

Journal of The American Institute of  
**ARCHITECTS**



ROBERT ADAM

March, 1947

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The Education of an Architect

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Socrates and the Solar House

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The Beaux-Arts in 1900—II

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A National War Memorial

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Fifty Years in Retrospect

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The Octagon's Coade Mantels

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Color for Small-House Developments

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UNIVERSITY OF ILLINOIS  
SMALL HOMES COUNCIL  
MUMFORD HOUSE

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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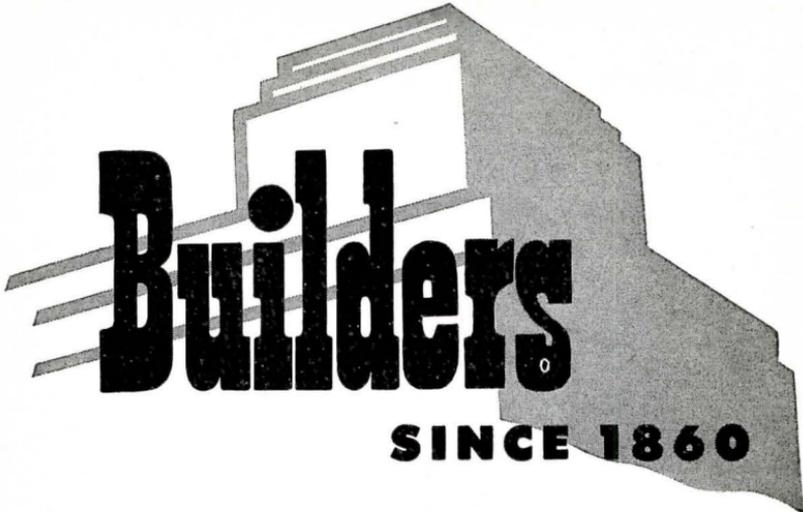
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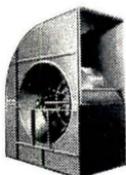


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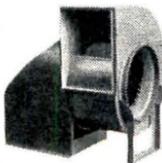


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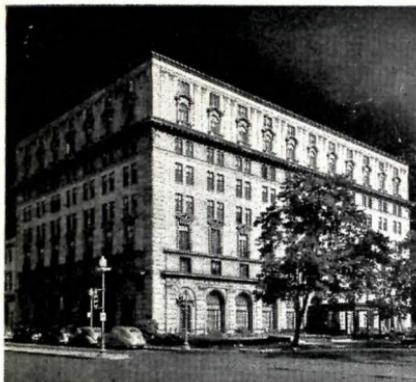
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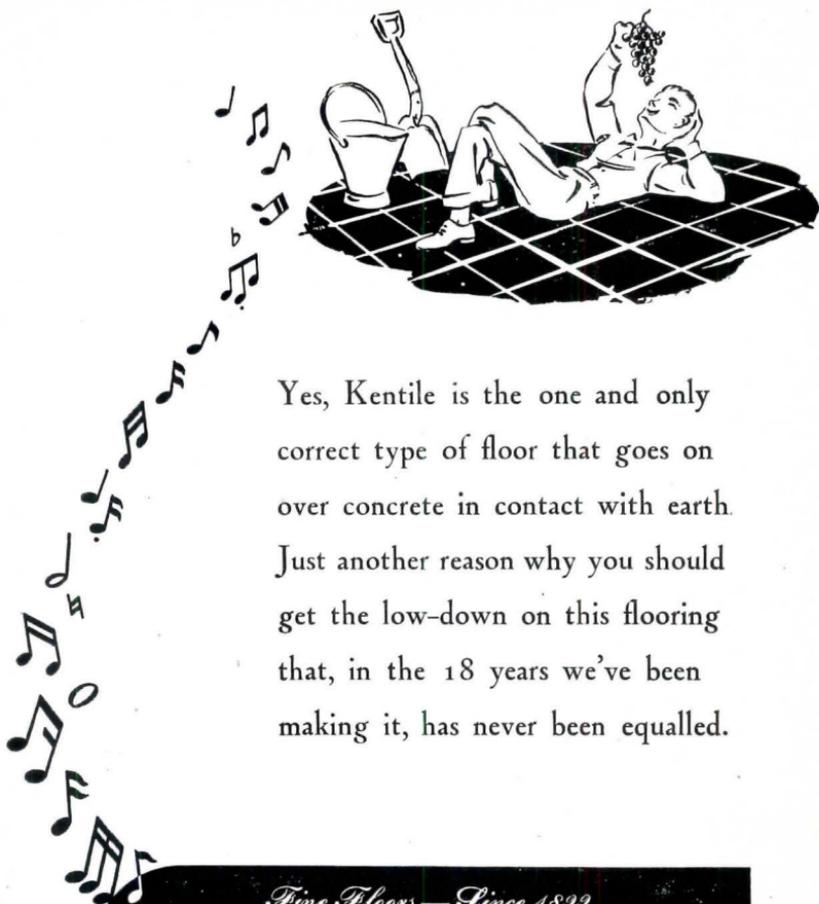
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## A National War Memorial

*By Horace W. Peaslee, F.A.I.A.*

THE JOURNAL for July, 1946 presented, comparatively, the divergent views of a sculptor and a college president on the controversial topic of "inspirational," as opposed to "living" war memorials. The National Commission of Fine Arts, The American Institute of Architects, The Architectural League of New York, the National Sculpture Society, the Chamber of Commerce of the United States, and many other organizations and individuals have spoken definitely, and differently, on the subject. Although no one appears to have cited the precedent of the precious ointment and the poor that we have always with us, it would appear that both sides of the controversy have been covered rather exhaustively.

The time is now approaching when we shall have to be getting down to cases. Many a community is beginning to worry about the permanent replacement of its sign-board service rosters, with the general indications pointing to the

largest job of incised and cast lettering in the history of civilization. In State capitals there will be stirrings, prompted by handsomely illustrated catalogues, and finally there will be the National Memorial to engage our attention. It's none too early to wonder whether that will be another Tomb of Buried Hopes, or a Tome of bitter recollections, or an Institution of anticipation, or a Pillar-of-Cloud by Day and a Pillar-of-Fire by Night—or a Bandstand.

It is this National War Memorial about which we will now concern ourselves. Of course, it's no time to talk about anything that costs money—except housing—while budgets are in process of balancing, but talk is cheap and we might just as well "make no little plans" while we are about it. As to housing, there are those who will insist that there could be no finer memorial, for the surviving veterans at least, than the complete elimination of slums from the Capital area and decent housing for

all—particularly single and multi-family, detached, semi-detached, group and row; but somehow, while housing is what we all are desiring, it doesn't seem exactly inspiring.

Then there are the institutional advocates who argue that we should have in the District of Columbia, first of all, the finest hospital facilities and the best of school systems, together with model homes for orphans and aged people; to which the nation could point with pride. After all, our Soldiers' Home is something of a war memorial, considering the circumstances of its origin, so there's ample precedent for such a position, and we cannot but agree as to the existence of the need; but as the one and only War Memorial, there's a doubt in our minds.

We must admit, however, that it is a bit embarrassing, in this gathering place of all nations, to discuss the advantages of an enlightened democracy when all can see makeshift school structures of wood, inferior to the traditional little red brick schoolhouse, with staggered classes on part-time schedules. That doesn't speak well for the past, for the present or for the future, nor is it good publicity in international circles, where any

shortcoming is magnified and distorted.

Parks, parkways and playgrounds have eloquent protagonists, too. Why should the playgrounds in the Capital, of all places, be too few and far between, poorly equipped and understaffed? Why shouldn't we have for Washington's seething summers plenty of swimming-pools to revive and renew body and spirit? Why shouldn't the parks of the National Capital provide, for the thousands of boys and girls, as well as grown-ups, who want to see their Capital and its wonders, the same sort of inexpensive accommodations which they find for their vacationings in other National Parks all over the country? And why should we have to sacrifice lands tediously acquired for a circumferential parkway, in order to offset the removal of properties from municipal tax rolls for expansion of needed Federal facilities?

Speaking of municipal tax rolls, it is a bit surprising to realize that, after leaving Philadelphia, Princeton and other cities to obtain a Federal District all by itself, we should again find ourselves sitting on the side lines of a city bursting its bounds—and so harrassed by the cost of repeated changes to

larger sizes that it views with alarm the abnormal needs of a Federal Uncle living with the family but not chipping in his fair share of running expenses. Perhaps it would be a good idea, for a Memorial, to get the Government out of hock and to re-establish the District of Columbia as a sanctuary for Our National Birds.

We mustn't forget there are also groups interested in having a really adequate convention hall for political and/or patriotic meetings; and a great stadium, suitable for Olympic games and for the annual demonstration by the Department of National Defense—its traditional epic between its Army and Navy, with playoff of the winner against the Air Forces. Such prospects are in order because these are the normal attributes of national capitals the world around—but again we must ask whether, as memorials, any such project is commensurate, even on a self-supporting, "Lest-we-forget" (overhead) basis, with the event to be commemorated.

