," published in the December, 1955, *Architectural Record*.

Class 4: Best article in a non-professional architectural magazine on an architectural subject or personality.

First Award: John Normile and Curtiss Anderson, for "The Idea Home of the Year," published in September, 1955, *Better Homes and Gardens*.

Honorable Mention: Grady Clay, for "No More Chinese Walls in Louisville," published in November, 1955, *Arts in Louisville*.

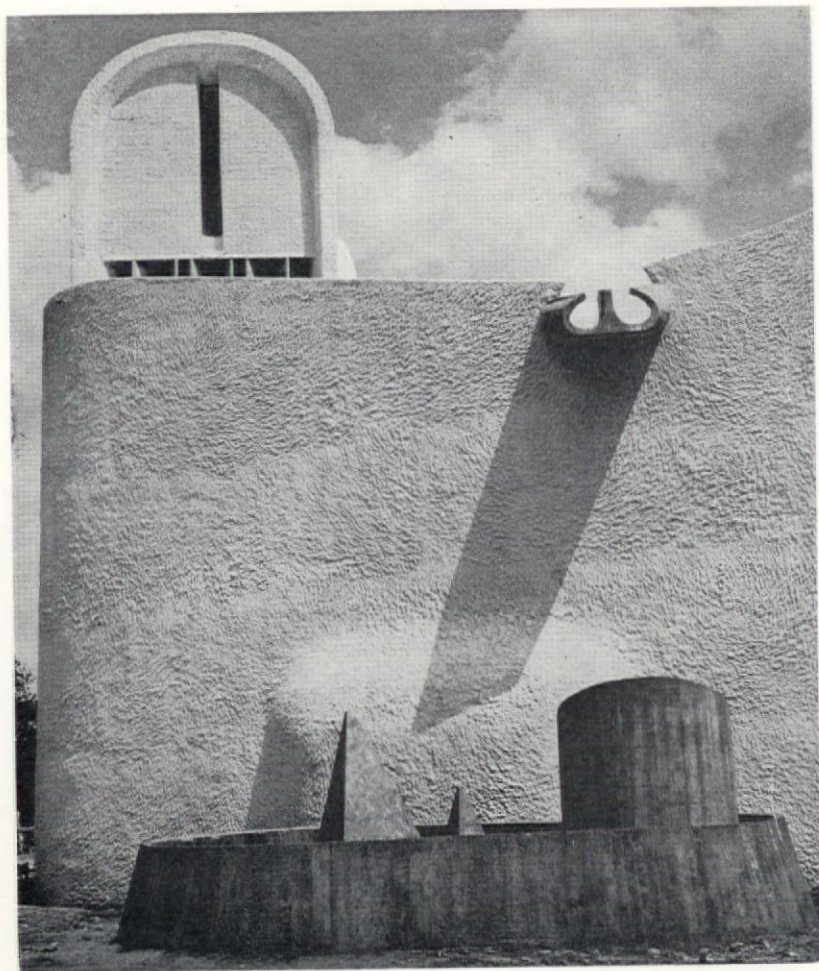
Class 5: Best photograph of an architectural subject published in a newspaper.

First Award: Orin A. Sealy, for his photograph of the Hampden Hills Church, Denver, Colo., published April 10, 1955, in the *Empire Magazine* of the *Denver Post*.

Class 6: Best photograph of an architectural subject published in a magazine.

First Award: Rene Burri, Zurich, Switzerland, for his photograph of Notre Dame Du Haut, published in the October, 1955, *Architectural Record*.

The Jury: Austin W. Mather, Harold R. Sleeper, Verner W. Clapp, Lowell Mellett, Henry H. Saylor, Chairman.



FIRST AWARD in Class 6, AIA Architectural Journalism Competition, "Best photograph of an architectural subject published in a magazine."

Photographer: RENE BURRI, Zurich, Switzerland.

Le Corbusier's, Notre Dame du Haut Chapel, Ronchamp

Published in *Architectural Record*, October, 1955.

*Journal*  
*The AIA*





## Honors

MAJ. GEN. ULYSSES S. GRANT, III, HON. AIA, has been given the honorary degree of Doctor of Laws by George Washington University.

CLYDE C. PEARSON, FAIA, regional Director of the Gulf States District, has been elected President of the Alabama Advisory Educational Council, which body will make a long-range study of education's needs in Alabama and present them to the people of the state.

LEWIS MUMFORD, HON. AIA, has been elected an Honorary Member of the American Institute

of Planners. The citation includes: "His writings on city planning have done more to spread an understanding of the relationship between man and his environment than those of any other person of this century."

ALLAN H. NEAL, FAIA, of Pittsburgh; M. EDWIN GREEN, FAIA, of Harrisburg; and SAMUEL Z. MOSKOWITZ, of Wilkes Barre, have been appointed members of the Buildings Advisory Board for the Commonwealth of Pennsylvania. In addition to periodic modification of the Commonwealth's building code, the members act as a Board of Standards and Appeals.



## New York Chapter, A.I.A. Medal of Honor

ANTONIN RAYMOND, FAIA, of Antonin Raymond & L. L. Rado, New York, has been presented with the New York Chapter, AIA, Medal of Honor for 1956. It

will be recalled that he received in 1954 the Architectural League's Silver Medal in Architecture for the Tokyo office building of *The Reader's Digest*.

