

Journal of The American Institute of
ARCHITECTS



BERTRAM GOODHUE

June, 1948

More Houses and Better Values

The Architect and the Public

A Monument to Robert Mills

Ceiling Zero

Salt Lake City

The White House South Portico

Construction Industry's Chills and Fever

35c

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UNIVERSITY OF ILLINOIS
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WASHINGTON HOUSE

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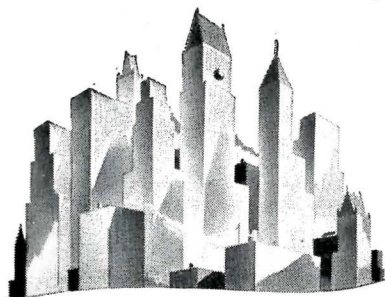
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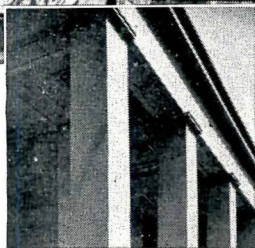
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The Architect and the Public

By Howard A. Swann

MANAGING EDITOR OF THE BROOKLYN EAGLE

The Brooklyn Chapter under the leadership of its president, E. James Gambaro, has embarked on a program to promote a better understanding between its members and the community. The Chapter believes the architect has it within his means to enlarge his stature and bring credit to the profession by participating in civic development. It believes that the public at all financial levels can benefit from the architect's services.

It believes, that all architects must be awakened to the reality that the profession as a whole is judged by the work of individuals, and that each must devote his talents in the highest tradition of the profession, to the end that the work of each will reflect in credit to himself, his client, the community and the entire profession.

As a step in this direction for better public relations the Brooklyn Chapter devoted its February meeting to the address here printed.

TO BEGIN WITH, let us assume that architects, newspapermen and cops are the most widely misunderstood of people. Newspapermen are libelled by stage and screen. It isn't likely my profession will ever be understood. Cops have an advantage. You don't have to understand them. You just have to avoid them.

But architects are different. They should be better known. I have twice owned a private dwelling. I have undertaken numerous pieces of construction. It has never occurred to me to talk to

an architect about my construction problems.

This must be old stuff to you who are in the business. Why is it so? I hear about architects, have met a few academically, and I have read about them in books and magazines and newspapers. The stories of great new building projects, accompanied by sketches and plans, usually credit an architect or a firm of architects. On the more elaborate, more expensive levels there seems to be no disposition to ignore the men who plot these enterprises.

The writing humorists pay attention to architects. A recent novel that entered the best-seller class was probably mass libel. The funny boys in the magazines and Sunday supplements always picture architects as excessive manic depressives, or at least schizophrenics.

Yet those of you I have met seem to be the sort of men who wouldn't kick dumb animals. You seem anxious to do a competent and even an exalted job. Why is it, then, that, as a class, architects suffer, not so much from a bad press and bad public relations as from so little understanding?

I remember some years ago trying to do something useful for the lawyers of the New York Bar. Then and now the public has a great mistrust for lawyers. Some of the leading active members of the Bar Association were endeavoring to put their finger on the causes for this. They had brought the late Dr. Herman Oliphant here from Johns Hopkins. Some of the best legal minds in this country were actively engaged in seeking out the reason. Lawyers got a bad press and bad public relations, it was held, because every time one of their number figured in some scandalous case, his sins were

visited upon all other lawyers. Another thought it was because certain shyster lawyers practised so shadily as to create public suspicion. Again the sins of the few were visited upon the many.

Both of these reasons were true in degree only. Professor Oliphant and some of the others came up with a less obvious but to me much more convincing reason. It was so obvious it seemed silly. Even Shakespeare had seen it, when he wrote in Hamlet's soliloquy of "the law's delays."

The law's delays came nearer to creating public dissatisfaction with lawyers than any other single thing. It is true that every time a lawyer was accused of disgraceful conduct it was a black eye for the whole profession. But the public would have little time to dwell upon this if the law was administered speedily and efficiently and with something resembling the kind of common sense the average litigant could understand.

It was the concensus of opinion that the place for the lawyers to attack this problem was in the court calendars. Dr. Oliphant engaged in exhaustive research to analyze the reasons for delayed justice. His studies advanced slowly and were never completed.

I cite this situation only for the purpose of giving point to a question I would like to ask. Do the architects themselves know why it is they do not stand in better favor with the public?

One quick piece of superficial reasoning would lead to the supposition that the public regards architects as expensive, a luxury for only the very wealthy and the large, heavily financed public or private project. Neither I nor my friends engaged in small-time construction ever thought of consulting an architect. Somewhere in the picture we knew there was one. Sometimes we saw blue prints. Some of us even knew the difference between Greek and Colonial architecture.

I think it would be an oversimplification to give this as all of the reason. The lawyers were suffering, I firmly believe, from a subconscious mass disapproval of *dilatory* court procedures. Its outward manifestation was to think of all lawyers and all legal procedures, good and bad, as exasperating, frustrating.

Let me hasten to say right away that if there is one thing I do not believe architects suffer from, it is any degree of public mistrust as to their honesty. If anything, the

contrary is probably true. They are regarded as persons living in ivory towers who come out in the afternoon to drink cocktails with millionaire dowagers and who are patronized by the privileged classes.

The outward manifestation would be that architects are expensive, operate on a higher social stratum than ordinary mortals and for those reasons are to be avoided.

That would be what the public thinks is its reasons for not regarding architects more as their friends and advisors—as useful professionals who can make their homes more comfortable, better looking and usually with an economic saving. Since I do not expect any of you will challenge my assertion that architects can render sound service to the public, we must look elsewhere for the real reasons for this lack of public regard.

The doctors have a highly regarded profession. Individual doctors and sometimes doctors as a class make mistakes. But every doctor I know is highly regarded by his patients. In order to see one you have to wait a week. Greater necessity, you will say. Granted, that when you are sick you can't debate about going to a doctor.

achieved but slowly, don't think it impossible that such things can be done very quickly.

Bernays changed the trend in woman's fashions in one short season, saving the novelty industry. Ivy Lee humanized Rockefeller in relatively short time by the simple expedient of having him give dimes to children. Public opinion grew fonder of Morgan overnight after he was photographed with the midget on his lap.

I am sure if architects had their way, we would live in better homes located in better communities. They have not enough influence because they do not insist upon having it. I know that no individual architect wants to send a prospective client away because he doesn't see eye to eye with him on

his wishes, either esthetically or economically. He knows that, however much he was offered, he could not plan an unsafe building, or one that was in any way contrary to the building codes.

I am sure that you exercise all sensible influence on the planning of those codes. There are not very many architects who are also legislators, but I am sure you make yourselves felt when there is need for legislation. But that isn't enough.

When the individual architect knows that he is backed by his profession so strongly that no other architect will undertake that which he knows it is wrong to do, you will have taken the next important step toward universal public acceptance.

Salt Lake City

By Lloyd Snedaker

THE SALT LAKE CITY HOST ARCHITECTS MODESTLY TELL OF THE CONVENTION CITY AND WHAT MAY INTEREST THE VISITOR THERE AND NEARBY

SALT LAKE CITY, the capital of Utah, was founded by the Mormon pioneers on July 24, 1847. They arrived in what was essentially a desert valley, belonging to Mexico. These first people to come, as well as those who came during the next few years, completed the journey only after enduring incredible hardship. With them came little but the barest necessities and a hope that the val-

JUNE, 1948

ley would provide a long-sought refuge. With no gold or other financial inducements to bring capital into the valley, and with only an extremely precarious existence to be had here, it is surprising that anything of architectural merit was created by the first settlers.

As a matter of fact, however, many of the early pioneer dwellings and main buildings of the Church of Jesus Christ of Latter-day Saints (Mormon) are superior in good taste and architectural integrity to those of the next fifty years. The design of the early houses and monumental buildings was based somewhat loosely upon the New England Colonial, with liberties in design dictated by climate, available materials and local skills. This was due to the fact that many of the carpenters, designers and craftsmen came from, or had a background in, the New England States and New York.