Our National Commission of Fine Arts is talking in terms of *objets d' architecture*, bridges, sculpture and the like. If we apply these generalities of wide application to the specific problem of the

National War Memorial and translate them into terms of the dome gleaming in the night; of the great obelisk against a Guérin blue; of the Memorial Bridge symbolizing reunion after war; the great Lincoln, enshrined—we may begin to appreciate what is meant by inspirational values.

In the meantime, parenthetically, we have the solemn public statement of no less an authority than the Administrator of Federal Works that it is his fond hope and expectation to eliminate and eradicate from the Washington scene all the "Tempos," all the temporary buildings of all the Wars. That in itself would be memorable in reminding us what to forget.

We were talking about "no-little" plans, for which there is plenty of precedent in the Washington background. L'Enfant made such a plan in 1791, a plan so broad in its conception that it held good for a century and a quarter, even against the advent of automotive transportation, public and private; with all the required street widenings and readjustments possible within the limits originally set aside as public rights of way.

In the belated recognition which we accord this plan today, and in

proudly exhibited to our guests of the United Nations as an expression not only of American ideals but of American capacity to transform ideals into realities. Selfishly we might say that the more we give the more we shall receive eventually. At least, if we give of our professional talents, we shall not be laying ourselves and our country open to the charge of Thucydides that "the thousand talents spent on the temples of Athens

were a terrific price to be paid for her architectural splendor." For the cost of a battleship or so, of limited usefulness, we could create a seat of government well ordered and beautiful in its development, setting standards for every community of our country, and reflecting to our credit in the community of nations. We should have an *inspirational, living* National Memorial commensurate with our achievements in war and peace.

## New Year's Resolutions As to Public Works

MAJOR GENERAL PHILIP B. FLEMING, Administrator of the Federal Works Agency, has passed down to his staff a set of new year's resolutions applying to any public official charged with the responsibility for public works construction, to square with the nation's economic necessities for 1947:

1. To avoid competing with the veterans' housing program for men and materials, I will defer all public works projects that are not essential to health or safety or which do not assist housing.

2. I will use my best efforts to have adopted for my community a master plan for its future development; or, if such a master plan

already exists, I will do everything possible to resist encroachments upon it by interests which would undermine it for their express benefit at the expense of the general welfare.

3. I will, to the extent of my ability, do whatever I can to see that my community proceeds at once with the planning of needed projects so that we may be able to start construction when labor and materials are available or at the first sign of an approaching depression. This advance planning preparation includes the acquisition of sites, the removal of any legal obstacles to construction that may be involved, the making of necessary engineering surveys, the

MARCH, 1947

preparation of working drawings, specifications and contract documents.

4. I will do what I can to see that our building code expresses the realities of 1947, to the end that purely arbitrary restrictions upon construction are removed.

5. I will check up on all public buildings to see that they are fire-safe and I will do my best to see that fire and safety regulations are observed in my community.

6. I will take steps to see that

the public funds already set aside for needed public works are conserved until they can be put to their intended use. This means that the temptation to divert such funds to current operating purposes, or to pay for new types of services that can be safely deferred, must be resisted.

7. I will not pay excessive prices for public works construction, but will see to it that the community and the taxpayer get full value for every dollar spent for construction.

## Socrates and the Solar House

THE magazine *Encore* for January reminds us that Socrates had some ideas on the orientation of houses. Digging into "The Minor Works of Xenophon" (London: 1813), we find a translation from the Greek by Sarah Fielding. Quoting from *The Memoirs of Socrates*:

"Thus, when Socrates said that '*beautiful* houses were ever the most *convenient*,' he showed us plainly in what manner we ought to build. To this end he would ask, 'Doth not the man who buildeth a house, intend, principally, the making of it useful and pleasant?'

"This being granted, Socrates

went on: 'But to make a house pleasant, it should be cool in summer and warm in winter.' This also was acknowledged. 'Then,' said he, 'the building which looketh towards the south will best serve this purpose: for the sun, which by that means enters and warms the rooms in winter, will, in summer, pass over its roof. For the same reason, these houses ought to be carried up to a considerable height, the better to admit the winter sun; whilst those to the north should be left much lower, that they may not be exposed to the bleak winds which blow from that quarter: for, in short,' con-

tinued Socrates, 'that house is to be regarded as beautiful, where a man may pass pleasantly every season of the year, and lodge with security whatever belongs to him.' As for paintings, and other ornaments, he thought they rather impair than improve our happiness."

The sage of Athens, some 400

years before Christ, also expressed himself as to the relationship of form and function:

"For whatsoever is suited to the end intended, with respect to that end it is good and fair; and, contrariwise, must be deemed evil and deformed, when it defeats the purpose it was designed to promote."

## Color for Small-House Developments

*By Julian Ellsworth Garnsey*

**I**N SMALL-HOUSE GROUPINGS, a good color is an essential ingredient, for many a design, successful in all other respects, has been ruined by an ill-considered color scheme, while others have been rescued by the expert manipulation of their color. Fortunately, no added expense is necessary. Materials and labor cost the same whatever colors are used. Nor is there any real mystery about correct choice of color, for successful results can be guaranteed just as confidently in color as are assured by wise planning and skillful design. Moreover, no other element so immediately affects prospective buyers, especially through the influence of the wives, either favorably or vice versa. Since larger houses present different problems,

they are not under consideration here.

First, the problems of exterior color. In any group of small houses the principal objective will be to provide a community that is agreeable and inviting to visitors and inhabitants. The first problem to arise is: Shall various sections of the group be differentiated from each other by differing colors? Shall Section A have red roofs, Section B green roofs, etc.? The answer is that, unless the architect or planner has from the beginning counted upon such varied colors as an integral part of his design in order to gain desired effects, the use of differing color schemes upon various sections of the group will be dangerous, for they may destroy the unity which has been achieved

by hard architectural study. Most experiments of this kind have turned out badly because the color variations were after-thoughts. While it is true that an unfortunate grouping may be partly salvaged by the artful handling of color, this is, like surgery, a last resort.

The second problem is: Shall the individual houses vary in color from their adjacent neighbors and if so, how much? Here the answer is Yes and No. It is No if the variation is so great as to produce the effect of a patchwork quilt. Nothing is more irritating than fussiness and spottiness among houses or in costumes. However, small houses may differ from their close neighbors if they are all of the same light-and-dark value, of the same intensity (strength of color), and of closely related hues. Thus a group color scheme could be worked out from lemon-yellow, straw, chartreuse and salmon as four variations from house to house, provided that they are of about the same light value and the same greyness. These close hues would give a pleasant variety without affecting the unity of the group.

A third problem arises when the painter asks for directions, or when

integral colors of materials are being decided: What variations of color shall be used upon different surfaces of the individual house? Shall shutters or window-casings be accented in bright colors? What color roof goes well with a given wall color? Hasty decisions on these questions will be repented at leisure. The fundamental to be kept in mind is scale. Nothing should be done in color which tends to reduce the apparent size of the house or to make it look like a condensed version of a large mansion. The charm peculiar to a small dwelling should be maintained. For that reason, strong contrasts of hue or value, like brilliant red shutters or casings, which break up the mass of the building and destroy its unity, should be avoided. It is safer to specify these in a darker value of the hue of the wall.

The three important elements of the house which may well be recognized in differing colors, because of their different functions, are the walls, the roof and the front door, but even these should not show violent contrasts if the identity of the small house is to be preserved. A very dark roof above a light wall, for instance, visually cuts the house into two nearly equal parts. The safest rule is that

the colors chosen for the three elements mentioned shall be closely related in hue, not far apart in value and shall vary in intensity inversely as their area. That is, the front door should be most intense, the roof much less so and the walls greyest of all. For example, a successful scheme of hue relations might comprise a pale, grey-salmon wall, a grey terra-cotta red roof and a bright daffodil yellow front door. On the other hand, a dark, purplish-blue roof and a bottle green door with the same salmon walls would certainly be gaudy and repellent.

The fourth question that must be decided is: Just what colors may be used for the exterior walls as a starting point for the color scheme? This choice depends, not upon momentary whim or the selection of a color-chip from a paint catalogue, nor even upon the memory of a color which was pleasing in another location. It does depend upon, first, the environment and, second, the psychological effect desired. A color which is lovely upon a tropical isle may not necessarily be so on the coast of Maine or on the Middle Western plains. Perfect wall colors should be adjusted to the fixed quantities of the surrounding landscape, the character

of the sky and the strength of sunlight. Knowing these, the architect or designer will decide whether he wants his houses to stand out from, or to melt into, their environment. That decision will determine his first color choice. Strength of sunlight will govern intensity; the more sun, the stronger the color can be.

White, considered as a wall color, stands in a class by itself. It is good almost everywhere and has the advantage of making the house appear larger than it really is. (Dark values make the house appear smaller). A successful compromise will be found in the use of "off-whites" or whites slightly greyed. These will count as white in any landscape but will not need so frequent refreshing.

From the point of view of color psychology, the warm side of the spectrum from yellow-green through orange-red will be found most useful because colors lying there advance and attract. Such hues as chartreuse, citron, lemon, Naples yellow, Colonial buff, straw, maize and orange-buff in high value and much greyed will be more agreeable than cooler hues, unless the surroundings or some special effect definitely require

colder color. The word "ivory" is omitted from the above list because, as a trade name, it covers a multitude of sins on the part of the paint manufacturer. It is nearly always too yellow and must be lightened, and greyed with a complementary violet, to be agreeable.