## Student Forum

### ITS EXECUTIVE BOARD REPORTS TO AIA BOARD

Four students, representing the Student Executive Board, James R. Berry, President, of Rice Institute, Miss Laurie Mutchnik, Secretary, of Pratt Institute, Richard Langendorf of Massachusetts Institute of Technology, and Robert Wilkerson of University of Southern California, met at The Octagon February 26-27 to develop further some of the ideas initiated at the November Student Forum. They met briefly with the Institute Board of Directors which commended them for the following report.

IT WAS WITH SUCH ENTHUSIASM that we, members of the Student Executive Board, asked for this meeting in Washington. We looked forward to an opportunity to meet together again, to develop more fully the ideas which had been so briefly discussed at our November conference, and perhaps to develop new ideas. We had hoped for an opportunity to meet with you, the Institute's Board of Directors, and to tell you, personally, of our hopes and plans for this organization and to know of your feelings towards them. We found that meeting most encouraging, and we would here like to present our ideas more formally for your further consideration.

As our work progresses we find ourselves constantly being made aware of the great potential of our organization and, realizing this, we cannot help but make big plans with the hope that these plans will become realities. In working to-

wards the fulfillment of our plans, we cannot help but become cognizant of the many problems with which we are faced: the problem of the continuity between the years, arising from the constant turnover in a student body; the problem of engaging student cooperation; the problem of maintaining sufficient communications over an area as large as ours; and the problem of finding a common ground on which to act, a ground which will be of importance to all schools—those with Student Chapters and those with no Student Chapters; those with active student organizations, and those with inactive student organizations.

We recognize the great difference between dreams and realities and the great difficulties in making these dreams into realities. We should like to present our aims, our dreams, and the methods we are using and hope to use in making our realities.

## I. ORGANIZATION:

### *Aims*

1. To assist in bringing about a deeper understanding between the professional architect and the architectural student.

2. To provide the channels for the interchange of ideas between students, schools and countries.

3. To help bring about a better understanding of architecture by the potential architectural student and the general public.

### *Methods*

1. The membership of this organization is composed of at least one representative from each of the architectural schools in the United States, and shall meet once each year at the AIA Student Forum.

2. An Executive Board is elected to provide continuity between the annual forums and to be the working body for the organization. This Executive Board consists of 6 regional delegates, a president, and a secretary and shall meet whenever deemed necessary.

3. It is recommended that this organization shall have the power to levy dues with the hope that it can in many ways become financially self-sufficient and independent. It is recommended that Student Chapter dues be increased from \$1 to \$1.50.

## II. STUDENT REPORT (a periodical):

### *Aim*

1. To provide a frequent means of communication between students and schools.

### *Methods*

1. The material is collected and edited by a student. It is then sent to The Octagon where it is printed and distributed.

2. To help defray publishing costs of

the *Student Report* it is recommended that the money from the proposed increased Student Chapter dues be allocated to this publication. The diverse means of financial organization among the various schools would seem to make the foregoing suggestion the most expedient.

3. We have to date published two issues of the *Student Report*, the first consisting of a resumé of the Forum's activities and the second consisting of material contributed by the various schools.

## III. TRAVELING EXHIBITIONS:

### *Aim*

1. To afford the opportunity for different schools and students to see the work of others.

### *Methods and Results*

1. The first annual Student Forum has provided the communications channels for members of various regions to organize their own exhibits.

2. There are now traveling exhibits in three of the six regions, and another exhibition is in the process of organization.

## IV. SECOND ANNUAL FORUM:

### *Aims*

1. To further the work initiated by the members of the first forum.

2. To meet, exchange ideas, and to develop new ideas of their own.

### *Methods*

1. The meeting shall be much the same as the first, except that, as a result of a questionnaire distributed to all the schools attending the first conference, it is felt that an agenda should be formulated prior to the Student Forum next November.

2. It is also felt that by-laws should be tentatively formulated, and that these, the agenda and other pertinent material should be organized and dis-



tributed as a pre-conference report that would be sent to the delegates.

#### V. NEW WORK

##### ANNUAL PUBLICATION

*Aims:* We feel that in addition to the *Student Report* an annual magazine should be compiled consisting of representative work of every school.

1. This would be sold to architectural students as a reference book of work at other schools, which would serve both as something to compare the student's own work against, and as a guide in the choice of graduate school.

2. Sale of this book would be encouraged to high schools, prep schools, and junior colleges to be used as a guide for the potential architectural student.

3. This annual would also be available to architects and the general public to further a better understanding of the work that is being done in the architectural schools.

##### *Methods*

1. Collection of the material will be through each of the delegates bringing the material representative of his school to the annual forum.

2. Printing and distribution of the material is yet undecided.

#### VI. INTERNATIONAL PUBLICATION:

##### *Aims*

1. A recent letter from Stuart Meyer, Secretary of the National Association of Architectural Students of Great Britain, expressed the desire to communicate between the two organizations. This led to the proposal of a publication consisting of articles from every country, on the architectural activities, practices and education followed there. The opportunity for students of the world to communicate on

any grounds is valuable, and for students to exchange ideas of architectural activities, practices and education might prove particularly fruitful.