Many early examples, particularly residential and ecclesiastical, are easily reached in the small communities adjacent to Salt Lake. Many more in the central and extreme southern parts of the State were erected by colonizers sent out by Brigham Young. Between the years following the first arrivals

and the late 1800's, little was accomplished by way of good architecture of any description. This may be partially explained by the fact that making the desert to flower was a full-time occupation, and the economy of the State was based primarily upon agriculture. What is harder to explain is the comparatively recent razing of the outstanding monuments to early pioneer enterprise, such as the famous Salt Lake Theater, and the smaller but more intimate Social Hall Theatre, which had played such an outstanding role in the early life of the community.

About 1890 and for the next twenty to twenty-five years, the advance of mining and the influx of "Gentiles," as non-Mormons are called in Utah, reached such proportions that the early Church restraint on metal mining was overcome. The new aristocracy set out to break the prevailing tradition of frugality by building small copies of Richard Morris Hunt's Newport villas, H. H. Richardson's churches, with here and there a McKim, Mead & White Classic Revival mansion. Further examples of this Gentile impetus may be seen in the business district, in the Dooly Building,

McCornick Building, Newhouse and Boston Buildings, Judge Building, Newhouse Hotel, and others. This boom died out about 1915, as the earlier mines began to be worked out. From this point on, the growth of the community and State has been more gradual and less exciting. At the present, however, new impetus is being given through a swing towards industrialization of what has been considered an agricultural State.

The visitors to Salt Lake will find several interesting facets of early City planning, among which are the following: A grid system of streets, generally 132' wide (an undisputed boon in the age of the automobile), running north and south, east and west, numbered in logical sequence in all directions from the Temple Square. Thus Sixth East Street is six blocks east of the Temple, and Tenth South Street is ten blocks south. The original blocks each contain ten acres. These were intended as an acceptable size for gardening in the city proper, with larger farms in the entourage known as the Big Field Survey. Subsequent developments have forced the subdivision of the ten-acre blocks in order to provide access to the centers, par-

ticularly in the business areas. Later subdivisions as the City has expanded have, in general, abandoned the grid system for contour patterns, with smaller blocks, narrower streets and more interesting drives.

Another feature of the City which is unique and interesting is the absence of any particularly highbrow or slum sections. There are, of course, neighborhoods of more elaborate homes, larger yards and obvious prosperity, and, as in any other American city, these are surrounded by blocks of mediocre homes and developments of no architectural merit. The area comprising the estate-size properties is small, due possibly to the relatively high tax-rate structure and the low over-all per-capita income in the State. Only within the last few years has interest in proper city planning been created in a degree sufficient to make headway in a general rezoning. Progress in this direction is painfully slow.

Examples of architectural interest in and close to the City include the Mormon Church buildings in Temple Square, among which are the spired, gray, granite Temple, which is not open to the public, and the low-domed Taber-

nacle in which is housed an organ rated among the largest and finest in the country. Several churches, including St. Mark's Episcopal Cathedral, designed by Richard Upjohn, are open for inspection. The State Capitol Building is but a few minutes' ride from the center of town. The University of Utah, various public school buildings, recent business and commercial buildings, and many interesting residences are within close proximity to the Convention headquarters.

From a scenic standpoint, Salt Lake has possibly more to offer the visitor. Situated as it is at the foot of the Wasatch Mountains, several canyons are within a few minutes' ride. Alta, a ghost mining town at the head of Little Cottonwood Canyon, is rapidly gaining fame among ski enthusiasts for its fine terrain and snow. Further away, but all within a fifty-mile radius of the City are: The Kennecott Copper Corporation's huge, open-face copper mine; the U. S. Steel Corporation's works at Geneva, built by the Government during the War, and noted as being the last word in integrated facilities; Great Salt Lake with its super-saturated brine in

which it is impossible to sink; Clearfield Naval Supply Depot and Hill Field, constructed during the War as Navy and Army Supply Bases of considerable importance; Ogden and Provo, thriving industrial communities and next in order of population to Salt Lake City.

Further from Salt Lake than the foregoing, but easily reached within a few hours' travel, are the Bonneville Salt Flats, made world-famous as a speedway by Sir Malcolm Campbell, John Cobb, John Eyston, and Ab Jenkins; Wayne Wonderland; Zion and Bryce Canyons, Natural Bridges National Monument; Jensen Dinosaur quarries and, in the southeastern corner of the State, the last remaining unexplored area in the United States.

Since the War, Salt Lake has made considerable progress toward a rational growth pattern, and a public appreciation of sound city planning. New developments are, in general, well studied from social, economic, and architectural standpoints. Commercial structures are showing the results of clear thinking toward community relationship. Residential work is slowly breaking away from the pattern of imitation and tradition, but has a

long way to go before the general average is raised above the mediocre. Salt Lake City and Utah are young in comparison with the majority of the communities represented by the many architects who will visit here. It is sincerely hoped that the discussions planned for the Convention will act as a stimulus to the orderly future de-

velopment of what has already been laid out. We are told that Brigham Young, as he gazed at the valley from his wagon at the mouth of Emigration Canyon, said, "This is the Place." We sincerely hope that many of our guests will agree with those who look forward to a bright economic future for the West.



Clothing for Salt Lake City

FURTHER INFORMATION, as well as repetition of what has been told, may be of help to those who are wondering what clothes should be taken to the Convention City in June. Mrs. Ray Ashton, the better half of the Chairman of the Convention Committee, writes:

"By late June it is usually very warm in the daytime but *cool* at night. For the ladies, my suggestion would be spring casuals, silk or cotton; skip the wool except for one good warm coat for evenings—garden, canyon or country club events.

"By way of letting you in on some of our plans, we are having a Canyon Breakfast, for which you should bring walking shoes

other than open-toe shoes. Of course, the usual long dresses for the President's Reception, Annual Dinner, etc.

"The gentlemen will need lightweight clothes, too, with warm coat for our cool evenings."

Once again, it might be mentioned that dark glasses would be a comfort and well broken-in walking shoes, particularly for those who will take one of the Post-Convention Tours. And those who know say that a light-weight soft hat would be better than a straw. For the Annual Dinner, dress is optional; there will be black dinner coats, white dinner coats and run of the mine.

More Houses and Better Values

By William J. Levitt

Mr. Levitt, who is president of Levitt and Sons, Inc., an extensive house-building organization of Long Island, delivered the following address before the Producers' Council's fall meeting at New York, October 1947.

YOU'VE HEARD and read much about restrictive practices of labor, outmoded and archaic building codes, reactionary and ancient practices of construction. While all of these are ills of the building business—please note that I don't use the word industry—it seems to me that all of them would be well on their way to elimination if—and this is a very big if—we could only secure organization, and talent, and capital in the manufacturing end of the house itself.

The manufacturing end — the house-building business—is composed of approximately two hundred thousand individual builders or small building companies that don't remotely resemble in size, scope, organization, talent, know-how, any other branch of American manufacturing. In the radio business, or the automobile business, or the moving-picture business, or the cloak and suit business, or in any other business that I can think of, you will find that the large, soundly financed leaders account for the majority of the out-

put in their particular fields. In the building business however, the contributions that are made by the very few organizations worthy of the name are academic in percentage compared to the total volume of housing produced. Doesn't it seem a little ridiculous that on this most expensive of all items, on the one purchase that is probably the largest single one in a man's life, it is produced by a manufacturer in an altogether different way from that of every other kind of manufacturer in every other kind of business?

The only reason for the dissimilarity between the house manufacturer and every other manufacturer is the system of distribution of raw materials by the companies largely represented in this room this morning.

Although you are the source of the builder's raw materials, he cannot purchase from you; he must go through a mass of distribution channels so that, by the time your product reaches him, he has paid a penalty for his lack of size, his

lack of prestige, his lack of capital.