Let us now consider interior color. Since most small houses today have open plans, any abrupt changes of color between one room or enclosed space and another will tend to reduce the apparent size of the interior. The safest course is to carry one wall-color throughout the house, including kitchen, bathroom, closets, doors and trim, and to hold to one color for all ceilings. There is no problem of orientation of rooms in the small house and, in an open plan, functions of rooms need no emphasis.

A satisfactory wall color should fulfill three conditions: it should be a congenial background for people and furniture, reflect light and be cheerful. These requirements, translated into terms of color, call for warm hues to give

cheerfulness, greyed intensities for suitability as background and high values for light reflectance. Useful hues will be found under the general names of grey-pink, rose, orange-pink, maize, apricot, salmon, flesh, coral and cinnamon. The hue chosen is to be lightened to high value and definitely greyed. Against such walls the bright colors of window draperies, upholstery, flowers and pictures will give the necessary accents to avoid monotony. For ceilings, the best color is the absence of color, or white, for light reflectance and to give greater apparent height. It will be noticed, however, that the white takes on a tinge of the wall color and will seem to have just color enough.

The suggestions made above are in line with contemporary thinking and practice. They are intended to emphasize the fact that the color treatment of small houses is worth careful consideration, which will pay dividends in easier sales, contentment of purchasers and good-will toward the architect.

"We may give up too much in an effort to obtain the theoretical maximum of sunlight . . . There is something to be said for a plan in which all the rooms do not have exactly the same aspect and in which all the blocks do not look exactly alike."

— Prof. Sir CHARLES REILLY, F.R.I.B.A.

## Fifty Years In Retrospect

IMPRESSIONS OF A NASHVILLE ARCHITECT WHOSE TRAINING  
AND PRACTICE ENCOMPASS HALF A CENTURY

By *Russell E. Hart*

Excerpts from the leading article in *The Tennessee Architect*  
for October, 1946.

PERHAPS the first and most lasting impression of an old practitioner is the conspicuous trend of change in design and plan over the years. This is not surprising and, conservatively handled, is not undesirable. Architecture is a universal art in three dimensions. As such it touches intimately every human endeavor, since it must be invoked to provide housing for all of man's activities. It carries in its forms the imprint of constantly changing customs and vocations and therefore is an accurate index to cultural and industrial progress.

Around a long and distinguished precedent, there is developing normally an art of flexible character fulfilling the needs of the race in a modern era. It will run true to form, since man's perennial search for beauty has invariably found ample fulfillment under formative influences growing out of human needs. Composed of triple constituents, strength, utility and beauty, the art and science of architecture is delicately responsive to

requirements of varied occupations and shifting racial movements.

For example, the impact of multiplying scientific discoveries and inventions must be promptly analyzed for solution. The requirements must be constructively absorbed and reflected in any related problem for housing. The newer the activity the less tradition-bound are the guiding criteria. Consequently the more novel is apt to be the architectural solution heretofore not included in the architect's repertoire. Witness the introduction of the airplane, atomic research and radio, all requiring an almost virgin approach for accommodating the several activities. This yardstick for measuring quality was much overworked. Heretofore our esthetic infant has been nourished on predigested crumbs from the rich man's table done over to meet local tastes and conditions. But the ingredients for an adult, first-table serving are looming just ahead. Science is shedding its aristocratic robes in beneficial dedica-

tion of its organized knowledge in behalf of human progress. It is preparing jointly with art a menu for nationwide consumption. The scientific approach and content have been tested by methods and results which put to shame Aladdin and his little lamp. Art and craftsmanship join the forward movement from here on in a joint labor of the Architect-Engineer.

The infiltration of change is a slow process, but in the stress of war and its consequent dangers new ideas and inventions are seized and perfected. They become an integral part of the nation's working tools for present emergency and are ready for prompt induction into constructive progress following on the heels of war. The encompassing wave of the arts sweeping over us will be swelled by a wealth of new subject matter, variety of new materials and favorable environment.

These elements under American influence and genius will be unified into new stylistic forms and will supplant bondage to exotic criteria. This, the latest emanation in the hierarchy of a distinguished ancestry, will not be the last in the sense of finality or completeness, but rather a short stop-over

along the route of creative advance.

Such are some of the impressions which are indelibly stamped on the mind of this architect in the practice and study of the great art during nearly fifty-one years. There are the makings of a bright picture if we can avoid further war.

At the other extreme are problems inheriting well-defined precedent but radically affected by shifting internal constitution. Among these is the hospital with constantly changing therapeutics, diagnosis, X-ray, surgery and management. This and all of man's activities are demanding of a highly flexible art new and often radical solutions almost from year to year.

The second impression is that there can and should be more collaboration in the services of two old and distinguished professions, engineering and architecture. Thereby the interests of the building public are more effectively satisfied. These organizations contribute successfully under joint direction towards the achievement of a composite product which fulfills man's practical, esthetic and spiritual needs.

For example, outstanding are the buildings of The Tennessee Valley Authority, conspicuous be-

cause they constitute a successful experiment in collaboration. Here structure and architecture are achieved at one stroke by joint effort—I had almost said merging—of two professions. The observer sees and feels both results simultaneously *on* and *under* the “skin.” Strength and utility, in company with beauty, all contribute unconcealed as honored signatories to a distinctive group of buildings housing one of America’s new projects fulfilling multiple needs.

Gone are separating lines of former dual effort and traditional “nakedness to be covered.” Beauty is integral in a unity of mass, line, structure, composition and restrained ornamentation. Consistency and honesty in treatment of all the elements are uniquely beautiful, both for intrinsic value and absence of mere pose for some other masonry material. Characteristics and limitations of concrete have been intelligently recognized, and the finished result bears such evidence of effective collaborative ministrations as to prophesy and hope for more extended adoption of the union.

Finally all this focuses sharply on the importance of art criteria of American origin and nurture. There is here a fragmentary pic-

ture of America moving towards the development of a young but indigenous architecture. It bears evidence of issuing from creative power, and will eventually supplant foreign standards however much these are and can still be admired for intrinsic beauty as well as for venerable age. But the American product is not yet stabilized. There is lacking sureness and authority of clearly defined aim free from experimental trial and error.

Certainly the inflow of exotic standards is being domesticated by a company of creative thinkers. They are infusing into their work a reflection of the American way of life as the source among other things from which a new art is to be evolved. This group will gain accession of numbers and talent to dignify and further develop an art criterion compounded from the abundant ingredients native to the American milieu.

There is however the danger that excessive violence to precedent will tend to supplant the classical and renaissance influences. An all-out rebellion against everything old appears to swing the pendulum to the farthest extreme into the bizarre. Some of the results have been effectively severed from fa-

miliar source forms and appear in sheer nakedness of recent birth without benefit of even the swaddling-cloth, as it were.

What the future holds in quality

of results is largely a matter of conjecture. Our American art does not count its age in hundreds of centuries but at least it is freed from slavish worship of precedent.



## Honors

EDWARD CRAWFORD KEMPER, HON. A.I.A., Executive Director of The Institute, was elected an Honorary Associate of the Royal Institute of British Architects at the society's meeting on December 10, 1946.

HOWARD GREENLY, F.A.I.A., of New York, was honored by a testimonial dinner and exhibition by the Architectural League of New York on February 6th, commemorating the twenty-fifth anniversary of his presidency of the League. Societies participating in the tribute were The Metropolitan Museum of Art, National Academy of Design, American Academy in Rome, New York Chapter, A.I.A., Faculty of Fine Arts of Columbia University, American Academy of Arts and Letters, National Institute of Arts and Letters, Brooklyn Institute of Arts and Sciences,

Municipal Art Society, National Sculpture Society, National Society of Mural Painters, and Society of Beaux-Arts Architects.

WILLIAM G. KAELEBER, F.A.I.A., of Rochester, has been elected president of New York's State Board of Examiners of Architects. Mr. Kaelber succeeds Charles Butler, F.A.I.A.

MATTHEWS M. SIMPSON, of Summit, N. J., has been appointed by the mayor to serve a five-year term as a member of the Planning Board of the City of Summit.

CLARENCE C. ZANTZINGER, F.A.I.A., of Philadelphia, has been appointed by President Truman as the architect member of the National Capital Park and Planning Commission. Mr. Zantzinger suc-

ceeds William Adams Delano, F.A.I.A., who offered his resignation last year but remained on the Commission until his successor was appointed.

GEORGE I. LOVATT, JR., vice president of the Philadelphia Chapter, has been elected the first architect president of the Philadelphia Chamber of Commerce.

## The Octagon's Coade Mantels

Two of The Octagon's mantel-pieces almost never fail to catch the visiting architect's eye. They are at the ends of drawing-room and dining-room, ivory in color, and under their paint one would expect to find wood. The abundance of carved detail, of sculpture in relief, prompts a doubt that they are of wood. Then composition, perhaps? No, hardly for those draped figures. Of what, then, are they made?

The mantels are of a material somewhat resembling cast stone. They were brought over from London when the house was being finished in 1800. On the upper right corner of the frieze, in the drawing-room mantel, is the inconspicuous incised lettering: "Coade: London, 1799."