##### *Method*

1. Although the possibilities of a publication of this nature are unlimited both in size and scope, we are thinking in terms of an annual survey. Planning is in the most tentative stages at the moment.

#### VII. NATIONAL CONVENTION,

##### LOS ANGELES:

*Aims* (This, of course, pertains to the student part of the Convention)

1. This will afford the opportunity for students and members of the profession to meet and exchange ideas.

2. This will afford the opportunity for the Executive Board to meet, to carry on their general business, to promote establishment of a regional organization, and to prepare the necessary material and organization for the second Annual Student Forum.

3. This will afford the opportunity for the students of the various schools of the region to meet, to exchange ideas, and to develop further organization for the exchange of ideas and work.

##### *Methods*

1. Due to the fine work being done by the University of Southern California, the host chapter, little work was necessary for the Executive Board to accomplish. We organized the schedule of student events and their integration with those scheduled by the AIA.

2. We prepared a tentative budget for the national Convention at Los Angeles, which included expenditures for travel expenses for regional delegates from Montana, Idaho, Washington and Oregon. An active program

has been planned to include conferences, panel discussions, dinner, tours, etc.

To summarize, the tangible results could include the formation of a functioning national organization of architectural students, the publication of two issues of the *Student Report*, improved relations between student chapters and parent chapters of the AIA in many areas, and three traveling exhibitions. This has all occurred in a period of hardly more than three months. In addition, plans

have been made for the second Annual Forum, an annual publication, an international publication, formalizing of our organization, and the planning of the student activities at the national Convention in Los Angeles.

We are constantly encouraged by the enthusiasm and complete cooperation our ideas have met with by the members of the Institute with whom we have worked. We feel that it has been their support that has made possible the progress that has so far been made, and for this we are deeply grateful.

## The Architectural League Gold Medal Exhibition

IN ITS 1956 list of the Gold Medal Awards, announced recently by The Architectural League of New York, were the following:

*Gold Medal in Architecture* to Leo Lionni and Giorgio Cavaglieri, for the Olivetti Store and Showroom, San Francisco, Calif.

*Honorable Mentions in Architecture* to Eero Saarinen, with Anderson, Beckwith & Haible Associates, for the M.I.T. Dome and Chapel, Cambridge, Mass.; and to Paul Thiry, for the Northeast Branch Library, Seattle, Wash.

The *Gold Medal in Mural*

*Decoration* to Fred Conway, for "The Birth of Oklahoma," First National Bank, Tulsa, Okla.; the mural in the Barnes Hospital, St. Louis, Mo.; and the mural in the Mayo Clinic, Rochester, Minn.

The *Gold Medal in Sculpture* to Marshall M. Fredericks, for the bas-reliefs in the Beaumont Hospital, Royal Oak, Mich. and the Ford Rotunda, Dearborn, Mich.

The *Silver Medal in Sculpture* to Oronzio Maldarelli, for "Unity of the Family," State Insurance Fund Building, New York, N. Y.



*Honorable Mentions in Sculpture* to Adolph Block, for "Temp-tress," Garfield Restaurant, Brooklyn, N. Y.; and to Fran Eliscu, for Cornell War Memorial, Cornell Medical College, New York, N. Y.

*Silver Medal for Design and Craftsmanship* to Max Spivak, for Mosaic Work in the Cerebral Palsy School, Staten Island, N. Y.

*Honorable Mentions in Design and Craftsmanship* to Henry Dreyfuss, for Golden Circle Thermostat, designed for Minneapolis-Honeywell Regulator Company; to Henry Lee Willet Studio, for stained glass windows for St. John's Lutheran Church, La-Grange, Ill.; and to Adolph Gottlieb, for stained glass façade in Milton Steinberg House, New York, N. Y.

## News from the Educational Field

MASSACHUSETTS INSTITUTE OF TECHNOLOGY announces the appointment as Professor of Architecture of Eduardo Fernando Catalano, an architect from the Argentine. Mr. Catalano, after an active career as a practising architect in Buenos Aires, has been acting head of the Department of Architecture at the North Carolina State College, and before that taught for a year in the School of Architecture of the Architectural Association in London, England.

VIRGINIA POLYTECHNIC INSTITUTE announces the retirement of Professor Clinton H. Cowgill, FAIA, who has been Head of the Department of Architecture for 28 years. He will be succeeded by

Leonard J. Currie, AIA, who comes from Bogota, Colombia.

THE UNIVERSITY OF CINCINNATI has broken ground for a new Applied Arts Building, designed by James D. Allan, a graduate of the University in the Department of Fine Arts.

WASHINGTON UNIVERSITY, St. Louis, announces the appointment of Buford Pickens, who has been dean of the university's School of Architecture since 1953, to a new post of architectural planner and adviser to the university's Second Century Development Program. Joseph R. Passonneau, design critic in architecture, will become acting dean.



## Hubertus Junius to Hubertus Tertius

**M**Y SON, fear not criticism of thy work. He who has acquired the knowledge to criticize has acquired the wisdom to desist, and he who criticizes without knowledge of thy client, thy client's wife and thy client's wife's mother, is but a gossip babbling of suspected things.