Why should capital, big capital—that bugaboo called Wall Street—invest its money in a business that starts off, right at the beginning, with two strikes against it? Let me cite to you the experience of the very few of us who have attempted to build up sizable companies in the house-building field.

Our company purchases everything in carload quantities. By any definition of wholesale, I think we qualify, and yet the most amazing sequence of events takes place from the time we place an order until we pay our bill for the merchandise delivered. Let me go through a typical instance:

Joe Smith and Tom Brown come all the way from Indiana to convince me that my precious little undies will come out more precious than ever if a washing machine does the laundering and no human hand touches them. Aside from the fact that I might like human hands to touch my undies, I finally agree with them and we decide to install automatic washing machines as standard equipment in all houses we build. The program for 1947 is, let us say, 3,000 houses. That's a lot of washing machines. All during the discussion a couple of other fellows have been present in

the room, and every now and then one of those two interjects a remark or so. Finally the deal is closed. Price, delivery, everything is all agreed upon. A short time later a proposal comes in—not from the manufacturer, not from the distributor—but from another fellow who goes under the name of —“Authorized Dealer.”

Well, time marches on, and the first thing you know a carload of washing machines arrives on our railroad siding. That car was loaded in Indiana, and, just like the little undies, no human hand touched the contents until we, at Levitt, unloaded. Please remember that—the car came direct from Indiana to Long Island.

One day, we get an invoice from this authorized dealer chap and we pay it. Naturally, he expects a profit. He then gets an invoice from the metropolitan distributor and he pays it. Naturally, they expect a profit. The distributor gets an invoice from the washing machine manufacturer and he pays it. Naturally, the manufacturer expects a profit. So far that makes three profits. But that's not all! As long as everyone else is making a profit, we here at Levitt feel that we should make one too; so when we wrap up that washing machine

into the over-all house package, WE charge a profit. That makes just four profits that Mrs. Owner is paying for the privilege of having no hands touch her precious undies.

That same situation obtains, plus or minus a profit here or there, in every single item of equipment or material used in the construction of a house.

The stock answer to all this is that there is no way of distributing building material products or equipment without this chain. I reject that answer, and I say categorically that if there is to be an industry made out of this group of individuals calling ourselves the building business, you, in the producing end of materials and equipment, must set your own house in order if we are to actually become an orderly house.

Your distributors and your dealers have a very definite place in this economic life of ours—but only when they perform an economic function. The whole theory of jobbing is based on the fact that the jobber has a capital investment, stocks his shelves, and has the materials and equipment displayed for the consumer's benefit when, as and if—and this is another big if—the consumer wants them. As

long as he performs this function, no one can quarrel with the jobber's place in the distribution chain.

But when the jobber's usefulness has ceased to exist, when he becomes more of a hindrance than a help, when his place in society injures and affects the national economy, when by his very existence he contributes to the high cost of housing, then he unwittingly becomes a parasite and the malignancy grows and grows until today we are faced with a national emergency that has now brought forth the first full-dress, joint Senate-House Investigating Committee to find out what's wrong with us.

We, at Levitt and Sons—and there can be many more like us if you will let them be born—are as well equipped to trace a freight car as anyone else at a desk in an office building. We are better equipped to determine the needs and sizes and quality of a product than the average distributor. We are financially stronger, better organized, better equipped to handle, than the average jobber or distributor. In brief, we can perform all his functions even more efficiently than he can, since we coordinate them with over-all house manufacture. We don't need him

and yet he occupies pretty much the same position as Mr. Petrillo's standby musicians at a recorded broadcast.

To say that the system cannot be changed because of the tiny minority of organizations such as ours, is to employ the same reactionary thinking that obtained when Eli Whitney invented the cotton gin.

Not one single evil of the building business—labor relationships, antiquated building codes, guild restrictions, exists today that could not be either completely overcome, or at least minimized to a non-important degree, if building were in the hands of large companies rather than those who now control the output.

A large company can treat with labor on a much more equal footing than the builder who produces two houses a year. It can offer to labor a security in much the same manner as you offer it to your own employees. A large company has a much greater chance of securing revisions in archaic building codes than the builder who hopes to build a few houses. A large company, in short, by its very size and prestige and integrity, can accomplish, can achieve, can perform, where individuals are helpless and disunited.

The solution to better values in housing lies in your hands, but it will take industrial statesmanship and guts to accomplish it.



Honors

HENRY A. BETTMAN of Gariott, Becker & Bettman, architects of Cincinnati, has been appointed to a five-year term as a member of that city's Planning Commission. The Commission has elected him its chairman.

TO FISKE KIMBALL, the Thomas Jefferson Memorial Foundation

presented the Jefferson Presidential Medal "for his tireless devotion to the restoration of Monticello." Three of these medals were presented; the others went to *The New York Times* for "outstanding public service in the preservation of the writings of Thomas Jefferson," and Claude G. Bowers for

his book "Jefferson and Hamilton."

LEON CHATELAIN, JR. has been elected president of the Washington, D. C. Board of Trade.

FREDERIK J. WOODBRIDGE, of New York, partner in the firm of Adams & Woodbridge, has been installed for the second time as president of The Architectural League of New York, succeeding Wallace K. Harrison.

To NANCY McCLELLAND has

been awarded this year's Michael Friedsam Medal by The Architectural League of New York, for her contribution to art and industry by advancing the cause of design along educational lines.

To EDWARD P. CHRYSTIE has been awarded this year's Birch Burdette Long Memorial Prize for rendering, by The Architectural League of New York, for his "important contribution in the field of architectural illustration."

A Monument to Robert Mills

By Edwin Bateman Morris

Remarks at a meeting of the South Carolina Chapter, A.I.A., April 23, 1948.

AUTHOR'S NOTE: At this special meeting were present 35 of the 45 chapter members. The two Lafaye's (pronounced not to rhyme with *pay*, but with *pie*), a Lafaye partner, Herndon Fair (which, consistently with the other name in the firm should perhaps be called *Fire*, but which actually is enunciated as in the Weather Bureau reports), the friendly Tom Harmon, Albert Simons and Thomas Voshell of Charleston, Harold Woodward, and John Gates, new dean of the architectural school of Clemson College, were among those who checked in for the meeting.

I AM GLAD to have this opportunity, before going on to the more mundane subject of tile, to say a word to the South Carolina Chapter of The Institute. For many years there has existed a firm, if one-sided, friendship between the South Carolina Chapter and me, E. B. Morris. This dates back, on my part, to an occasion when I was endeavoring to keep green the memory of that South Carolina citizen, that ornament to architecture—Robert Mills. On the part of the Chapter I don't think it dates back at all.

The Chapter, as you all will recall, had for years tried to get Congress to appropriate funds for placing a marker on the grave of Mills in the Congressional Cemetery, Washington, without full success.

In 1935, or thereabouts, it came to my attention that the WPA needed projects to engage sculptors in need of relief. I consulted Admiral Peoples, who had charge of these matters, and he at once put the Mills' grave marker on the list as a project.

Naively, I thereupon conceived that I had accomplished the major part of the problem; but it turned out that I must furnish the granite—and right then. This was a paralyzing and asphyxiating circumstance, until the North Carolina Granite Corporation, discovering I was pretty far out on the limb, came up with the offer to provide the stone, to shape it and run the molds.

A young man in Washington named P. G. Golden had won a competition for the design of the marker. Harry Francis Cunningham, of Washington—no relation to your esteemed Whit Cunningham of Sumter, S. C.—and now a Colonel on the General Staff, made overnight a beautiful set of

drawings; and presently the stone was in a Washington stone yard and the sculptor was cutting the inscription and finishing things.

Then the subject of money—cash, if you know what I mean—reared its ugly head. The Congressional Cemetery requested by return mail a hundred bucks—or berries, as they are punningly called in the graveyard profession—to pour a concrete foundation for the stone.