It may not be generally known in the profession that when The Institute bought The Octagon property the drawing-room floor was heaped six feet high with piles of rags and rubbish, and the rest

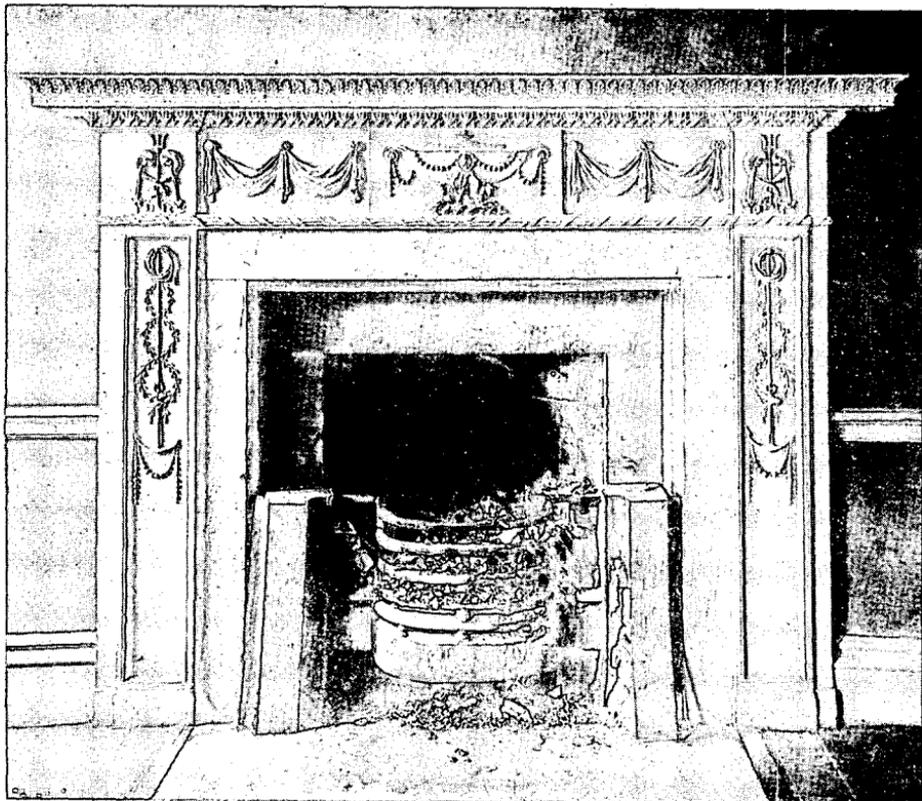
of the house was in a most discouraging condition of dilapidation. Glenn Brown writes, in his monograph on The Octagon, of visiting the house just before The Institute gained possession of it. It was occupied by eight or ten colored families; the mantels were masses of dirt; to one who did not appreciate its beauty the house might have been considered a wreck.

It seems miraculous that these two principal mantels could have survived this neglect and mistreatment, and without showing, today, even so much as a battered edge or a chip off their high-relief decoration. The name Coade gives the clue.

Writing to Thomas Jefferson on May 27, 1817, Dr. William Thornton, architect of The Octagon, complies with Jefferson's request that he "sketch some designs" for the proposed University of Virginia. In a letter of some length the following appears:



DINING-ROOM MANTEL OF COADE STONE  
THE OCTAGON (1799),  
DR. WILLIAM THORNTON, ARCHITECT  
WASHINGTON. D. C.



DINING-ROOM MANTEL OF COADE STONE  
THE OCTAGON (1799),  
DR. WILLIAM THORNTON, ARCHITECT  
WASHINGTON, D. C.

"The caps and Bases of the columns ought to be of freestone; or they may be of artificial stone. This is to be had very cheap from Coade's Manufactory, in the Borough of London: or they may be made of pipe clay, with a little fine white sand, and a solution of Alkaline Salt; which will give a neat, but fine surface, when well burnt in a Potter's Kiln. I have tried this, and made very good artificial stone, made as durable as stone and cheaper than wood."

That reference to Coade is scanty indeed. In 1946, however, Mr. John Summerson, Curator of the Soane Museum in London, published through Charles Scribner's Sons a book called "Georgian London." Coade Stone had considerable importance in late-eighteenth-century London, as Mr. Summerson tells us in these words:

"Quite as important as stucco, in the 'improved' London of the 1770's, was a species of composition known as Coade Stone. The history of this astonishingly fine material, which provided the answer to the second of Gwynn's demands, has been told by Mrs. Esdaile. She has discovered that the manufacture of some sort of artificial stone was carried on by

a man called Richard Holt, who took out a patent, in partnership with Ripley, the architect, as early as 1722. This business flourished in a dim way but had fallen on evil days when, in 1769, or shortly before, it passed into the hands of Mrs. Eleanor Coade, 'the daughter of the person who discovered the composition.' Mrs. Coade must have been a remarkable business woman; and she had the imagination to secure the services of a young sculptor, John Bacon, who worked with her long enough to place the whole artistic output of her factory at Lambeth on a very high level, before he himself became one of the most successful sculptors of his time.

"The output of the factory was amazing, both in quantity and scope. A catalogue in the British Museum (plates XXIV and XXV) proves that most of the architectural ornaments in the West-end of 1774 onwards came from Lambeth. Many London churches, and the village churches round about, contain elegant mural monuments signed with the names of E. & W. Coade or of Coade and Seely, her later partner; and there are Coade table-tombs in the churchyards. From Buckingham Palace to Twining's tea-warehouse

in the Strand, from Westminster Abbey to the chapel-of-ease in the Hampstead Road, from the Bank of England and the Royal Exchange to the impost mouldings on the doorways of Bedford Square, Coade Stone was triumphant. And time has justified its use. In many a weather-worn stone facade, the Coade sculptures stand out crisp and firm; and I have seen burnt churches where the Coade monuments are the only ones still recognizable. Its precise composition is unknown, but it was a species of terra-cotta, the mixing of the

'earth' being a jealously guarded secret."

Glenn Brown also tells, in his monograph, that Mrs. Leland Stanford once authorized him to purchase the drawing-room mantel, without placing a limit on the price. She wanted it for her Washington house and would take it with her to California when she moved. Mr. Brown, fortunately, found that no monetary consideration would induce the Tayloe heirs to permit The Octagon to be stripped of any of its embellishments.

## Modular Coordination Gets a Lift

**M**ODULAR SERVICE ASSOCIATION is the recipient of a \$65,900 grant from the Office of Technical Services of the U. S. Department of Commerce. The funds will be used to expand and intensify research in methods of coordinating the dimensions of building products in such a way as to eliminate need for cutting and fitting materials on the building site.

In addition to the material side of this aid to the modular coordination movement, the grant is

particularly heartening in its indication of Governmental approval. Unlike so many movements looking toward needed reforms, here is one that was not imposed upon us from above; rather it is a movement originating in and carried on by cooperative private enterprise. Heretofore the program of the Modular Service Association has been financed largely with funds from the estate of the late Albert Farwell Bemis, a pioneer with a vision. Government, through the Department of Commerce, is a particularly welcome collaborator.

MARCH, 1947

# The Education of an Architect

By *Milton S. Osborne, A.I.A., F.R.A.I.C.\**

HEAD, DEPARTMENT OF ARCHITECTURE, THE PENNSYLVANIA STATE COLLEGE

**I**N RECENT ISSUES of the JOURNAL, Mr. Charles F. Cellarius, F.A.I.A., discussed Today's Draftsmen. While his remarks may have been directed primarily to the cub draftsman who enters the architectural office without previous architectural training, there are many questions raised that are of vital concern to the schools training architects for practice. Mr. Cellarius lists eight desirable qualities that the architect wants in a draftsman, and this paper is written in an attempt to discuss these qualities as they appear to a member of the teaching profession.

To my knowledge, neither the profession nor The A.I.A. has set a standard to guide the schools of

architecture in the preparation of students for practice. There has been no common goal and no opportunity to check the results of a course of study to make sure we are headed in the right direction. In fact, the goal seems to shift periodically, with the emphasis at one time on engineering and construction, and at another, on design and a liberal education. The education of an architect cannot be static; it must change with technological development and the public concern with the social and economic problems affecting building. There is a constant tug-of-war, however, between the educator who sees the necessity for the architect to understand the

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\*Born in Zanesville, Ohio, Professor Osborne received his Bachelor of Architecture at Ohio State University. After some office experience in New York and some teaching at Columbia University he won his Master of Science degree at that University. Alabama Polytechnic Institute drew him south for four years, in the last of which he was Acting Head of its School of Architecture. In 1929 he became Head of the Department of Architecture at the University of Manitoba, Winnipeg, Canada. His 17 years in that post were enlivened with summer travel and study in Europe, Mexico, Alaska, every State in the U. S. A., every Province of Canada. He also found time to work on the Chicago Plan Commission, and as planner for the Metropolitan Plan of Greater Winnipeg. During a sabbatical year in 1942-43, a Carnegie grant had enabled him to study and report on architectural training in twenty-five American universities. Professor Osborne was made a Fellow of the Royal Architectural Institute of Canada in 1935, and in 1944 was elected that Institute's First Vice-President. In 1946 he took up his present post as Head, Department of Architecture, The Pennsylvania State College.

broader aspects of his relation to society, and the one whose concern is for a training to equip him for his office practice and the passing of the licensing examination. But there surely must be a happy middle ground somewhere between these two concepts.