When you shall have learned sufficiently your art to devise a building, and to plan and direct its erection, you will know in your heart whether it is a monument to your genius, inclosed space, or a

stench in the nostrils of the neighborhood.

Look and decide for yourself and do not temper your judgment with the excuse of your client's idiosyncracies, for the control and direction of these are as much a part of your art as the drafts with which you express it.

And fear not the making of an occasional stench, for no man who tries can avoid them entirely, and perchance if you cry your genius loud enough the critics will announce the creation of a new and exotic perfume.

### They Say:

Irving Grossman

*(From a paper read before the Vitruvian Society, Toronto, and printed in Journal of the R.A.I.C., February, 1956)*

With this intellectual grasp of the mathematical content of beauty, the Greeks asserted their genius in a new way as well. If we carefully check measurements, we see slight "discords" that have been introduced as correctives. Entasis for example in the columns, a slight swelling in the center, to make them appear pure cylinders, although they are not; the rising curves of the horizontal members,

to make them appear horizontal, although they are not; the varied spacing of the columns, to make them appear equally spaced, and solid, and so on. In this, the Greeks showed their dominating artistic sense, which, although disciplined by mathematics, was not controlled by it; in this, they recognized that the creative impulse was still the primal force, and everything else was a refinement . . .

In our time there has been a resurgence of mathematical thought. This probably is due largely to the

way scientists through mathematics have really upset our stable ideas concerning space and time, which we have held for so many years. In any case, from these new ideas, has emerged indirectly a new technology, which is now producing architectural forms entirely new to our eyes, just as the early grain stores came out of their technology as new forms. The principle of the distribution of forces along separate channels is being used now; by analysis, we discover where and what these forces are, and we separate them, so that we can deal with them individually with small structural members. This "space framing," as it is called, is a very pure example of mathematical calculations resulting in direct architectural forms. These forms interestingly enough look much like the Platonic solids.

#### From an Editorial

(in *Architects Report of the Baltimore Chapter, AIA, March, 1956*)

The compensation paid to an architect is compared to that paid to teachers and preachers. Note the difference in type of service, however. Whereas these two professions serve mind and spirit, the architect serves reality as well. He is classed with the other two only because he himself is willing to put his artistry first and to accept the

lesser compensation which goes with it. Teachers and preachers are paid less than they probably deserve because society rates their contributions to real wealth at exactly what they are paid. Society would rate the architect's contribution much higher than it does, except for the valuation which he himself has placed on it.

#### Lewis Mumford

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

Since the first decade of this century there has been a steady decline in the quality of New York's major transportation terminals, and it would have been quixotic to expect a sudden reversal of this trend in the new West Side Airlines Terminal, at the southeast corner of Forty-second Street and Tenth Avenue. Yet this building cost all of five million dollars, and one might reasonably hope that there would be a little more to show for the money than an exterior that is a masterpiece of smooth mediocrity. . . .

#### George Biddle

(*Speaking as a painter on the proposal to establish an Arts Center at Columbia University*)

. . . In such a presentation of art two of its fundamental aspects will be emphasized, funda-

mentals without which no art has ever been truly great—fundamentals, for that matter, of every phase of life, if the world is to emerge from these bitter, hopeless, fear-ridden days. I have in mind, of course, tradition and the humanistic attitude toward life and man . . . Art today is too vitally important to us—to the

world—to have it created and shared only by the cognoscenti. If our painting and sculpture is to have enduring importance, it must be addressed *to* all and be understood *by* all the people. Interesting though all experimentation is, it must not forever linger on the borderline between decoration and therapeutics . . .



## F. Stuart Fitzpatrick, HON. A.I.A.

1891 - 1956

**F** STUART FITZPATRICK was a broadly influential man. Quick in demeanor, he inspired confidence and exercised that quality in the interest of his fellow man. At his death on March 2nd, he was manager of the Construction and Civic Development Department of the United States Chamber of Commerce. During the twenty-four years he had served in that position, he had made it his dedicated task to see that every local Chamber of Commerce in the United States at least organized itself to support civic development and good planning.

More than that, Fitz knew the executives in the local chambers,

and helped to inspire in them an understanding of the importance of coordination and cooperation on the part of all civic groups for civic betterment. Fitz did his work quietly. When he saw a man with a helpful idea or a progressive spirit, he made his acquaintance and gave him all the support that was possible.

In such a way, Fitz called attention to the work of Howard Whipple Green in Cleveland, Ohio, when the latter inaugurated the idea of the Real Property Inventory. He threw the support of the U. S. Chamber behind Green's work, pointed out its value, enlisted the interest of others



and opened the way for the inauguration of real property inventories in 73 American cities. Later he contributed his great personal influence to the successful effort to include in the Federal Census questions that revealed and recorded the housing conditions existing in all urban communities.

During President Hoover's administration Fitz was active in promoting self examination in the construction industries and in the effort to create a national organization that could speak for all the diverse factors that go to make up the complex of building construction. Fitz was intimately acquainted with those who led successful local building congresses. These leaders sought him out for understanding advice, for he understood the aims and psychology of all the diverse factors, from the investor to the building mechanic.

During the first World War Fitz played an important role in organizing War Service Commissions to aid the War Industries Board.