By a miracle, or intervention of Providence, at that exact moment there happened to come in to the *Federal Architect* (a deficit-producing magazine upon which I was privileged to perform, with funds under my control, the yearly miracle of changing bookkeeping from red to black) an unsolicited advertisement, the only one in history, for \$100. This was, of course, obviously marked by Olympus for the Robert Mills project, and went to the Congressional Cemetery.

I now had a foundation at the cemetery and a completed stone at the stone yard, separated by three miles and \$150, the price of transporting and setting. The embarrassing part came when the stone yard informed me that after a certain date, very near at hand,



THE TOMB OF ROBERT MILLS, CONGRESSIONAL CEMETERY, WASHINGTON, D. C.

Architects provided the monument, but a forgetful people does not even keep down the weeds



CHAPEL DETAILS IN THE RESIDENCE OF
BISHOP GERALD SHAUGHNESSY, SEATTLE, WASH.

PAUL THIRY, ARCHITECT

JOHN ELLIOTT, CRAFTSMAN

*Journal
The AIA*

it would no longer be responsible for the safety of this delicately carved stone.

The general embarrassment and turmoil that resulted after this ultimatum can perhaps be imagined. The usually resourceful Delos Smith of Washington, who was advising with me, saw no solution. There was some money, contributed by interested architects all over the country toward this project. This had reached a high of \$120, and then the bull market had stopped.

Your president, Walter Petty, showed me today some of the examples of Mills' architecture in Columbia, and I was again convinced of the importance of that gentleman's position in architectural history, and was again reassured of the value of the effort that was put by myself and others into the suitable marking of the Mills grave.

And about this time came, if one believes in miracles and interventions of Providence, something occurred which might be called a reasonable facsimile thereof. On the ultimatum day set by the stone yard, there were placed on my desk two pieces of mail. One was from Paul Cret's office, enclosing five dollars. The other was from the South Carolina Chapter, signed by Samuel Lapham, Jr. of Charleston, enclosing twenty-five dollars. Thus the high gods pushed us over into touchdown territory.

Whether it was a miracle or not, or whether a relatively small project rates miracles, I cannot say. But the timing and events were as effective as if from Olympus. I wish to thank the South Carolina Chapter for permitting me to do this thing and for so dramatically making certain of its final accomplishment.

Competition Winners

TO A TEAM of students from Cranbrook Academy of Fine Arts was awarded first prize (\$200) in the 21st collaborative competition of the Association of the Alumni of the American Academy in Rome. The problem was a cosmetic sale and manufacturing center. Win-

ning team: architecture, W. C. Murchow and D. R. Knorr; painting, Matt Kahn; sculpture, Matt Kahn and D. R. Knorr.

Second prize (\$100) was won by a team from Cornell University: architecture, Richard H. Schreiber; landscape architecture,

Henri Jova; painting, Paul Jova; sculpture, William B. Doan.

Honorable Mentions were given five teams: two from Cooper Union Art School, a team from Cornell, one from Notre Dame, one from Cleveland School of Art in conjunction with the School of Architecture of Western Reserve University.

The jury: E. V. Meeks, Lorimer Rich, Morris Ketchum, Jr., Francis Cormier, A. F. Brinckerhoff, Richard C. Murdock, Francis Scott Bradford, Russell Cowles, Allyn Cox, Gaetano Cecere, Isamu Noguchi and Wheeler Williams.

THE THIRTY-FIFTH PARIS PRIZE, known also as the 1948 Lloyd Warren Scholarship of the Beaux-Arts Institute of Design, has been awarded to John K. Sinclair, of Princeton University. C. E. Stade, also of Princeton, was chosen as the alternate. The nationwide competition for this

traveling scholarship was judged by L. Bancel La Farge, chairman, Lewis G. Adams, Charles W. Beeston, Walter H. Kilham, Jr., Robert W. McLaughlin, Alexander P. Morgan, Robert B. O'Connor and Kenneth K. Stowell.

THE WINNER of the George G. Booth Traveling Fellowship for 1948 is John Henry Bickle III, of Louisville, Kentucky, as announced by the College of Architecture and Design, University of Michigan.

To JOUKO HAKOLA, of New York City, has been awarded the first postwar Le Brun Traveling Scholarship by the New York Chapter, A.I.A., as the result of a competition for a health center building in an industrial city of approximately 100,000 population. The submission of Savo M. Stoshith, of Hermosa Beach, Calif., was especially commended.

"I have noticed—as many others have done—that what is new does not remain so for very long, and that the modern of one day is the safe establishment of the next, sometimes even to the extent of appearing old-fashioned.

"At the same time I have noted that architects of personality, gifted, and sometimes, though not always, cultured, have in general achieved a quality which peers through the popular mask of their day, and infuses life into buildings of very varied styles and periods."

—HOWARD ROBERTSON, F.R.I.B.A.

JUNE, 1948

The Construction Industry's Chills and Fever

By William Stanley Parker, F.A.I.A

Portions of an address before the Dallas Convention of the Associated General Contractors, February 9, 1948. The full address was under the title, "Aspects of the Construction Industry."

IT IS, at all times, fitting for an industry to attempt to stand off and look at itself in the large, and check current problems of detail against the background of the industry as a whole. This effort is particularly pertinent at this time when the war effort has shaken all our business and industrial habits out of plumb and we are now trying to regain our normal balance.

What should be looked upon as "normal"? Have we had a fully satisfactory normal basis to which it is now desirable that we return? Have we learned something from the hectic operations of war construction that we want to retain as a part of our future "normalcy"?

The soaring peaks of production that a graph discloses for the past thirty years, when drawn on a current dollar basis, are rather startling. During the boom activities of the 1920's total construction industry activity, including maintenance, as you no doubt remember, gradually rose to a peak of about 14 billion in 1928, after which it

dropped like a plummet to just about four billion in 1933.

We all remember the hectic struggle of the Federal Government, during the following five or six years, to restore construction activity and thereby reduce the unemployment. We remember the arguments about "priming the pump." We also remember the scorn of the program's opponents at what was looked upon as the failure of the priming operation. Those opponents were in general the advocates of local action rather than federal. Local autonomy, free from the shackles of federal rules and regulations, was a hobby of theirs. But how many of them realized the load that our cities and towns laid on the neck of the Federal Government, and the effect of that load in very largely nullifying the priming operation? I have frequently sought the answer to this question during the past dozen years and have found an almost complete lack of realization of the situation as it actually existed.

The construction industry is not a single homogeneous industry. It has several major component parts, each of which has its own characteristics. It is composed of private enterprise and public enterprise, and in between there is the semi-public, semi-private field of the public utilities, much of which is private enterprise acting under public control. At the peak of 1926-28, private enterprise and public utilities together accounted for 75% of all construction, public works accounting for the remaining 25%.

Then came the slump, and at the bottom level private enterprise and public utilities together produced only about 50% of the greatly reduced total, public works accounting for the remaining 50%. Then came the federal program and public works rapidly increased due almost entirely to federal spending, and in 1938, although private construction was nearly three times as much as in 1933, public works still accounted for nearly half of the total. Let us study the relationship between federal and local public works during those years to illustrate what our local governments were doing to affect the situation, and why.

In 1930, state and local public works amounted to just over three billions; in 1933, to just over one billion—a shrinkage of two-thirds. During this period, the Federal Government, under Hoover, tried to stem the tide of unemployment by doubling its public works from 300 million a year to 600 million; while state and local governments reduced their public works by 2 billion a year. For every extra dollar Hoover put in, they pulled seven out. And from 1933 to 1938, the total state and local expenditures on construction remained almost at the low point. Substantially all the increase was due to federal spending.

The Federal Government had embarked on its first major example of “compensatory spending.” That is supposed to be the increasing of government spending in a depression to offset the drop in private spending. But the idea never was permitted to work, so far as construction was concerned, because all the increase in federal expenditures on construction, for five years, was used up in offsetting the drop in state and local public construction. That is one of the reasons, and an important one, why the federal program didn’t come up to expectations.