Architects can never be poured out of the same mold, and there should never be a program of education so rigid that there is danger of a stereotyped product, but there should be some agreement on the amount of mathematics, physics, chemistry, English, history, and economics an approved course should have if it is to meet basic requirements. The amount of design and construction must depend to some extent upon the length of the course, but a minimum standard should be recommended.

Mr. Cellarius' outline of qualifications represents the goal toward which every architectural course is aimed. Just how the goal shall be reached is the question. Those of us concerned with architectural curricula question the relative importance of each item in the general plan. How important is skill in drawing? Should a knowledge of construction details and building materials be more important than creative or design ability?

How broad is a broad background of knowledge?

Many of the qualities cannot be taught in school; they come as the result of experience or they are a part of a student's heritage. The development of "good taste or an appreciation of good design" may be a long process, depending upon past training, home surroundings, or certain personal characteristics that may help or hinder a student in developing an appreciation for good design.

The current interpretation of "good taste" varies in different schools, and a set of problems from the same school will show a wide variation in the students' interpretation of the term. Students must be trained to "see" buildings and to understand why certain combinations of rooms, walls, and windows have been accepted by the profession and the public as representative of good design. An appreciation for honesty of construction, and for simple, straightforward planning comes only with a knowledge of materials and practice in combining areas in plan to make a workable building. The lack of rules or of a set standard of proportions makes the problem of teaching more difficult but, at the same time, infinitely more in-

teresting. The critic with imagination and tact can allow a student freedom of expression, and at the same time hold the design within the bounds of "good taste."

Modern architecture is difficult to design, as it is difficult to teach. No longer guided by classic proportions nor concerned with detail that could be used to distract attention from bad proportions, we must depend upon perfect balance between mass and void, shapes, and textures. Its possibilities are unlimited, but its very simplicity and honesty of expression makes it difficult for the novice to use.

The critic in design must depend upon the professional journals to indicate the trend in architecture. The journals have an educational responsibility not only to the students but to the public. The journals are the textbooks of modern architecture, and buildings dignified by publication are usually accepted as representative of the best work of the period. A frank discussion and criticism of the designs published would help to clarify questions of materials, orientation, etc., that often confuse the architect and the student as well as the layman.

Architectural schools are usually

concerned with good draftsmanship, but it is not always considered the mark of a brilliant architect. Many successful architects with keenest imagination have not prided themselves on their drafting ability. Nevertheless, the schools may usually be criticized for their insistence upon skill in drawing rather than for their neglect of this subject. Drawing is so much a part of the student's training that there is scarcely a subject in the curriculum that does not require use of this medium. There may be a place in the architect's office for both the slow, painstaking draftsman, and the rapid, not too meticulous one, for there is work that lends itself well to the ability of both.

Few buildings, however small, are any longer simple structures. The mechanical layout, the complicated problems of plumbing and wiring, even the social and economic aspects of the business of building, must all be a part of the student's problem. The profession also requires a broad knowledge of construction details and building materials.

Courses in construction and building materials are common to all architectural schools. With the advance in building techniques, re-

visions are made in the content of courses—new material is added, obsolete material deleted—but it is difficult to keep abreast of the mass of information available in the field of building construction and to wedge it into an already crowded curriculum.

Construction courses are usually integrated with design, if such an arrangement is possible, the construction problems paralleling the design problems, with the requirements becoming increasingly difficult as the course advances. In many schools, it will culminate in the development of a building design through the various stages common to office practice, including the layout of mechanical equipment, the making of details and the writing of specifications.

The manufacturers of building materials could assist schools by supplying them with samples of new products with complete data on their properties and uses. This would bring the products to the attention of the students as well as acquainting them with new developments in the building industry. These materials should be properly displayed for student reference and their uses related to design on every possible occasion.

The field of construction, with its attendant courses in the mechanical equipment of buildings, is too broad and complex to be thoroughly covered in a four- or five-year curriculum. Many of the mechanical equipment courses are so complicated that they constitute major courses of study in themselves, and the student can only hope to receive a cursory survey of their relation to the general field of architecture. However, the general practitioner must understand the requirements of the mechanical trades in order to design his building for the proper functioning of the elaborate mechanical system.

The architectural graduate should have "a broad background of knowledge." The time limitation imposed by a four- or five-year curriculum, the constant demands of the technological subjects for greater time and emphasis, make this a difficult problem. The development of the technical side of architecture may force a decision between the exclusion of non-technical subjects from the professional curriculum or the requiring of a preliminary course of two years before entering the professional course. Too often the "cultural courses" are somewhat perfunc-

tory padding to the architectural curriculum, to be taken because they are required, and given without a serious attempt to relate them to the rest of the course. They may be elementary courses designed as a basis for more advanced study and are not meant to be regarded as an end in themselves. Their effectiveness would be comparable to a course in Shades and Shadows taken by an arts student for an understanding and appreciation of architecture.

Properly designed courses in the field of liberal arts, selected by a senior student to round out his education, are a different matter. The student advisers have a responsibility here in helping to make the right selection for the students' needs, and discouraging a selection on the basis of the campus reputation of requiring least time and effort.

The university library offers the student with an enquiring mind an opportunity to broaden his knowledge in many different fields. If education does not stop with the college degree, it might be better for the student to concentrate on those subjects which he is apt to find of least interest after graduation. The graduate is often faced

with the realization that he has merely scraped the surface of many different and complicated subjects, all more or less essential to his success in his chosen field, but few in which he feels he has acquired a workable knowledge. The architect's horizon of related interests broadens each day, and practice requires research into many fields of activity that cannot be touched in the usual college course.

Mr. Cellarius speaks of the need for "creative or design ability." One school would say that design ability develops best under the competitive system of the Beaux-Arts Institute of Design, while another might be as insistent upon the abolition of the entire competitive system. Whatever the system, its success depends upon the development of a critical attitude on the part of the student, upon his ability to analyze the meaning of a system of symbols drawn on a sheet of paper; to evaluate them, and to rearrange them with a definite purpose in mind. It is a new language, simple enough in its meaning for the initiated, but highly complex to the young student. Such terms as proportion, scale, mass, balance, are visual experiences which depend upon their proper interpretation by the design critic. Until

the eye is trained to appreciate the subtle shades of difference in the shapes of two rectangles or a combination of other geometrical forms, the student will be a copyist, not a designer. Self-criticism is one of the most difficult tasks for an architect—it is too easy to let well enough alone—and one of the most difficult to implant in the mind of the student.

“High ideals for his work or profession.” Here The A.I.A. can be of invaluable assistance to the school. The formation of student affiliates of the professional society, education through the publication of a student “Journal” with articles dealing with the subject of ethics, the architect’s responsibilities to his fellow architect and to society, and inspiring talks by members of the profession, would all contribute to this end. Sections on ethics in the college course are not enough—they are only a part of the general “preaching” that the student hears from all quarters in his college career.

Admission into The A.I.A. could be accompanied with a little more ceremony, and the license to practice should have as impressive a ritual as that attending the licensing of the young doctor. These suggestions may sound sophomoric, but

the casual acceptance of new members into our professional body is a deflating experience to the student who has waited and studied a good many years for this casual nod and half-hearted greeting.

The architect’s “interest in economic values in building and in social betterment through building” comes as a result of experience in practice. These items can mean little to the student until he sees the relation between costs and returns. A sound course in town planning where the social implications of housing are discussed would be of value, and should be a part of every curriculum. This is a field of social activity that should appeal to the architect in practice, for his training should allow him to make a valuable contribution to the public good. From the selfish point of view, contacts made in this work would be of value in building up the architect’s practice.

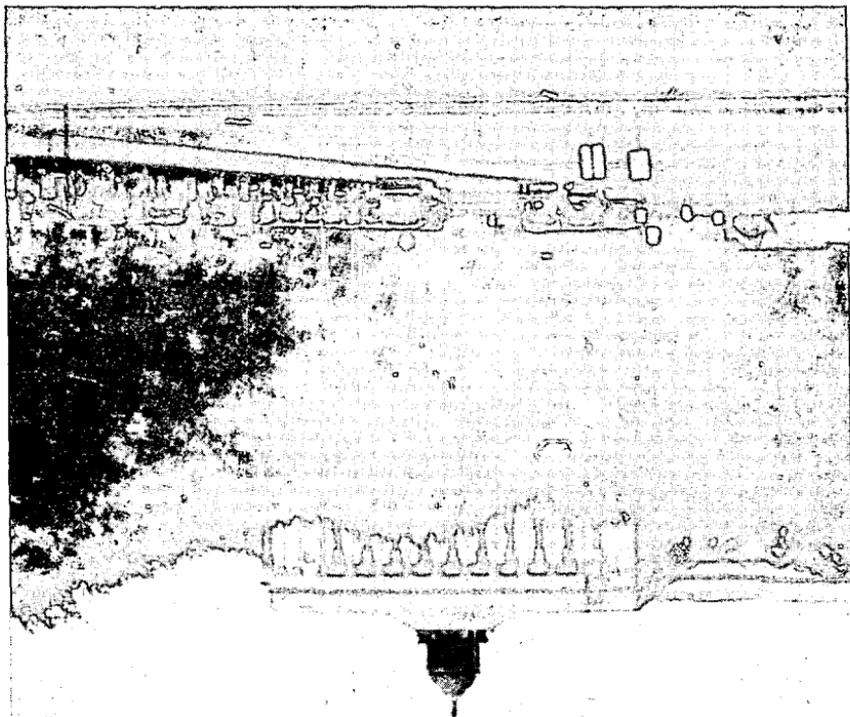
“An ability to deal with people, and a spirit of cooperation and tolerance.” The college student needs the broadening experience that comes with contacts outside the classroom. Social activities, intramural sports, and student government are all ways for the student to meet his fellows and



MAIN STAIRWAY  
THE REIF RESIDENCE, ROCHESTER, N. Y.  
CONWAY L. TODD, ARCHITECT  
*Photograph by Josef Schiff*

Sorry, it's a trick shot: the SOUTH WING  
OF THE U. S. CAPITOL, with the top of the  
CONGRESSIONAL LIBRARY showing above it.

