Journal of The American Institute of
ARCHITECTS

RALPH ADAMS CRAM

October, 1949

35c

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

JOURNAL OF
THE AMERICAN INSTITUTE OF ARCHITECTS

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

OCTOBER, 1949

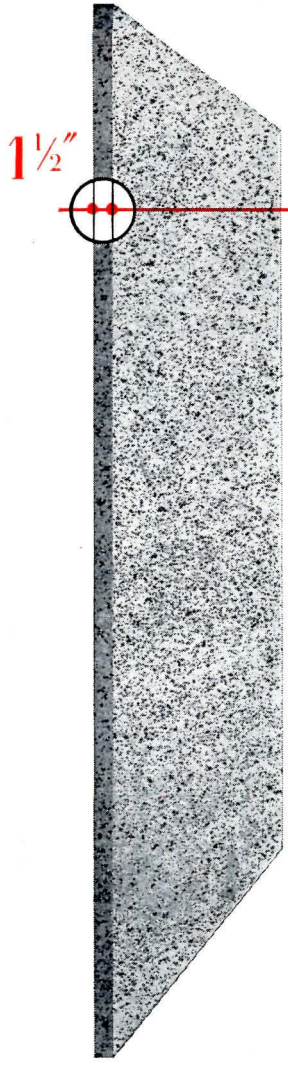
VOL. XII, No. 4

CONTENTS

ILLUSTRATIONS

The *Journal of The American Institute of Architects,* official organ of The Institute, is published monthly at The Octagon, 1741 New York Avenue, N. W., Washington 6, D. C. Editor: Henry H. Saylor. Subscription in the United States its possessions and Canada, $3 a year in advance; elsewhere, $4 a year. Single copies 35c. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C.

granite VENEER



Freed from traditional weight and bulk, Fletcher granite in 1½ inch veneer offers the imaginative designer a building material ideally fitted to contemporary thinking in architecture. Accruing economies in this new sheet form of granite invite consideration of fine colored stocks, imported from world famous quarries to supplement the admirable roster of domestic Fletcher granites,* even in smaller budget restricted installations.

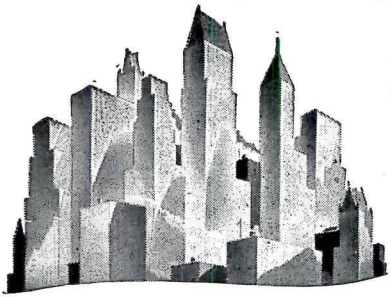
In all types of structures, large or small, domestic veneers up to 12 feet by 8 feet or imported veneers up to 6 feet by 3 feet can now contribute the unique qualities of durability and impermeability, the beauty of color and texture *and* the dignity that belongs especially to granite at a cost factor never before possible.

**Our Bulletin No. 6,* COLOR IN GRANITE, *illustrating 20 imported and domestic granites in full natural color, available on request.*

H · E · FLETCHER COMPANY

WEST CHELMSFORD, MASSACHUSETTS. · 104 EAST 40TH STREET, NEW YORK 16, N. Y.

skylines...



by Otis

FARM BUREAU MUTUAL AUTOMOBILE INSURANCE COMPANY, Ohio, **buys Otis Autotronic Elevatoring!** It is the only system that is timed to the **6** traffic patterns of the entire business day . . . that is supervised automatically to provide maximum service with a minimum number of cars—**not only during the peak traffic periods of the day but also during the normal, lighter traffic periods.** Booklet B-721-J gives the details.

ELEVATOR COMPANY

Offices in All Principal Cities

Home Office: 260 11th Avenue, New York 1, N. Y.