I stress this large-scale factor in our industry lest our studies of internal problems, such as bidding procedure, take on too great an importance in our minds.

Without reasonable stability in the industry, the mechanics by which we direct our operations are relatively unimportant, and if we seek stability we must seriously study and understand the part that public works can and must play in developing it. And to do so we must understand why local public works have tended, in the past, towards instability rather than towards stability.

We must expect private construction to move in cycles, as all private enterprise will. It is based on profits and expectations of profits and it will continue to be governed accordingly. *Public* expenditures should be administered in the *public interest*. In the past we have forced local public expenditures to be administered on a hand-to-mouth, year-to-year basis. Long-term protected municipal reserves, as a back-log against a depression, were forbidden. In 1938 the Massachusetts State Planning Board said that was one of the difficulties and recommended the adoption of long-term pro-

ected municipal reserves as a basic policy. At that time no state permitted them. Today 26 states permit municipal reserves, in most cases for capital outlays only, but in a few states, notably Maine, a protected reserve for operating expenses is permitted.

In the past, local expenditures for public works have run parallel to the trends of private enterprise, thus adding fuel to the fire when a depression got started. It is necessary to adopt a policy of stabilization of local public works and this can only be accomplished by long-range programs and municipal reserves.

The Federal Government, unlike local governments, can use deficit financing in an emergency. It should expect to borrow and spend to offset any serious depression. Local governments can't do that, but with the aid of reserves, long-range programs, and sound debt policy, they can move a long way towards stabilizing their expenditures over the years, and provide an element of stability in the field of construction. An analysis of the industry will show that local public works is the only category of construction that is capable of being administered according to a policy of stabilization. It is the

only potential economic gyroscope in the industry.

What is the construction industry doing to understand this need and to foster its accomplishment? It is of vital interest to architects, contractors, material men, and labor. It is not just a subject for economic dissertations. It is a practical business need. Contractors are citizens of local governments. They can help individually by urging the adoption of such policies by their own communities.

There, then, is one, rather large-scale, aspect of the construction industry, but it is fundamental to the development and maintenance of a healthy industry with a normal temperature rather than one that is constantly in the throes of either chills or fever.

And the graph of production already referred to is, in effect, a fever chart for the years 1940 to 1943. Having plummeted to a low of about 4 billion in 1933, it crept back to about 9 billion in 1938, and then shot up to its war peak of 17 billion in 1942, dropping off again almost to 8 billion in 1944, two years later. That was, of course, a necessary but unhealthy activity. It was based on a necessary disregard of cost, as quick accomplishment was of first

importance. It meant a management form of contract, in which many architects, engineers, and contractors found themselves in new and stimulating relationships. Price rises make the 17 billion total an inflated amount compared to the peak of 1929, but the fact that so much construction could be accomplished in so short a time and with a depleted industry is witness to the technical competence of the industry, for which the contracting group is entitled to a major share of the credit.

As a result of my contact with City and State Planning, I have gained a broader understanding of the composition of the construction industry and of the importance of public works in the whole picture of construction. And I am more and more impressed with the short-sightedness of those who content themselves with decrying practically all public expenditures as a tax burden on private enterprise.

The industry should raise its sights above its own day-to-day problems and seek the major causes of its instability. I believe it will find the greatest potential aid to stability to lie in the better administration of local public works. If compensatory spending by the Fed-

eral Government is ever to be fully effective in offsetting a depression in private enterprise, it is necessary to secure some substantial stabilization of local public expenditures. New policies must be adopted but must first be understood, and they must aim at the prevention of undue spending in boom periods as preventive medicine, if serious depressions are to be prevented in the future.

Substantial progress, at least in principle, has been made during the last few years. But much remains to be done and it will be in the selfish interest of all organizations in the construction industry to aid this progress in every way possible, not only as organizations but through local action by their members as citizens of their own communities. It is the grass roots that need most attention.

Where Do We Go from Here?

By Ossian P. Ward

At seventy-two years young, the author recently read the following paper before his Kentucky Chapter—not because of an assignment, though he never refuses one, but because he wanted to get it off his chest. At the suggestion of some of those who heard it, we print it for a wider audience.—Editor

BY A TWIST OF CIRCUMSTANCES—Fate, if you will—I am an architect. If I were a Presbyterian, I would call it predestination. But, be that as it may, I *am* practising architecture. Although entering the profession of architecture through the side door of structural engineering, there are few architects more devoted to their profession than I. As a matter of course, therefore, I am devoted to The American Institute of Architects, the organization representing the architectural profession nationally,

and to the Kentucky Chapter, the State unit of The Institute. What could be stated more simply or idealistically than the objectives of The Institute?

“The objects of The American Institute of Architects shall be to organize and unite in fellowship the architects of the United States of America; to combine their efforts so as to promote the esthetic, scientific, and practical efficiency of the profession; to advance the science and art of planning and building by advancing the standards of

architectural education, training, and practice; to coordinate the building industry and the profession of architecture; to insure the advancement of the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society."

The Institute is trying its best with its somewhat limited organization and funds to render ever better service to its members and to the public. Its success is measured by the amount of aid and cooperation furnished by the members. For this reason, attendance at Chapter meetings and service on committees should be an obligation. I never could understand the attitude of those who say, "Yes, I will be at the meeting if something else does not turn up." If you are really interested in your Chapter, you will not let anything come up to prevent your attendance.

Let us ask ourselves the question, "Are we really interested in our profession or only in what we can get out of it?" Perhaps we had better not answer that question. It would be amusing were it not so discouraging to contrast the attendance at the average Chapter meeting with that at a recent meet-

ing of the architects with the officials of the Louisville Board of Education and their consultant on planning of school buildings. There were jobs in the offing, and there was 100% attendance on 24 hours' notice.

This is the last meeting of the year 1947, so would it not be a good time to look in a mirror and see what manner of men we are? And what do we see? We certainly are not very handsome. But does that matter? We see graying hair on this one and bald spots on that one. That is regrettable, but not serious. Some are young and some have a few wrinkles or maybe a double chin; and some are obviously old. Age comes to all of us and naturally slows one up a bit and causes some disillusionment, but if the heart is stout, it does not necessarily put the veteran out of the fight for better things.

Consider Sir John Chandos who, at 62, tall, straight as an arrow, with snowy white hair was still one of the foremost knights in all England.

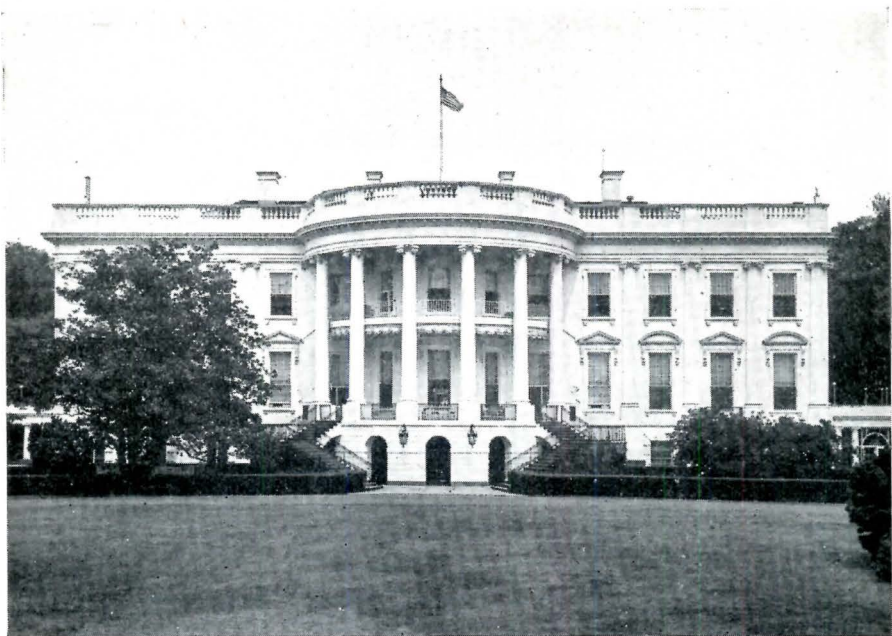
During the war between the French and the Riffians in North Africa a 68-year-old native courier ran 80 miles between dark and dawn. After three cups of coffee he seemed no worse for wear.