Whenever Congressional leaders have undertaken legislation designed to improve the coordination of construction or to improve the workings of construction finance,

it was Fitz who alerted those with special knowledge and it was he who put those who could give technical and public-spirited advice in touch with both Congressional leaders and with the appropriate influential committees of the United States Chamber. It was he who immediately got in touch with the executives of the AIA and any or all organizations well regarded in the industry, when any matter came to the front where their influence or opinion was needed.

As new leaders came up through the U. S. Chamber, Fitz had a way of placing at their disposal not only the assembled experience of his own Coordination and Civic Development Department. In addition he was ready to furnish a sympathetic introduction to those sources of information and experience that are essential to successful leadership.

In groups where diverse opinions were to be found, it was always Fitz, as the Chamber's representative, who would explain the spirit of one group to another and who was always ready to give a sympathetic ear to all honest expressions of opinion. Yet Fitz was never officious. He was quietly forceful and alert. His delicate

sense of humor kept him in balance and gave him a more substantial strength than can be wielded by the bustling executive with the sledge hammer or the executive who counts on winning his points by compromise or trading.

When F. Stuart Fitzpatrick was made an Honorary Member

of The American Institute of Architects in 1953, he honored the architectural profession by becoming one of our own. All who knew him regret the loss of his companionship at what is today the comparatively youthful and useful age of sixty-four.

ARTHUR C. HOLDEN, FAIA

## Calendar

*May 5-June 20:* Exhibition of Department of State Foreign Buildings, Recent Designs, The Octagon, Washington, D. C.

*May 10, 11:* Annual Conference of the Middle Atlantic Regional Council of the NAHRO, at Hotel Statler, Buffalo, N. Y.

*May 11:* Pre-Convention meeting of the Board of Directors, AIA, Hotel Biltmore, Los Angeles, Calif.

*May 11, 12:* Convention of the National Council of Architectural Registration Boards, New Hotel Clark, Los Angeles, California.

*May 14-17:* Design Engineering Show, Convention Hall, Philadelphia, Pa.

*May 15-18:* 88th Convention of AIA, Hotel Biltmore, Los Angeles, Calif.

*May 16-19:* Second Annual Prestressed Concrete Institute Convention, Hollywood Beach Hotel, Hollywood, Fla.

*May 18-19:* Virginia Chapter, AIA, Spring Meeting, Hotel Chamberlin, Old Point Comfort, Va.

*May 21-22:* Fifth Annual Meeting of the Building Research Institute, Sheraton-Brock Hotel, Niagara Falls, Ontario, Canada.

*May 30-June 2:* British Architects' Conference, Norwich, England. Visitors from the U.S.A. are welcomed

and should advise C. D. Spragg, HON. AIA, Secretary, Royal Institute of British Architects, 66 Portland Place, London W.1, England.

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

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

*June 24-25:* 57th Annual Meeting of the American Society of Landscape Architects, with the Kentucky-Ohio Chapter as hosts, Cleveland Hotel, Cleveland, Ohio.

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

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

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



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

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

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

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

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

*October 18-20:* Western Mountain

District Regional Conference, Salt Lake City, Utah.

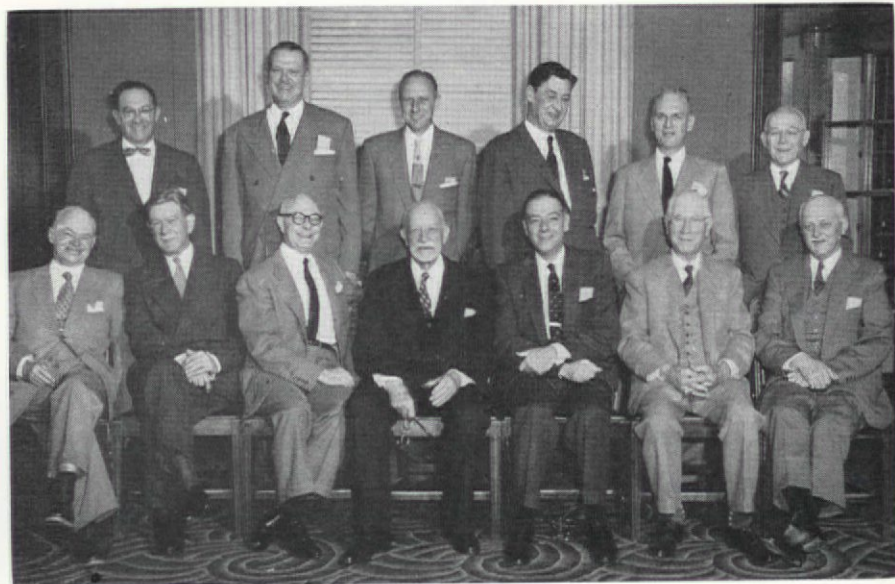
*October 24-26:* New York District Regional Conference, Lake Placid Club, Lake Placid, N. Y.