KENTILE FLOORS GIVE YOU FREEDOM FOR DESIGN—AT LOW COST

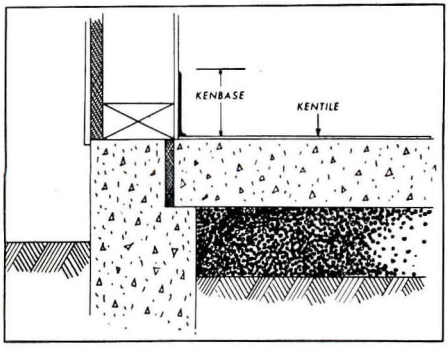
KENTILE can be installed on concrete in direct contact with the ground.

KENTILE can be laid over double T & G wood floors—or directly over firm plywood.

KENTILE is ideal for installation on radiant-heated concrete slabs.

KENTILE is laid square by square—installation and labor costs are cut to the minimum. No bulky rolls that require two men for handling.

KENTILE, with 23 colors and unlimited scope of design, enables you to achieve custom-built effects . . . floors which blend with any background.



LASTING BEAUTY...

Kentile's rich, attractive colors can't wear off—they go clear through the material. This flooring resists stains and scuffing—comes clean and sparkles like new with minimum care.

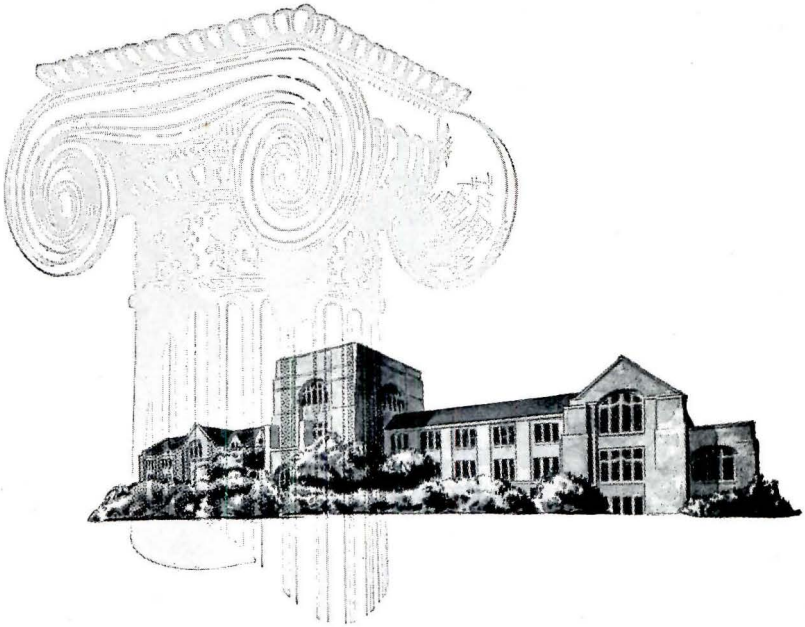
Installs directly on concrete in contact with the earth (see at left) Kentile's fillers, binders and pigments are highly resistant to alkali present in concrete which is in contact with the ground. Effective insulation against the dampness and cold of concrete floors is provided by Kentile's asbestos filler. Kentile "seats" well; moisture or dampness will not cause it to curl.

KENTILE®

The Permanently Beautiful Asphalt Tile

DAVID E. KENNEDY, INC. 58 Second Ave., Brooklyn 15, N.Y. • 1211 NBC Bldg., Cleveland 14, Ohio • Bona Allen Bldg., Atlanta 3, Ga. • 452 Statler Bldg., Boston 16, Mass. • 705 Architects Bldg., 17th and Sansom St., Philadelphia, Pa. • 4532 So. Kolin Ave., Chicago 32, Ill. • 350 Fifth Ave., New York 1, N. Y. • 1440 11th St., Denver 4, Colo. • 2201 Grand Ave., Kansas City 8, Mo. • 1855 Industrial St., Los Angeles 21, Calif.

INDIANA LIMESTONE



. . . . . from capitals to colleges

for every type of building, for every purpose, Indiana Limestone is America's most frequently specified building stone. Immediately available . . . distinctively beautiful . . . unusually versatile . . . moderately priced, it offers the finest medium of architectural expression at a practical level of cost.