EVERGREEN PLANTATION (1830)
ST. JOHN THE BAPTIST PARISH, LOUISIANA

*Photograph by Clarence John Laughlin, author of
"Ghosts Along the Mississippi," reviewed on page 270*

The plantation group, acquired in 1946 by Mrs. Matilda Gray,
is in process of restoration by Richard Koch, architect



SOUTH PORTICO,
THE WHITE HOUSE
WASHINGTON, D. C.

Photograph by Abbie Rowe

Those who may have questioned the possible effect of adding the balcony will rejoice in the skill and good taste with which William Adams Delano, Consultant and Lorenzo S. Winslow, Architect of The White House have handled the alteration, incidentally doing away with the awkward awnings, clearing the vines from the step railings, and removing the horizontal shelter that obstructed the view of the rusticated base.



Gentleman Jackson, the greatest pugilist that England ever produced, at the age of 50, defied any man in England to get past his guard; and at the age of 70 he could step a lively round or two with any of the young bloods.

You undoubtedly understand why I suggest that the older ones should not be discarded as long as there is any fight left in them.

Look again in the mirror. What should we search for? Look into the eyes! Is there a gleam of interest and friendliness in them? Is there a smile about the lips? That is what the world needs, if we are to survive, and why should not the architects help to lead the way?

Do we see any indication of leadership in the mirror, or merely commonplace personalities waiting for something to happen or for someone else to clear away a path to the top of the hill? We prate a lot about the architect being a leader, head of the building industry, master designer, a connoisseur in art, beauty and color. Shush!—the doors are closed; let's speak in whispers and admit to ourselves that few of us possess any of these qualities. This does not mean that we cannot attain them if we strive hard enough. So, let us not be discouraged, but start to

make the world a better place to live in by improving our own profession. Improvement, like charity, begins at home.

What can we do? That is a good question and deserves an answer. Let's start out by admitting that we are not as wise or proficient as we would like to be and that we want those who come after us to be better men than we. That means that our educational system from the kindergarten up and in all its ramifications, including architectural training, should be continually revised, broadened and improved. Do we architects take any interest in what the architectural schools are teaching or offer any helpful suggestions? Do we take enough interest in the licensing of architects, the registration law, and the administration of it? The architectural profession can never become great or highly respected unless the qualifications of those desiring to practise are determined definitely enough to assure the public of the competency of all who bear the title of architect. That title should be borne proudly and zealously. And do not forget that integrity is the complement of proficiency and equally important.

What comes next in this evolu-

yet extremely fascinating study at Nela Park under leading men of research in the lighting field gives one a practical understanding of the human and scientific factors of good lighting and its physiological importance in today's construction. With this knowledge the architect and engineer can evaluate that which is good and bad in lighting techniques. He understands why choosing a fixture of given lumen output to produce a desired foot-candle reading is only one phase of good visibility. More important, in proceeding with new work he has the conviction that he can give his clients very good illumination at moderate costs without wondering what the intensity should be or whether he should use direct, indirect, incandescent, fluorescent or cold cathode.

I feel that perhaps there are others in our profession who, in empirical fashion and without conviction, have been feeling their way along in matters of new lighting standards and techniques. It is for that reason that I wish to introduce those unacquainted, to the reservoir of knowledge, enchantment and cordiality that is Nela Park.

Nela Park, Cleveland, is the administrative and laboratory head-

quarters of the Lamp Department of the General Electric Company. Twenty buildings on a high eighty-five-acre site overlook Lake Erie. More than 1,000 of the employees there are engaged in the research, development, engineering and testing work on light sources and radiant energy. It is recognized as the lighting headquarters of the world.

One phase of the work of the Institute is the dissemination of this vast store of knowledge. Periodically three- to five-day conventions are conducted for architects, engineers, scientists, doctors, educators, etc. The groups are held down in number to approximately sixty in order to keep them intimate in character. During the three days of lectures, demonstrations, field trips and seminars, the instructors are tireless in the effort to be of service. The choice of speakers is amazing; each lecture is more absorbing than the last.

A contagious air of cordiality pervades the whole atmosphere. No one mentioned the words "General Electric Company." The subject of lighting is presented objectively from the scientific and physiological standpoint. It is not a commercial.

Every phase and problem of lighting is analyzed at Nela Park.

In dramatic manner the administration building is planned so that it incorporates full-scale demonstration sections of typical industrial, commercial, institutional and residential areas. The method of instruction, citing one example, is as follows:

After a twenty-minute lecture on fundamentals and applications of proper classroom seeing conditions, you are escorted through the spacious lobby to the typical modern classroom complete with desks, chalkboard, et al. The instructor pushes a button and six incandescent fixtures are lowered from the ceiling. As he plays the keys of an electric panelboard, you see and feel the actual results of direct and indirect applications of 100- to 750-watt incandescent lamps in those fixtures. Light meters before you record varying intensities from 10 to 50 foot-candles at desk level. Comparative glare and eye discomfort factors reveal themselves with convincing reality. Then, having reached the practical economic limits of incandescent illumination, the drop lights disappear and fluorescent fixtures appear. Again varying installations record 10 to 100 foot-candles while the student evaluates relative eye comfort and seeing ability. The lighting is then

switched back and forth from optimum conditions of both types of lighting delivering 40 foot-candles of illumination.

You leave the classroom well convinced of the facts given in the lecture. You know that when the amount of light desired is more than the 30 foot-candles, incandescent lamps will not do the proper job; fluorescent will. You know that reflection factors and colors of walls, floors, desks and blackboards are of positive importance to good visibility and eye comfort; they are not just lofty ideas printed in lighting journals.

The other phases of lighting are taught in similar fashion and produce equal conviction. The factual data compiled during years of research covering the effects of proper and improper lighting upon thousands of people give ample proof. You know that in certain industrial installations where degrees of light up to 200 or 300 foot-candles are desirable, they can be achieved with absolute eye comfort; you know that in auditoriums complete darkness is improper; that germicidal lamps are ninety-nine percent effective in killing disease-carrying airborne bacteria and are important features in all places of public gath-

ering; that beneficial, synthetic sunshine can be installed at moderate cost in sections of hospitals and schools. You know that we as a profession can effectively reduce the number of children who have to resort to eyeglasses before they leave high school and college.

Many of these facts are known by forward-thinking architects and engineers. However, our acquaintance with them is usually restricted to the dry media of black print. In visiting Nela Park, not only does one meet in fascinating technicolor

this tool of ours, but one learns to appreciate more fully the content and portent of published data on lighting.

My philosophy of architecture was greatly enriched by my experience at Nela Park. I now take stock and think with refreshed approach as to the relative importance of the various component parts of *total* building design. My closer acquaintance with proper physical seeing has opened my mind to a clearer philosophical comprehension of architecture.



Architects Read and Write

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



ARCHITECTURE AND THE A.I.A.

BY CHESTER NAGEL, Cambridge, Mass.

THE January, 1948 BULLETIN is a good example of what The A.I.A. can do. I am impressed by the various informative technical reports, but especially by Mr. White's reports of Institute opinion.

I certainly concur in the following: "The Institute could do more to expand the present professional horizon of architecture, particularly by emphasizing the more stimulating, and also the more sound, approaches to contemporary design." Also, "The JOURNAL and the Convention were to be consid-

ered as the proper sounding-boards of what are twentieth-century concepts of beauty and what are the proper functions of contemporary architecture."