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

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

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

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



"Old Timers Night," when the Northern California Chapter, AIA, recently honored all of its living past presidents. Standing, l. to r., Ralph N. Pollack, Donald B. Kirby, Wendell R. Spackman, Francis Joseph McCarthy, Hervey Clark, Clement Ambrose. Seated, Andrew Hass, James H. Mitchell, Abe Appleton, William Mooser, Wayne S. Hertzka, Frederick H. Meyer, Warren C. Perry

MAY, 1956



## The Editor's Asides

A PROFESSOR OF ART in Utah State Agricultural College is reported to have just completed "Abstraction in Rhythm," using plastic paint and automobile lacquer—new experimental media in art. Thin oatmeal gruel should also be worth trying.

WE ALL KNOW that we are building lots of schools. The reasons therefor are not so well understood. The White House Conference on Education has just reported to the President—clearly expressed findings on a many-faceted problem.

For some 18 years—1930-48—we built practically no schools. It was a period of belt-tightening. Then war activities kept us from building, while the children kept coming along, with no schoolrooms to receive them. Up until 1948 we spent less each year on school construction than had been spent in 1930. But in the decade from 1944-54 we poured more than \$2 billion into this vast gulf of unsatisfied need. We haven't caught up. Like Alice in Wonderland, we are running faster and faster in order to stand still. In the past 80 years, while the population

has increased about 3 times, the need for high schools has increased 90 times! Only ten of our states say that they are eating into the backlog of need; half of the rest are only keeping up with, and half are losing ground in, the increasing cumulative need.

So it would seem that the profession should be designing more and better schools for years to come.

ALBERT M. COLE, Administrator of Housing and Home Finance Agency, is a brave man; he is also an optimist. The evidence substantiating these statements is found in the fact that he has written to housewives throughout the nation, asking their views on what the modern home should be. At the present writing the replies are coming in at the rate of about 200 a day. All different, and most of them emphatic. One woman said that this was the best thing that has happened since the Boston Tea Party.

We suspect, however, that the Administrator will discover that the Boston Tea Party was a quiet little event in comparison to what he has stirred up. A few weeks

after these lines are written, the suggestions made in these replies are to be discussed by about 100 women, representing all parts of the country and gathering here in Washington for the bout. That is something we must see and hear.

To expect two twin sisters to agree on what a home should be is well beyond the limits of possibility, but to expect any sort of meeting of the minds, when all the women of the country can register their individual opinions, might be characterized as optimism raised to the  $n$ th power.

THE ARCHITECT'S TRAINING prepares him for most problems that arise concerning irregularities of terrain. The Thule air base in Northern Greenland, however, brought a few new puzzles to La-Pierre, Litchfield & Partners, formerly the office of Alfred Hopkins & Associates. In the permafrost, pouring concrete in sub-zero weather, driving piles by auger boring rather than with hammer were but two of the problems faced by the architects. One type of building, the "sub-snow," loses altitude at the rate of twelve inches yearly. It has a sort of conning-tower escape hatch, and this is fitted with additional sections to

keep the entrance above the accumulating snow and ice.

NEW YORK CITY'S Empire State Building, in celebrating its twenty-fifth birthday on May first, is joining the Statue of Liberty in holding aloft a beacon welcoming all to America. The new beacon consists of four beams with a total brightness of some 2,000,000 candlepower, shedding their light along that part of the East Coast from Philadelphia to Boston—the most powerful beams ever projected from a lighthouse. If this news doesn't start some sort of chain reaction in Texas, we'll willingly dangle from the top of an oil-well derrick.

WHEN *Fortune Magazine* pulls out its loudest stops of emphasis, we're inclined to look and listen. A current issue asserts that this nation's mortgage debt is growing three times as fast as it should for the good of the economy. In the eight years between the end of 1945 and the end of 1953 the net rise in mortgage debt—new mortgage debt minus debt repaid—averaged \$5.9 billion yearly. In 1954 the net rise was \$9.7 billion. In 1955 it was no less than \$13 billion, bringing the total non-farm home mortgage debt to \$89 billion.