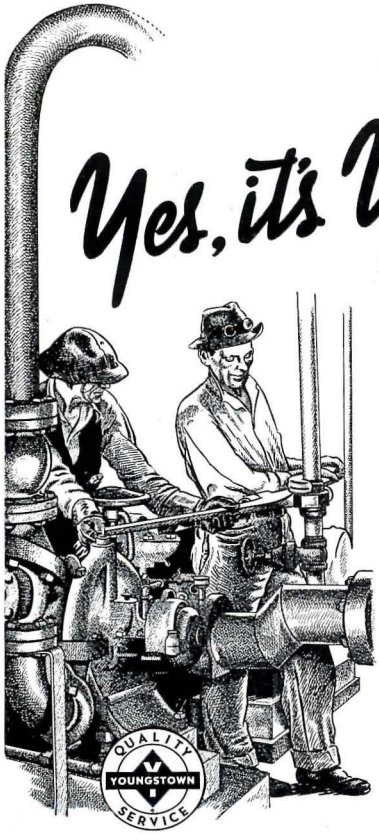
You are invited to make full and frequent use of our technical counsel and bid-procurement services, without expense or obligation.

INDIANA LIMESTONE INSTITUTE
P.O. BOX 471 • BEDFORD, INDIANA
BUFF • GRAY • VARIEGATED • RUSTIC • OLD GOTHIC

INDIANA LIMESTONE

Yes, it's Youngstown!

Dependable Steel Pipe . . . Adequate Tomorrow, as Today



INSTALL Youngstown today, in sizes adequate for the increased loads it will have to carry tomorrow, and both you and your customers can forget pipe indefinitely.

The dependability of Youngstown Steel Pipe rests on experience--on nearly 50 years of producing highest quality steel and fabricating it into highest quality pipe.

Youngstown Steel Pipe is available every where, sold by leading pipe distributors who are prepared to recommend and furnish it in proper sizes for any job, adequate for both tomorrow's needs and today's.

Youngstown STEEL PIPE

THE YOUNGSTOWN SHEET AND TUBE COMPANY

Manufacturers of Carbon, Alloy and Yoloy Steel

General Offices — Youngstown 1, Ohio

Export Office-500 Fifth Avenue, New York

PIPE AND TUBULAR PRODUCTS - CONDUIT - BARS - RODS - COLD FINISHED CARBON AND ALLOY BARS - SHEETS - PLATES - WIRE - ELECTROLYTIC TIN PLATE - COKE TIN PLATE - RAILROAD TRACK SPIKES.

TWENTIETH CENTURY "49'ERS"

take Brick and Tile to new frontiers

THE "49'ers" in our industry do their pioneering without the aid of shotgun, covered wagon or gold pan. They deal in such commodities as test tubes and temperatures, tension and tolerances.

Their job is research.

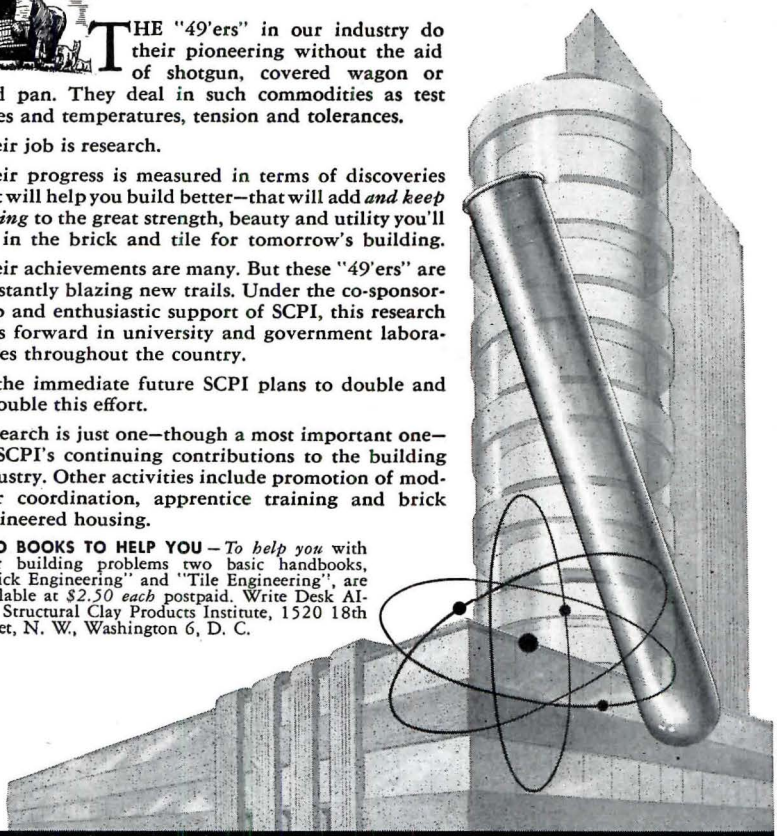
Their progress is measured in terms of discoveries that will help you build better—that will add *and keep adding* to the great strength, beauty and utility you'll get in the brick and tile for tomorrow's building.