In my opinion, it is imperative that The Institute recognize modern architecture; that it must throw off the yoke of eclecticism and that it fully explore and spread the concepts of the real architecture of our times. It should be apparent by now to even the most reactionary that modern architecture is valid; that it is an integral part of our culture. The A.I.A.,

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officially, must understand, practise, teach and proclaim modern architecture, if The A.I.A. is to survive on the basis of an effective body.

I venture to say that eclecticism is nearing the end of its unhealthy existence. The forces and events of history have prepared its doom. In its place we will and are finding a much more human expression. But, to give it soil and nourishment we must understand it. Perhaps the worst enemy of modern architecture is its imposter, the modernistic. In this pseudo-modern are found all the faults of past copy works: the lack of appropriateness,

sham, pretense, disregard for the values that properly sustain and embellish human life.

The youth of today intuitively recognize the existence of our contemporary expression. They quite naturally sense the order of things; the relation of design with life. We who teach have found that they will be heard in their demands for what is right. But they need the inspiration and the guidance that an official body can give. In my opinion, it is up to The A.I.A. now to prove its mettle or to lose its place with destiny. And I think destiny is growing short of patience.

SUNLIGHT AND THE HOSPITAL PATIENT

BY BENJAMIN R. STURGES, Providence, R. I.

I HAD OCCASION to read the December issue of your magazine while a patient in the Massachusetts General Hospital. I was naturally enough interested in the article which dealt with sunlight and the hospital patient. As between the two views presented, I certainly agreed with that expressed by Carl A. Erickson. Certainly Robert W. Cutler jumps to the conclusion that sunlight is necessarily beneficial to patients. It unquestionably is cheerful, but for many kinds of illness the glare which it brings would be a serious disadvantage.

The location of the room from which I am writing this is most interesting from this point of view

in that it is on the northeast corner of a building and has therefore cheerful morning sun which fades about noon to be supplanted by adequate light from the north windows. This is an almost ideal solution of the problem, but I can well understand that even the best of architects would find it difficult to build a hospital with rooms all on the northeast corner.

There seemed to me to be one very substantial criticism of both the points of view represented in your article. Neither architect had any real basis for his opinion. I grant that it would involve quite a series of complicated tests to determine exactly what effect sun-

light has on the patient. It would be necessary to consider the effect of sunlight in different quantities in all the types of illness which the hospital would encounter. Individual patient's reaction to sunlight would also have to be considered. In spite of the difficulties of arriving at a satisfactory series of tests,

it seems to me that until such an approach is undertaken no one is qualified to express an opinion on whether sunlight is good or bad for patients. If architects base their decisions on as meager facts as the two who have written the above article I think the hospital builders of today should be concerned.

EARLY DAYS AT M.I.T.

BY WALTER H. KILHAM, F.A.I.A., Boston

I READ Dean Arnaud's article in the April number of the JOURNAL with much interest, but on page 149 I noticed a statement which calls for correction. Dean Arnaud implies that Prof. Desiré Despradelles was brought to M.I.T. by Professor Ware and was the first French teacher of architecture in the country. Actually the first and the one who, with Ware, started the M.I.T. architectural school was Eugene Letang, who taught until his death when he was succeeded by Despradelles.

Letang was a pupil of the Atelier Vaudremer, a true prophet of the Latin Quarter, a tireless and enthusiastic teacher who enjoyed the affection and respect of his pupils to a remarkable degree. A handsome bronze plaque was later placed by them in the Art Department of the Boston Public Library as a testimonial.

M.I.T. also was founded in Boston, not Cambridge. Its removal to the latter city only occurred in recent years.

ARCHITECTURAL EDUCATION

BY ALLAN H. NEAL, Pittsburgh

I ENJOYED the April JOURNAL as it contained many titillating and thought-provoking ideas. But of especial interest to me was R. Clipston Sturgis' letter on Architectural Education. There are thoughts therein which the present-day educators might well ponder. The older I become, the more I

believe that there is something wrong with education today.

It all starts in the public schools—mass education which seldom turns out thinkers or those who are prepared to, or want to, cultivate the mind and an appreciation of the better things of life. They are a confused lot, not prepared

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to analyze the difference between size and importance, speed and progress, authority and wisdom, money and wealth, excitement and pleasure.

They enter college and, especially in the architectural college, the cultural side of education is sadly neglected. The curriculum is too technical, especially since the modern craze has so completely taken over in the schools. An article I read a few months ago somewhere stuck in my memory. The writer pointed out that *training* is teaching the student to perform an act by imitation; *education* trains him to analyze and solve problems which have not confronted him before. I do not think the architectural student in these times receives that sort of education. As Mr. Sturgis states, few of the educators are practising arch-

itects and few schools have any on their staff to teach or criticise. The practical side is neglected, as is also the cultural side, by minimizing the importance of the humanities.

Art and architectural appreciation courses taught in the public schools is an excellent idea, and should help a lot. And I would like to see the colleges develop it and foster an appreciation of a practical and cultural education, emphasizing more the training of the mind than the training of the hand. Then it is up to the student to follow up—work, travel, study for the whole of his career.

As Mr. Sturgis also said, the best men in our profession are “invariably those who have had the most thorough all-around education.”

Books & Bulletins

GHOSTS ALONG THE MISSISSIPPI.
By Clarence John Laughlin. 217 pp. 10 $\frac{1}{4}$ "x13". New York: 1948: Charles Scribner's Sons. \$10.

There have appeared in this country some rather remarkable architectural photographers whose names will long be remembered. Mr. Laughlin has all the qualifications for membership in this notable company. To his technical skill he adds a slant towards the whimsical and the mystical. He certainly reveals in this volume the

chief characteristics of Louisiana's old houses. For an example of his photography see p. 269.

HEATING AND VENTILATING'S ENGINEERING DATABOOK. By Clifford Strock. 576 pp. 8 $\frac{1}{4}$ " x 11". New York: 1948: The Industrial Press. \$7.

An impressive compilation of data for those who design these installations, including the latest word on the heat pump, electrothermal storage, snow melting, solar heating and panel heating.

THOMAS JEFFERSON AMONG THE ARTS. By Eleanor Berman. 327 pp. 5½" x 8½". New York: 1948: Philosophical Library, Inc. \$3.75.

Architecture, gardening, oratory, music and letter-writing, in Dr. Berman's view were the arts Jefferson esteemed most highly, and she has brought together from his own writings his thoughts and varying opinions upon them.

THE REDEVELOPMENT OF CENTRAL AREAS. By the Ministry of Town and Country Planning. 110 pp. 7¼" x 9¾". London: 1947: His Majesty's Stationery Office. Obtainable from British Information Services, New York. \$3.65.

The first of a series of handbooks for the use of England's local authorities and planning officers, assuming conditions in a provincial town of about 250,000 inhabitants.

MONA LISA'S MUSTACHE. By T. H. Robsjohn-Gibblings. 282 pp. 5½" x 8¼". New York: 1947 Alfred A. Knopf, Inc. \$3.

The author of "Good-Bye, Mr. Chippendale" turns his caustic shafts upon modern art. You may not feel that he proves a case in linking modern art to occultism and even to fascism, but there is always delight in watching his facile swordplay.

SOIL MECHANICS IN ENGINEERING PRACTICE. By Karl Terzaghi and Ralph B. Peck. 582 pp. 5¾" x 9". New York: 1948: John Wiley & Sons, Inc. \$5.50.

Anyone who has marvelled at what borings will reveal — and what they leave for future surprise during the excavation—may want to know more of the mysteries below grade; still others will leave it to the engineers.

Calendar

June 18: Spring meeting of the Producers' Council, Inc., Palmer House, Chicago.

June 19-20: Annual meeting of the National Council of Architectural Registration Boards, Hotel Utah, Salt Lake City.

June 20-21: Thirty-fourth annual meeting of the Association of Collegiate Schools of Architecture, Hotel Utah, Salt Lake City.

June 22: Annual meeting of the National Architectural Accreditation

Board, Hotel Utah, Salt Lake City.