*Do you know this building?*



to develop the spirit of cooperation so necessary in his dealing with the public. To attend the meetings of the professional groups of other departments will help the architects to understand the men they must get on with professionally.

There is concern in many schools as to what the goal of the architect's training should be. The A.I.A. should establish certain standards as a guide for the schools in setting up their courses of study. They should be general enough in their requirements that the elaborate inter-departmental relationships within the schools would not be affected. A study of the R.I.B.A. system of licensing graduates might be of interest.

The Royal Institute of British Architects has developed a series of examinations for the student of architecture which is designed as a check on the progress of the student in various stages of his training. These also provide a means by which the student is able to plot progress toward his goal, as well as an opportunity for the school to see whether the training is bringing results. There is a Preliminary and an Intermediate Examination, spaced at important intervals in the course, and a Final Examination to determine the can-

didate's ability to accept the responsibility of practice.

While the examination is the same for all schools, there is no suggestion of a stereotyped product at the end. The basic requirements of construction, engineering, professional usages, history, art, etc. proscribed by law are conscientiously met. The design is judged by a panel of architects nominated by the schools, whose judgment is based upon the student's ability to coordinate design with the construction and the mechanical equipment of the buildings.

Since our own architectural courses are built upon a foundation of prerequisite high school and college subjects, there should be a comprehensive examination at the end of the second or third year, to determine how well these basic subjects have been assimilated. They could be strengthened, if necessary, or additional work could be required before the student enters the second phase of his training.

The second examination would come at the end of the college or university course, based upon a curriculum of courses considered to be essential for the practice of architecture. Neither design nor

construction would be unduly stressed. The examination would measure the graduate's ability to be a general practitioner of architecture, not a specialist in design or construction.

A third or qualifying examination would follow an apprentice

period of two or three years, with questions based upon problems of practice alone. Such an examination would embrace the entire field of professional practice, with the questions selected to test the candidate's grasp of the details of the architect's service to the public.

## The Beaux-Arts in 1900

IN THREE PARTS—PART II

By Charles Collens, F.A.I.A.

CHARRETTE WEEK was a great time in the ateliers. It was then that the *nouveaux* paid a *boire* and a punch was mixed almost every afternoon. The roar and hubbub was incessant. A three-ring circus would stand small chance if ranged alongside of the atelier during this period. A Frenchman doesn't work the way we do. When he ought to be concentrating at his best, he usually decides it is time for a little relaxation, and two or three men, in as many minutes, could upset the whole atelier.

I remember one afternoon all of the *nouveaux de service* were pasting down the large frames to receive the drawings for a first-class charrette, completely filling the little courtyard. At the psychological

moment, the *avocat* on the second floor had decided to take a bath. In Paris, one doesn't retire to the privacy of his bathroom and turn on a hot-water faucet, but he sends round to a bathing establishment and hires a bath. This arrived in full view of all the neighbors, in the form of a small watering-cart, surmounted by a tin tub, garnished with buckets, soap, and towels. This equipage drew up at the door of the courtyard, and the porter politely asked our *chef cochon* where M. P. Avocat lived. The *cochon*, nothing daunted, informed him that his honor occupied the third floor. The porter accordingly mounted a flight higher than he should have, and knocked at the atelier door. The *massier* went to the door and was informed that

his bath had arrived. Joy intense permeated the atelier. The *nouveaux* were all pressed into service and the entire outfit transported past the avocat's door to the third floor. So far, so good; but who was to benefit by this heaven-sent luxury? The *nouveaux* were lined up, and the two dirtiest individuals selected. These unhappy creatures were immediately divested of their garments and unceremoniously dumped into the tub, the entire atelier taking part in the scrubbing and cleansing process. When this had been completed to everyone's satisfaction, the tub full of water was taken in to the hall, and the entire outfit pitched downstairs. Every window in the court was crowded with heads to watch this stream gradually find its way down three flights of stairs and trickle out into the court. Attention was now centered on the cleanly *nouveaux*, whose unwonted condition created envy which had to be immediately rectified. Paints and brushes were provided and the big center table cleared. Then the *nouveaux* were each given a brush and a pot of paint and told to fight a duel.

Just as the many-hued combatants were writhing and splashing to everybody's satisfaction, a sud-

den silence in the court below portended an event which was regarded with the utmost awe and reverence by the entire atelier, to wit, the visit of the patron. For a moment, there was the wildest scramble. Without regard to personal feelings, the two *nouveaux* were bundled unceremoniously under the long central table, drawings-boards were rushed back into place, each *ancien* took his seat, and quiet reigned. Agents were dispatched to the gallery above and the fifth *etage* to break the news, and the patron entered. He was a short, gray-haired man, wearing the button of a Chevalier of the Legion of Honor. With a general "Bon soir, Messieurs," he went straight to his particular peg and removed his hat and coat. Should a member of the atelier forget and hang his hat on this particular hook, he was fined 30 centimes, as I said before.

For almost two hours, the patron passed from design to design, giving each man a moment of criticism. At last, he came to the place where huddled the poor *nouveaux*, cramped beyond hope of moving. So small was the place of concealment that, in taking his seat, the patron stepped on one of them. Stooping to see what it was, he

caught sight of the two men trembling with fear and mortification. Without a movement expressive of surprise, the patron merely nodded, saying "Pardon, Messieurs," and resumed his criticism.

At this juncture, the *avocat* from below, having missed his bath, and having been informed of its whereabouts by the concierge, came up very wroth, and, entering unheralded, started to launch a stream of invective when he caught sight of the patron, and a wonderful change of demeanor ensued. He wished the patron "bon soir," commented on the unusual number of medals won during the last exhibition by the atelier and congratulated him on the decorum and internal government of the atelier of which he had the honor to be the patron.

The patron left shortly after this and was carefully watched until it was definitely ascertained that he was beyond the limits of the usual confusion. The *nouveaux* having been extracted from under the table and fined 50 centimes apiece for disrespect to the patron in attending his criticism without clothes, the atelier resumed its usual atmosphere of absorption.

Later, some wandering musicians appeared. They know when

the charrettes occur and, associating numbers with a proper recompense, usually add their quota to the discordant sounds of the atelier. One man, who had just finished his service in an artillery regiment, was particularly averse to this method of entertainment. Invariably, he collected all the coal scuttles in the place and retired up the little winding staircase that joined the lower atelier and the gallery above. He would then proceed to institute an artillery drill all by himself. "*Première pièce, boom!*" would be heard in loud command from above, and the first coal scuttle would descend the iron stairs with a sound like a whole battery. "*Deuxième pièce, boom!*" and the second coal scuttle came into action; and so on through the entire battery.

Thus the charrette wore on, apparently all play, but were one to stay on into the night he might work for hours at a time and not hear a sound. About two o'clock in the morning, the atelier *en masse* marched with song to some nearby cafe and regaled itself with a midnight meal. Thence, back again to work, and the lucky *nouveaux*, who had not been impressed by some *ancien* to help, came back in

the morning to a scene of wan *camarades*, working as hard as ever they could, to complete their drawings before two. Later, all was a scene of hustle and bustle, *anciens* shouting for water, glue, anything, and *nouveaux* rushing around getting a sandwich for this man and a tube of water color for that, while those in the yard hastily stretched the sheets on the frames and piled them on the charrette. Last of all came the final touch and the great scramble, blouses flying, hats off, *nouveaux* pushing the charrette, and others running after with delayed frames, pots of glue and ribbons of gold binding paper, all in the grand scramble to reach the Ecole before the stroke of two on the Institute clock.

At one charrette there was an *ancien*, not a very clever fellow, who had such a good solution of the problem that he regarded himself as eligible for one of the medals. This *ancien* had impressed a "nigger," or helper, who was cleverer than he. The nigger, when not helping the *ancien* at the atelier, amused himself secretly at home in working up the problem in a manner vastly superior to the other's efforts. As the charrette wore on and the fateful hour of two ap-

proached, the nigger, who had a sense of humor, casually upset a bottle of ink over the *ancien's* plan. Terrible was the latter's wrath, and loud was the sympathetic wail from all sides. Condolences were showered on the poor aspirant for medal honors, and the nigger duly berated and fined. When the poor *ancien* had become about frantic with disappointment, the nigger produced his beautifully executed plan, and the change from sorrow to jubilation was marked by the *ancien's* signing his name to the drawing, and the better plan going up to the Exposition to be actually accorded a medal.