Their achievements are many. But these "49'ers" are constantly blazing new trails. Under the co-sponsorship and enthusiastic support of SCPI, this research goes forward in university and government laboratories throughout the country.

In the immediate future SCPI plans to double and redouble this effort.

Research is just one—though a most important one—of SCPI's continuing contributions to the building industry. Other activities include promotion of modular coordination, apprentice training and brick engineered housing.

TWO BOOKS TO HELP YOU – *To help you* with your building problems two basic handbooks, "Brick Engineering" and "Tile Engineering", are available at *$2.50 each* postpaid. Write Desk AI-10, Structural Clay Products Institute, 1520 18th Street, N. W., Washington 6, D. C.



STRUCTURAL CLAY PRODUCTS INSTITUTE • 1520 18th Street, N.W., Washington 6, D.C.

STANDARDIZED SERVICE IN STEEL CONSTRUCTION

STEEL JOISTS LONGSPANS DECKING AND TRUSSES

AILABLE STEEL FRAMING FOR MULTIPLE HOUSIN

NO OTHER MATERIAL GIVES ME *This* HOLDING POWER

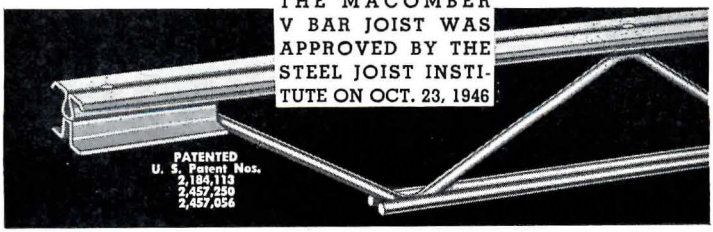
NOTE: The nailing groove in Macomber Nailable Steel V Joists is set for 8d Common Nails or No. 7 Screw Size, Spiral Nails.

Mr. Architect, Engineer or Contractor:

At the Pittsburgh Testing Laboratory 8d common nails were driven into wood 2x4's. It required an average of 177 pounds pull per nail to remove them.

Then 8d common nails were driven into Macomber V Sections and it required an average of 277 pounds pull per nail to remove them. OVER 56% better grip than wood.

Then they drove No. 7 Screw Size Spiral Nails—the kind Macomber recommends for special conditions—into various sizes of V Sections and it required an average of 436 POUNDS PULL per nail to remove them . . . . nearly two and a half times the grip of common nails driven into wood.