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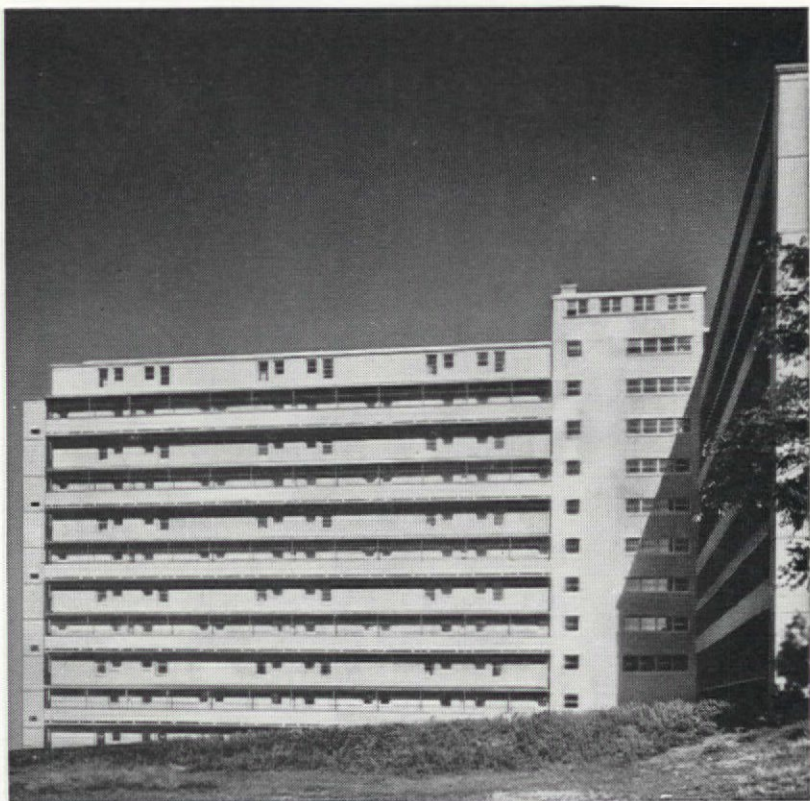
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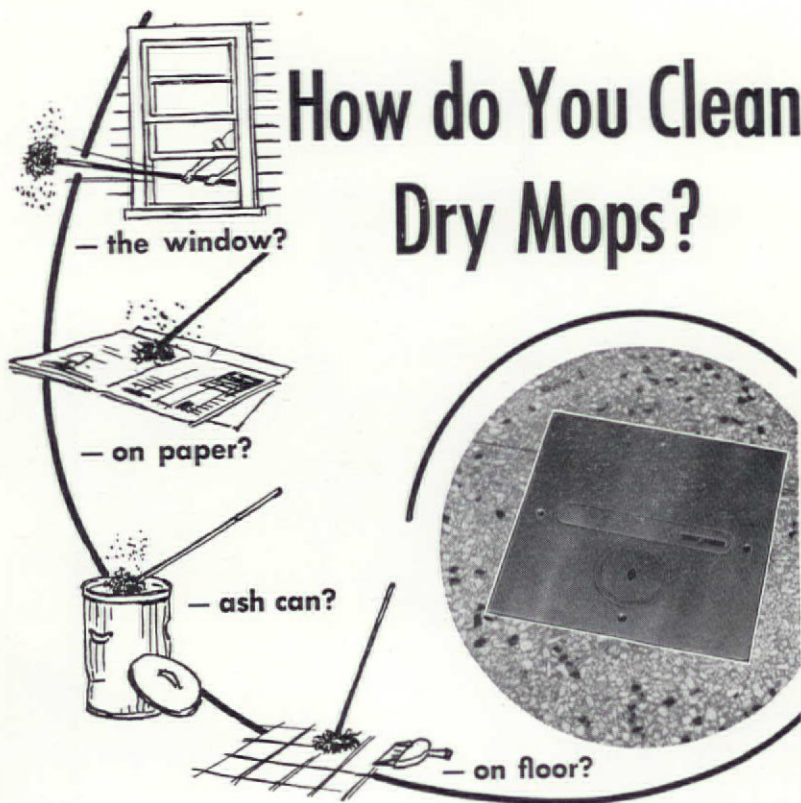
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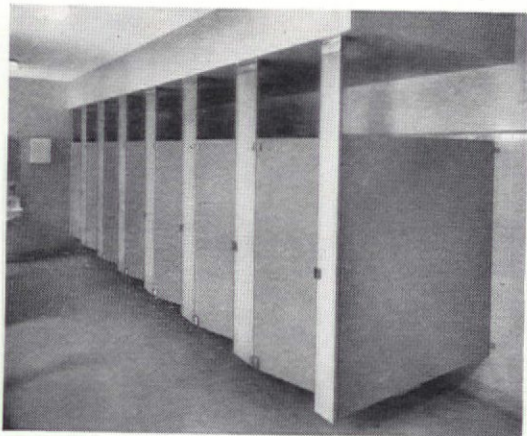
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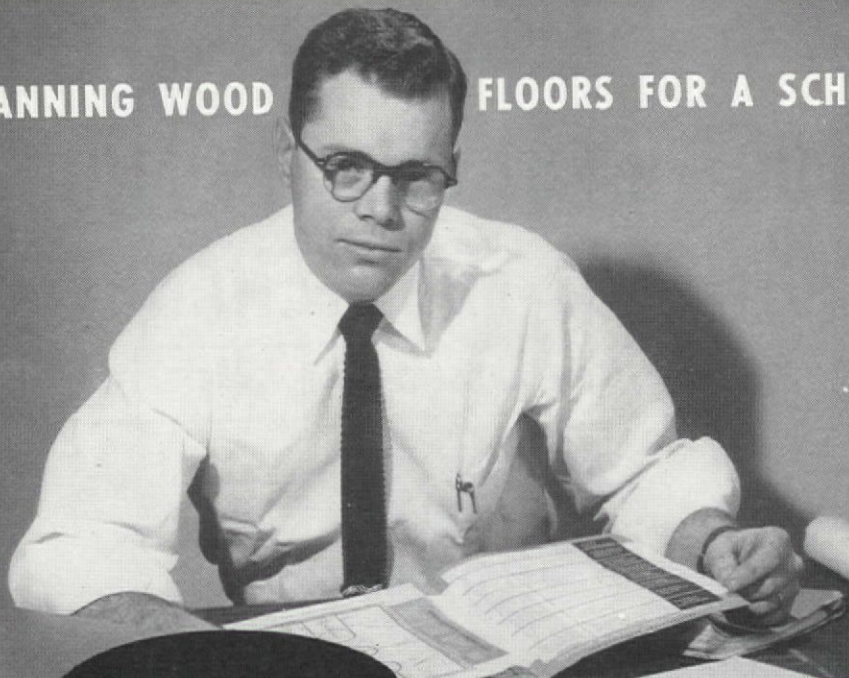
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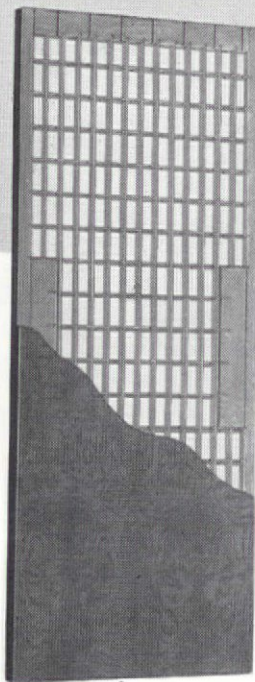
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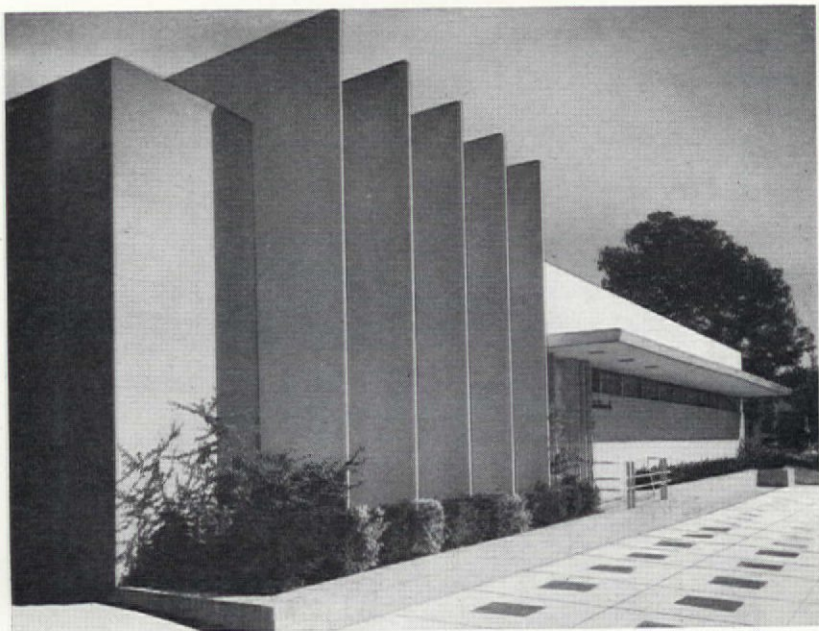