A *blague* of a similar nature, but not as generous, luckily happened in time to be remedied. In our architects' offices at home, it was a pleasant custom to take an empty ink bottle and place it on a man's drawing, as though it had upset. Then, cut a large blot out of paper and lay it on the drawing at the mouth of the bottle, with all the effect of a real catastrophe. One day, an American *nouveau* explained this to a French *ancien*. "Mon Dieu," said the latter, "that is no joke. Now let me show you how to play it. We will tip over a real bottle of ink and then when he tries to brush it off that will

be the fun." So, with all seriousness he carried it out, to the great injury of a very creditable drawing.

Sometimes, a man had a charrette all by himself over some special problem, which he was working up. Once, a man rendering what was called the "Chenavard" spent three days and nights at work in the gallery. Toward the end, he had a bathtub of cold water brought up and every hour took a plunge and rub down. The last night, he succumbed to sleep, and the earliest *nouveau* found pinned to the door when he unlocked the atelier the following notice, "Wake me. You will find me in the corner under the table."

I cannot begin to chronicle all the passages of wit that occurred from one *etage* of the atelier to the other, and, even if I attempted to do so, they would suffer too much in the translation. This joke, however, was especially memorable.

One day, the gallery had been unusually witty and the lower atelier contemplated revenge. After lengthy deliberation on the part of several *anciens*, whose long beards and fierce moustaches gave the debate an atmosphere of un-

wonted gravity, a *nouveau* was sent around below and in whispers was instructed to extract from everyone the sum of two sous. The collection having been made, another *nouveau* was dispatched to make a purchase. He returned with a bomblike package, which was then affixed to the end of a long pole. It was a piece of firework which was known to explode with an unusual amount of smoke. The suppressed excitement became intense. Finally, after much difficulty, the fuse was ignited and the bomb thrust up the stairs into the gallery. Joy intense was manifested below at the success of the resulting explosion, and the climax was awaited when the coughing and sputtering *camarades* from above should descend to a fresh and undefiled atmosphere. But no sound was heard. The usual noise of repartee and work had ceased and all was silent as the grave. Gradually, the faces of the chief perpetrators assumed an unwonted air of concern. "Ils sont morts!", finally suggested a bearded *ancien*, and in order not to face the horror alone, they all ascended to aid in the resuscitation of their *camarades*. Instead of beholding a panorama of suffocation and death, no one was to be seen, and the perpe-

trators themselves, coughing and sneezing, the victims of their own plot, descended to find below, awaiting them, the beaming faces of the supposed dead. They had scented the plot in time and escaped through a window onto an adjoining roof, whence, picking their way among chimney-pots, they had at last reached the scuttle of the fifth *etage* across the court and descended to turn the tables on their unfortunate *camarades*.

Fires were of almost daily occurrence, and it was no uncommon thing to see a man leap from his cane-seated stool disclosing the seat complacently burning while the assembled *camarades* joined in the chant of "Pom-pom, Pom-pom!", this being the local rendition of the noise arising from the horns tooted

by the engines as they rushed to put out some chimney-pot. During such innocent conflagrations, a *camarade* usually threw open the window and shouted "Fire! Help!" as loud as he could yell. But unless some stranger chanced to be passing, no notice was ever taken of these frantic appeals, the neighbors as well as the police being thoroughly accustomed to ignoring the awful tragedies that were apparently being enacted above.

The atelier had a butt, a mild-faced, soft-spoken, bewhiskered *ancien*, who served as the model for almost every caricature that adorned the walls, and was the subject of a song which purported to accredit him with owning but three hairs. These three hairs became classic and were seen depicted in various forms all over the atelier. One day this youth was unusually busy studying his problem, and all were evincing an absorption wonderful to behold. Quietly, two *camarades* descended from the gallery, one bearing a shovelful of red hot coals and the other a bucketful of water. Without a sound the coals were placed under the fellow's stool, and when all was ready, the water was dashed over



completed a four-year course, or four years of a five-year course, in an approved school of architecture. Candidates must show ability in design and courses in construction, and a desire to follow the industrial architecture option toward the degree of Bachelor of Architecture. Application blanks and further details may be had from the Dean of the School of Fine Arts, whose address is given above.

THE COLLEGE OF ARCHITECTURE AND DESIGN, UNIVERSITY OF MICHIGAN, announces a Conference on Hospital Planning to be held April 4, 5 and 6 in Ann Arbor, Michigan, as an activity of "The Ann Arbor Conference," an informal group of practising architects and educators.

Mr. Kenneth Black of Lansing, Michigan, is Chairman of the Conference; Amedeo Leone of Detroit, Michigan, Alden Dow of Midland, Michigan and Walter Rolfe of Houston, Texas, are the Program Committee. Prominent hospital architects, hospital consultants, representatives of the United States Public Health Service and the American Hospital Association will participate in the meetings.

Architects concerned with hospital work are invited to the extent

of room accommodations. Those interested should write immediately to Wells Bennett, 207 Architecture Building, Ann Arbor, Mich.

The JOHN STEWARDSON MEMORIAL SCHOLARSHIP IN ARCHITECTURE will be awarded as a result of a competition, the winner of which is to pursue the study of architecture in this or foreign countries, as determined by the Managing Committee and under its direction. The stipend is \$1,000. Details may be had from the secretary, Morton Keast, 1108 Commonwealth Building, 1201 Chestnut Street, Philadelphia 7, Pa.

Registration forms must be forwarded to the Committee not later than March 13, 1947.

THE INTERDENOMINATIONAL BUREAU OF ARCHITECTURE has appropriated \$500 to be used to stimulate church design by students in the schools of architecture in the United States. The prizes are, \$100, \$75, \$50, \$35, and several of \$25, together with honorable mentions. Copies of the program may be had from Elbert M. Conover, Director of the Bureau, 297 Fourth Avenue, New York 10, N. Y. The competitions will close December 20, 1947, and the designs will be displayed at the North

American Conference on Church Architecture in New York on January 3, 1948.

ILLINOIS INSTITUTE OF TECHNOLOGY is offering fellowships, scholarships and assistantships for the term beginning September 22,

1947. Details and application forms may be had from the Dean of the Graduate School, Illinois Institute of Technology, 3300 Federal Street, Chicago 16, Illinois. Applications are due March 15th.



## Architects Read and Write

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



### THE HOUSE OF "BRAND-NEW THINKING"

THE January, 1947 *House & Garden* features "Tomorrow's House Today"\* and it is this article which prompts the above caption.

We, as architects, are optimistic regarding the end result of today's architecture by ever keeping before us the primary principle of the modern approach to the solution of architectural problems, i.e., function governing form. Predicated upon such an approach our study of the plan and design in the article above referred to leaves us with a severe attack of architectural indigestion.

To quote the release, it says, "As if he had used a pair of giant scissors, (the architect) has taken what is at heart a two-story-and-basement house, cut its stories apart and set them in a spreading, wing-like pattern on the soil. . . . He understands that servants are

scarce, so he has geared the house to require a minimum of upkeep." They do not suggest that, for efficient functioning of the plan, roller skates, bicycles and one small snow plow be furnished with the house!

They go on to say, "He is sensitive to the qualities of materials, knows how simple things like field-stone and cedar siding, when they are juxtaposed, can set each other off excitingly." Sounds like a party with two chorines, after a successful night at the Stork Club! Quoting further, "He works in unrestrained, natural colors, interrupting them suddenly, sharply, with flashes of primary reds, yellows and blues." What balderdash to spring on the innocent and uninformed public! We submit that it might be worth while for the author of the article to take a trip to South New Jersey, where he would find acres and acres of structures of this style of archi-

\*Also in February *Progressive Architecture*.

ecture which have been in existence for decades and have invariably been occupied by chickens—we mean the kind that lay eggs. Such a trip might put restraint on his verbiage in the future.

We believe that national publicity, such as *House & Garden* is capable of propagating, should be under stricter surveillance if we are to avoid ill-advised publicity that might result in permanently

crippling the meritorious potentials of the modern trend of our architecture. We would like to learn our co-professional's reactions from other sections of the country regarding this problem.

ALBERT M. DAVIS  
LOUIS E. McALLISTER  
T. NORMAN MANSELL  
WALTER H. POOLE  
DAVID H. MORGAN  
*Philadelphia, Pa.*

### FOR YOUR OWN HALL OF FAME

BY E. WILLIAM MARTIN, F.A.I.A., Wilmington, Del.

YOUR delightful little sketches, under "The Editor's Asides," of Wilson Eyre and Claude Bragdon revived in my mind an idea which I have had for some time.

In my office under an early etching by Charles A. Platt, I have framed and hung an appreciation of him by Royal Cortissoz which appeared in the *New York Herald Tribune* at the time of his death, and was published together with his photograph in *Architecture*. I have also on my walls a charming water-color drawing by Wilson Eyre which he signed and gave to me years ago when I left his office; but I have no photograph of him to hang near it.