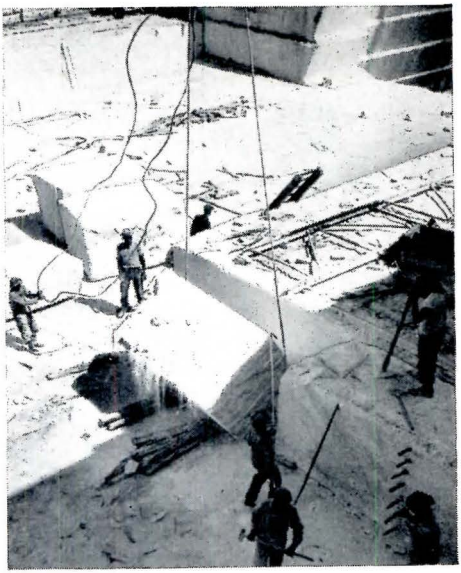
MACOMBER *Incorporated,* CANTON, OHIO

A NAME RESPECTED IN ENGINEERED CONSTRUCTION

STANDARDIZED LOAD BEARING UNITS SPEED BUILDING

QUANTITY PRODUCTION ON A QUALITY BASIS

TEAMWORK DOES IT !



Quarrying and finishing Georgia Marble is a large scale operation involving the efforts of hundreds of men and the use of massive machinery. At The Georgia Marble Company all these men work as one big team. The pride they take in their work is traditional with them and it is not unusual to find father and son working side by side in quarry and mill. Because of the clear, moderate climate of the area, production proceeds uninterrupted the year 'round, and Georgia Marble is available in a continuous flow.

Are you considering marble for your next project? Whether your requirements call for thin veneers or huge solid blocks—finished for exterior use or highly polished for interior adornment — The Georgia Marble Company has the facilities to supply your needs rapidly and accurately.

Eight strategically located sales and service offices are maintained for your convenience. The office nearest you will be happy to furnish samples and helpful information. Call them on your next job.

GEORGIA MARBLE

The Marble with the Sparkling Crystal

Produced by THE GEORGIA MARBLE COMPANY *of Tate, Georgia*

SALES AND SERVICE OFFICES • NEW YORK, N. Y. • WASHINGTON, D. C. • CLEVELAND, O.
PHILADELPHIA, PA. • BRIGHTON, MASS. • ROCHESTER, N.Y. • ATLANTA, GA. • CHICAGO, ILL.

Instituted on the premise that a lot of high-pressure conviction is being bottled up for lack of convenient outlet, these editorials appear to be serving as successive relieving-valves. The opinions expressed are always the uninhibited ones of the Guest who occupies a particular month's driving seat. "Some Dim Remarks on Neighborhood Planning" is the rather lugubrious title suggested for the following by this month's Guest Editor—

Paul Goodman

WITH the renewed understanding by modern architects and planners that their art is functional, meant to solve problems of domestic convenience and communal efficiency and amenity, they have been venturing diffidently into the broad fields of politics and sociology, pedagogy and psychology. And so far most of them have blundered, or allowed themselves to be maneuvered, into the following trap: they provide a merely formal and technical solution for deep-going personal and social problems that require material changes, changes in the political institutions, the sexual mores, the jobs we work at. Obviously architects and planners, as such, cannot effect such changes, and need feel no professional guilt (only the guilt that becomes us as men, that we live timidly and sadly when we could be free and happy). But the danger in the technical "solutions" is that they are means by which our society has learned to flatter itself that something is being accomplished; they are mechanisms of escape; they provide symbolic satisfaction rather than real satisfaction; and they freeze our feelings in a picture that looks rosy and is dead.

The way people picture their troubles to themselves springs from their real troubles but does not express them, rather avoids them because they are too painful. Architects and planners must not be satisfied with allaying these pictured troubles, but must—if they are going to pursue the functional methods at all—dig toward the real troubles. The formal solution for the pictured troubles is always acceptable; this should make us du-

bious of it. For if we begin to approach a real solution for material troubles, suddenly we encounter furious resistance, and the artist has tough sledding.