June 22-25: Eightieth Convention of The American Institute of Architects, Hotel Utah, Salt Lake City.

June 28-July 1: First Congress of the International Union of Architects, Lausanne, Switzerland.

July 6-10: Store Modernization Show, Grand Central Palace, New York.

September 20-23: Fiftieth An-

JUNE, 1948

niversary Convention, American Hospital Association, Atlantic City, N. J.

September 20-24: Annual Technical Conference of the Illuminating Engineering Society, Hotel Statler, Boston.

September 26-28: Twenty-first annual convention, California Council of Architects, Yosemite Valley.

October 11-13: Nineteenth annual meeting of the Institute of

Traffic Engineers, Hotel Warwick, Philadelphia, Pa.

October 13-16: Annual meeting of the National Association of Housing Officials, Olympic Hotel, Seattle, Wash.

November 29-December 4: Annual meeting of the American Society of Mechanical Engineers, featuring the 18th National Exposition of Power and Mechanical Engineering, Grand Central Palace, New York.

The Editor's Asides

A GOOD MANY CENTURIES AGO some progressive master builder discovered the efficacy of a drip-mold. It was a practical device, a purely utilitarian sister of the many moldings conceived in the interest of esthetics. It contributed nothing to the molding family's main purpose—the addition of lines, tones, shadows to a surface. It was the poor relation of that proud company, a sort of scullery maid. Just how useful its work has been over the centuries, we are just now discovering. In the contemporary striving for a facade that will have no slightest projection to mar the austerity of its flat plane, the drip-mold has been banished to the assembly of traditional taboos. The lower corners of a flat, sill-less window opening drool

down the marble or limestone very much in the manner of a careless chewer of tobacco. But instead of one drooling mouth to offend our sensibilities, the modern office building or hotel, or hospital may have a few hundred or a thousand.

One of these days some progressive architect is going to rediscover the efficacy of lug-sill with a drip-mold, and then how happy he'll be.

IN SPITE OF our most strenuous reportorial efforts, we must admit that on too many occasions we fall down badly. It has been pointed out with some emphasis that our most recent list of Honors failed to note the fact that William Lescaze, of New York, has made Calvert Whisky's august body of "Men of Distinction."

THE NAME OF BATSFORD has long had special significance in the world of architectural books. In 1843 Bradley Thomas Batsford opened a small bookshop in High Holborn, London. Architectural libraries throughout the English-speaking world now show an unquestioned preponderance of that imprint. And now Batsford has stretched an arm across the Atlantic and established a branch in New York, remodeling for this purpose a city house at 122 East 55th Street.

THE GRAVE OF ROBERT MILLS, in the Congressional Cemetery, here in Washington, drew E. B. Morris and myself to make a pilgrimage thereto, combining the purpose of photographing the stone and learning whether the burial plot is in good shape. Four or more other members of the Mills family are buried within the iron-fenced plot, which, as might be expected, shows the effects of having no regular personal care. It seemed a worthy project, for such members of the profession as may be interested, to collect the few dollars (\$750.) that are required to assure perpetual care of the plot and monument by the Cemetery authorities. The grave of the man who designed the Washington

Monument, the Bunker Hill Monument, the Washington Monument in Baltimore, two wings of Independence Hall in Philadelphia, the Treasury Building and the Old Post Office in the capital, surely deserves the devoted care of this nation. Congress once thought so, for it passed a bill, offered by Senator Thomas S. McMillan, to erect a memorial to Mills. As Congress occasionally does, however, it authorized the memorial but never appropriated the money to build it. The grave of Robert Mills was identified only as "No. 111," until the architects gave it a more fitting marking (See page 259).

Massachusetts architects may feel a special impulse to help put the grave under perpetual care, for it appears that Mills' design for the Bunker Hill Monument was pretty freely "adapted" in building that landmark, but Mills never got a cent for his drawings.

A SPECIAL LEATHER MEDAL goes to the *Washington Star* for the best trick of the month. We quote: "A blueprint for reorganization of . . . is being etched with painstaking strokes by a select group of architects. The draftsmen are headed by former President Hoover. . . ."

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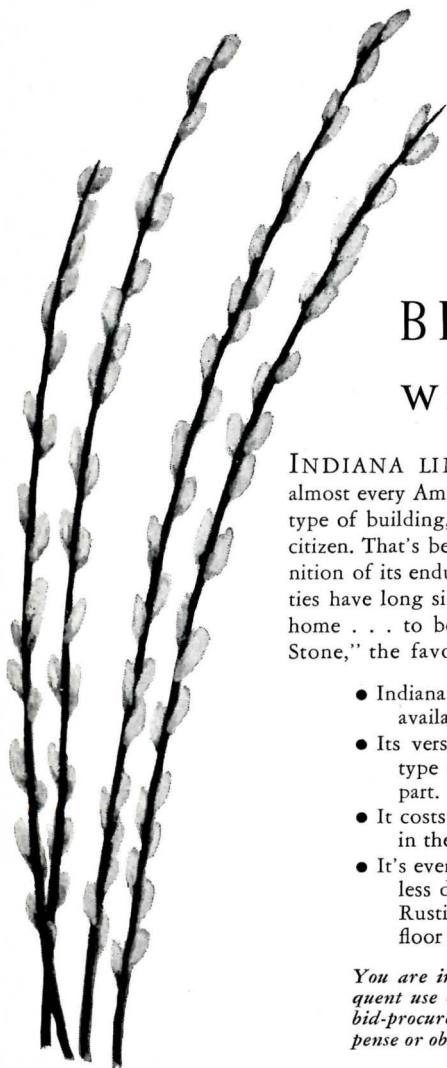
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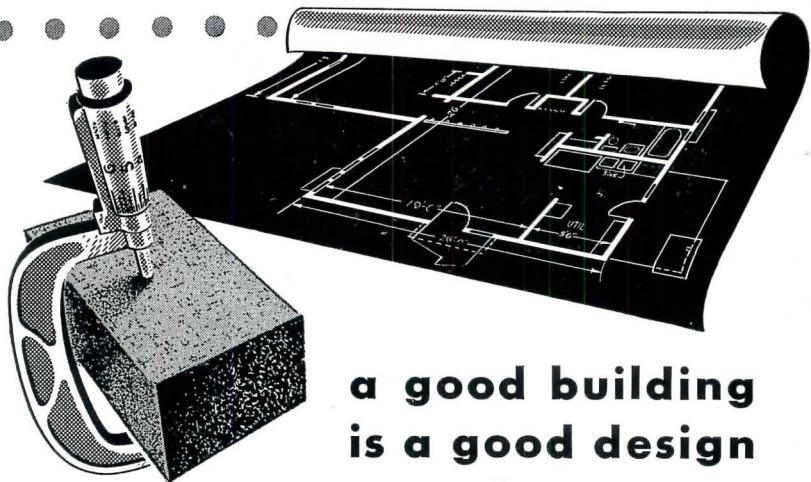
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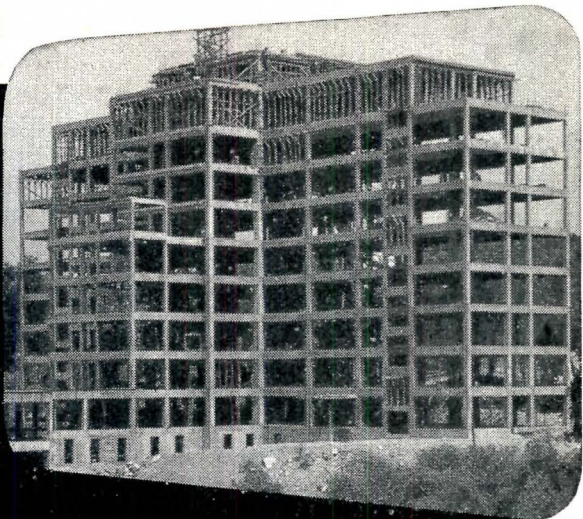
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