Now, it occurs to me it would be an excellent thing if The Institute, perhaps through the JOURNAL, were to arrange for the publication

of portraits, suitable for framing, of famous deceased members. Such an undertaking would increase architects' pride in their own profession and do much to enhance its prestige in the eyes of the public. We might well, in this respect, learn a lesson from the lawyers. In nearly every attorney's office you will see portraits of famous judges or other legal lights which cannot fail to impress clients with the dignity and importance of the legal calling. Why should not we architects be as proud of the outstanding men of our own vocation and why should we not do our best to immortalize them?

At first, attention could be confined to a limited list to which names might be added from time to time. As a starter, I suggest the following: McKim, Richardson, White, Platt, Gilbert, Sulli-

MARCH, 1947

van, Bacon, Goodhue and Pope. I have probably omitted some famous name, but these come directly to mind. Perhaps, the portraits

could be of such size that they could first be published in the JOURNAL and later in suitable form for framing.

## SO-CALLED ARCHITECTURE OF TODAY

BY JOSEPH A. PARKS, Sarasota, Fla.

**T**HERE IS SOME INSTINCT in man that made him at first desire to use building design as a means for the expression of some quality within him. Since a building was something of a more permanent nature it offered an opportunity to create an enduring monument, recording his feelings, his emotional traits, his love for something or some one, and to write history in stone. It was his chance to say to succeeding generations, "This is the kind of thing I could do," or "This is what my race has been able to attain in the field of beauty and culture."

If one can forget for the moment what is going on today, he must admit that the highest development in grandeur and beauty in architecture was attained by the people of civilizations that were poverty-stricken, measured by any standard. So, it would seem that wealth has little to do with the standard of building design. In this day there is available wealth to make any building a thousand times more expensive than any comparable building, let us say, of the Middle Ages. If mere money meant anything in this way we could have

grandeur and beauty undreamed of in our architecture.

It could be said, "Why must we have beauty at all?", and that is exactly what the present-day architect is saying.

The present trend has had about twenty years swing in which to produce something worthwhile, but an honest, cold-blooded analysis of what has been done, and is being done, can only result in the conclusion that nothing has been accomplished but the deliberate destruction of every principle of good design and the complete elimination of any semblance of architectural beauty.

I have made architectural renderings for many architects and have been doing so for thirty years. Roughly speaking, I have made three thousand of them, and if that does not give me knowledge of what goes on in this matter of design, then there just isn't any way to get it. And I emphatically say that what is going on now is bad.

The argument is advanced that building must "function", intimating that before this new period, no building ever did any functioning. Of course, there are buildings

of all periods that do not function as well as they should, including buildings of the present day.

Since the design of the first building, the application of intelligent study brought as a natural consequence steady improvement in function in every age, but certainly this does not have to be accompanied by the shearing off of all charm, grace and pleasing treatment. Function should not mean the creation of a hard, bare, cold, rigid, uncompromising ugliness that is the outstanding characteristic of the architecture of now.

Formerly, "scale" was one of the designer's most exacting masters, but now the word is seldom, if ever, used and has lost its meaning entirely.

It seems that the thing being done now is to cut off all the meat and leave only the bare bones, and to come as close as possible to expressing nothing at all on the exterior of buildings.

The dream of a beautiful place to live in, be it ever so small, is common to all families. Too many

times the expenditure necessary to the attaining of a home to live in means the use of the total of life savings or the assumption of a debt so staggering as to become a real burden for a long time.

And so, it becomes a major tragedy in the lives of trusting people who have put their faith in an extremist architect only to find that the product is something they can hardly bear to live in because of the coldness, bareness, stiffness, bleakness and lack of charm and grace that too often go hand in hand with much architecture done under the guise of new and advanced thought.

If the advocate of this type of designing must be this way, let him take stock of himself in a sincere way and try to really find out if he is "functioning" properly. Let there be new thought and plenty of it, but let it be right thought, so nearly as it is possible to find out what is right thought.

Let us hope that the age of architectural reason and good taste will soon return.

## The Editor's Asides

BUCKY FULLER, talking before the Cleveland Chapter, blamed the housing shortage on the growth of travel. "In 1915 the average person walked 1,300 miles and rode 600 miles in a year. In 1939 he still walked 1,300 miles, but he

rode 6,000 miles, and now nobody knows how far he rides. When the average American began to travel so far that he had to be away from home, he created a need for more housing."

Bucky didn't say what we ought

"THIS WE KNOW: To design a house that really opens up . . . to be able to feel as well as live the vibrant contrast of healthful laughter and play and relaxation.

"DESIGN IN SPACE: Sketches show merely the primitive concept. Four basic elements are expressed: the guest wing, sculptural pool, main house block, and swimming pool. To arrive at a solution of restraint and elegance and yet provide freedom and openness of expression—this was the design aim. Man retains his vitality and imagination (ability to think) or contrasts. A constant rhythm, mate, mode of living, natural expression, simple, archi-

Hart Benton. He would be grateful if anyone owning sketches, drawings or paintings (exclusive of lithographs) by Mr. Benton would write him. His address: Department of Literature and Fine Arts, Michigan State College, East Lansing, Mich.

WHEN FREDERICK A. MUELLENBERG, a Pennsylvania architect, was elected Member of Congress last . . . , we printed this . . . what effect on architecture this . . . must be left to . . . today, having . . . enberg and . . . his aims . . . conviction . . . very . . . ure . . .

and at . . . No words were drawn at a spirit of living, ing by architectural expr  
Journal of the A.I.A. 157  
The National Safety Council's  
number of hazards.  
housing and thus eliminate a great  
"Modern barn design, I hope, will  
reported as having gone out on the  
GENT, of Syracuse University  
PROFESSOR D. . .

to do about it—stay at home, or stay put 6,000 miles away. Either course would seem but to add to life's present complexities.

THERE HAVE BEEN PUBLISHED in these pages several appeals for books as aids to fellow architects in devastated countries. What measure of response these have brought we do not know. The engineers, at least, seem to have been particularly sympathetic. The Committee on International Relations of the Engineers Joint Council reports that since their campaign was started, about a year ago, some 20,000 items have been accepted and instructions given for mailing. These included 4,592 engineering books, 9,526 periodicals and 5,423 bound volumes of society transactions. I wonder, rather uneasily, whether the architects have done as well in proportion to their numbers.

D. KENNETH SAR-  
ity, is

analysis of accidents in the shows that falls, as might be expected, make up 63.2% of the total, but these are far more frequent below stairs than above—even if we were to count all bedrooms and bathrooms as being on the second floor. Inside stairs are responsible for 10% of the accidents, but outside stairs, or steps, show 12%. Accidents in living-room and dining-room total more than those on the inside stairs, while 17.9% occur in the kitchen. Doing away with second floors would certainly eliminate one thing—the possibility of getting more space for one's money.

ON ANOTHER PAGE several Philadelphia architects gag a bit over some *House & Garden* phraseology. Just as another contemporary example of how words are used to embroider thought, here is architect Royal McClure's exposition, in part, of a proposed residence in California, taken from the January *Arts & Architecture*.

Yes...  
Here's a family... ..that's a happy  
triangle



Thanks to a far-sighted architect  
who specified "oversize" pipe

IT'S "cleanup time" in this happy home,  
and that means right now, for everybody! No stand-  
ing around to wait your turn at the bath. No dis-  
tressing dribble at Dad's shower while the tub runs  
for Junior.

It was a far-sighted architect who set the stage for  
this happy scene--an architect who installed ade-  
quately sized steel piping--pipe that some people  
might call "oversize," big enough to supply all the  
water all the members of the family want all the time.

Every architect and builder can contribute to sit-  
uations like this in America's homes, new and  
remodeled ones alike. A few dollars more, invested  
in larger diameter steel pipe, will provide amply for  
the extra shower to go in later, the automatic laun-  
dry equipment, the garbage disposal unit, the lawn  
sprinkler, and those other modern home conven-  
iences that make far more pleasant living.

So do your bit for happier, healthier homes--spec-  
ify steel piping adequate for tomorrow's needs.

**FOR HAPPIER HOMES**

... INSTALL STEEL PIPING  
ADEQUATE FOR TOMORROW'S NEEDS



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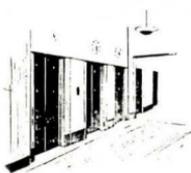
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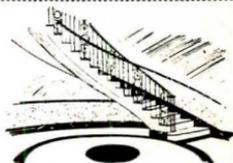
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• White Italian • Neshobe  
Gray



## Marble in Your Home

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ian Black and Gold •  
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Vein Italian



## Marble in Your Church

### Suggestions:

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ville • Griotte • Verte  
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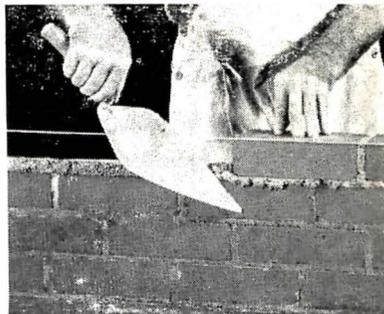
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