A classic example of social avoidance of the real irk and acceptance of the formal solution, is the history of Garden City planning. From antiquity, we observe in people a polarity of desire for the country and wild nature and desire for the herded polis. In the nineteenth century in England, with the hideous slums and factories of industrialism (which were not cities, of course), this beautiful tension of opposites suddenly became traumatic. Then, in the crisis, Engels, Geddes, Howard and others dreamed of a solution: to combine both opposites in one thing—a symbiosis of city and country functions, a regional patriotism, a redisintegration of split society, transcending the division of labor, etc. Well, by the time this dream has become the accepted official formula for new planning, its revolutionary meaning has been lost: it is a formal technical solution. In our Garden Cities the "country" is destroyed, is without agriculture or wilderness; the "city" has degenerated into suburbs; and the "region" is directed from the capital. This is the setting for our best available modern way of life, more tolerable than the previous chaos and trauma, and even more meaningless.

In our century the trauma has come closer to home, to family and personal relations: loss of passional feeling, personal insecurity, falling birth rate, regimented citizens, etc. And we have dreamed up Neighborhoods in the urban mass, to meet the problems. These have the following properties: limited size, face-to-face relations, child-centering, closer relation to the job. Obviously these demands spring from real troubles: the isolation of the individual in the too-great society, the loneliness that follows the breakdown of traditional groupings, the yearning for the creative spontaneity of children by adults who realize we have lost our spontaneity and pleasure, the loss of craft, inventiveness, and use-value in modern production. Yet already we see that the dream of community is being accepted as a formal technical solution. In the Neighborhood plans, child-centering means building around a traditional public school; face-to-face relations comprise a shopping-center and gossip-groups with no deep

common concern; relation to the job means walking to the same meaningless job. These things are indeed something, but they are not much, not much.

The reasons for the avoidance and the escape to the symbolic solution are not far to seek. We do not work out the real educational community because we fear and hate the children and want to get them off our hands (then, by a well-known reaction, we see them menaced by motor-cars and we close off the through-streets and form Neighborhoods); we do not think of functioning limited units with common concerns because we hanker for centralized control and are afraid of political initiative; we avoid the job because we are afraid to be creative producers and prefer to flee to the standard of living.

Is there a chance for monumentality in the buildings that the next generation will design?

An Architect's Training

By John F. Harbeson, F.A.I.A.

A paper read at the professional symposia of the Pennsylvania Society of Architects, February 26, 1949, at the University of Pennsylvania under the auspices of the Philadelphia and Northeastern Chapters, A.I.A.

IN RADIO PROGRAMMING it is considered quite sinful to allow a moment to go unoccupied. Thus on the matter I hear in the morning while shaving, along with useful bulletins on the time, the weather, and the Taft-Hartley Law, the announcer is very apt to say, "We have just time for our forty-winks music."

I imagine it is in some such spirit I have been asked to speak at this luncheon—short enough not to be mixed with the points made by our distinguished symposium speakers, quietly enough not to upset digestion, not to draw the blood from the center of things, where it is now needed.

While the Symposium has to do with "The Design Approach to Modern Buildings," I should like to confine my remarks to a comparison of the teaching of design in the schools—as it was taught some twenty-five years ago, and to-

day—as these will be thought of some twenty years hence, that is to say, by our present students, when they have had enough experience to be doing most of the serious architectural work.

And I would like to preface this by recalling something that happened at a faculty meeting at the Academy of Fine Arts, where I teach the minor subject, Perspective, to students interested in impressionism, expressionism, distortion, and surrealism—this took place shortly after the Armory Show in New York.

The late Henry McCarter, a good painter and a good teacher, in discussing the appointment of a mentor in life class, said:

"In any art school about five per cent of the students have talent, and will do work in life that will have distinction, and be a credit to themselves and to the school. Another five per cent are wasting time—girls between coming out and getting married; unambitious boys not yet told by exasperated parents to get to work.

"That leaves ninety per cent. The ninety per cent work hard, listen to criticism, try to follow it—but have no real talent, and will never do anything of value in painting or sculpture. But, every now and then, some one from the ninety per cent seems to wake up, and moves into the upper five per cent; and that's why we tolerate the ninety per cent, as we can never tell beforehand who this late developer will be."