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**L I M E S T O N E**

# Current Color Trends

by Margaret Hutchinson  
*Color Stylist*

## The Martin-Senour Company



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This market study has proved so useful that we are now sharing our findings with some of our good friends who have expressed an interest in it.

Today there is a definite swing toward paler, grayer tones as reflected by the four most popular colors—Beige, Gray-Green, Gray-Pink and Off-White.

Gray-Green remains a constant best seller. The current version is very Gray and very light.

There is no indication yet that the consumer has had enough Pink. The current trend is toward the very pale (off-white) Pink and the very Gray-Pink.

Blue appears to be the fastest rising color. Low in consumer interest for the past six to eight years, it has taken a spurt in popularity during the last six months.

Turquoise and Aqua are also among the leaders. These are exceptions to the general trend toward grayness of hue. The wanted

hues of Aqua and Turquoise are clear and light, as against the deep and muted Blue-Greens of a few years back.

The market for Browns and Tans appears to have reached a turning point during the last survey period. Very much in demand only a year ago, some of this interest in Brown has been channeled into the lighter Tan and Beige families.

Yellow remains high in consumer popularity and there continues to be a steady, though not large, demand for Gold—a brownish version of Yellow.

The newest of the neutrals is an Olive Drab tone. This Yellow-Tan with a slightly greenish cast has been popular at the decorator level for the last year or so. William Pahlmann has referred to his color as "NOMAD" because it adapts itself to all the new decorating shades. This could very well be the newest of the wall colors.

Semi-annually Martin-Senour publishes a selection of the twenty-five most significant flat wall colors as indicated by a continuous nation-wide survey of retail sales. For a complimentary copy of this report which includes Color Chips, write to: Martin-Senour Paints, 2500 S. Senour Ave., Chicago 8, Ill.

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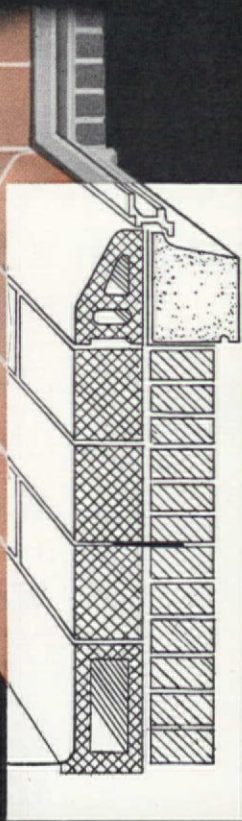
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