I couldn't help saying at the time that in architecture we had our five per cent at the top, and at the bottom, and we had our ninety per cent—but we made use of them, for architecture is such a broad field they all found useful niches to work into. The creative geniuses were few, but they could not function well if they did not have the collaboration, the teamwork, of the many who had to do a lot of less interesting, but no less useful work.

In those days the study of architecture was considered to consist of function, structure, and form. And a survey of the school prospectuses of those years will show that, of these three, the greatest was form. The study of design consisted of some research into function, an effort to house this in structure, the whole then to be conceived as form—and success of composition in form was thought to be what made the difference between architecture and building.

This point of view was reinforced by the courses in history; the great works of the past had been achieved in this manner. Certainly for the Parthenon, and for Chartres, the functions to be served had long been static; structural matters, while continually evolving, showed no great advance in any one generation. It was the study of form that took the best efforts of the architects. Form followed function and structure—very often after a considerable lag, and when these had become second nature.

Twenty-five years ago the architectural schools majored in the study of architectural form—in composition. This majoring was primarily arranged for that five per cent of cream at the top—the individuals who would be doing the design of the country's big buildings after graduation.

The ninety per cent, generally had to take the same training, and many found it hard work. Later there were complaints from men who had settled in small towns, who said they would never have a big building to do, and felt they had been given the wrong training.

With minor exceptions all schools taught alike—and that is also the case today.

But today *what* is taught is very different. By comparison, there is much less preoccupation with form. An examination of the problems being sent to Beaux-Arts judgments shows all of the solutions practically alike as to expression of form—or lack of an achieved form; seemingly what is shown is the first attempt of the student to put an envelope on his solution.

By form I mean order, arrangement, balance. I dare not say symmetry, as that word is taboo, although I admit to being a symmetrical human.

There is a change also of choice of programs. What was formerly given was considered to be a training of skills; few of the students were expected later to be commissioned to design a Niche in a Garden Wall, or an American Embassy in Tangier, or even a Country Club on the Shore of the Sea.

But to the end that the few problems of monumental nature that arise even in democracies should not have to be entrusted to incompetents, the whole effort was bent in that direction, it being thought that a man who had a training in the fundamentals of design would be able to handle the simpler matters of life—the private house, the small church, the gasoline station (the things which now

form the subjects of early problems).

For it was considered that architecture should be a quality product —as is any work of art—and not the result of quantity production.

Times have changed. We are told this is the era of the Common Man, and architecture must not be for dictators or plutocrats. The architectural press even says there is no place for monumentality in the buildings of a democracy.

And the schools have been so swayed by these architectural press critics that there now is practically no preparation for handling monumental problems—no one being trained to express adequately the great aspirations of peoples which could produce, and believe in, the great words of leadership of Winston Churchill or Franklin Roosevelt.

There is a human need today, as always, of symbols of human dignity, of monumentality. Because Augustus, and Louis XIV, and Mussolini believed in these things also does not make them wrong. They also had two eyes, a nose, a mouth, decently arranged, as have democrats.

As Philip Johnson of the Museum of Modern Art says: our country, and every democratic country, has thousands of architectural symbols of a monumental character which are the focal points of our democratic aspirations. He mentions as examples Independence Hall and the Washington Monument. The need for such things cannot be satisfied with structures built in past time. But our schools are not trying to train anyone to satisfy *these* democratic needs.

"Society and the individual both demand first of all an ordered environment which they can come to love because it is beautiful, and an environment which will be emotionally expressive of their deepest feelings."

Twenty years from now, when today's good students are having opportunities of doing the buildings of dignity that are innate in a civilization that has dignity, we shall have criticism, this time from the gifted five per cent, that they were not given proper training. There may be no complaints from the ninety per cent, who will be satisfied with the definition of architecture as expressed function, or expressed structure. But the citizens may find their architecture unsatisfying and uninspiring.

A civilization which has invented and perfected mechanical in-

struments of great complexity and great use—refrigerators, dishwashers, elevators, automobiles, reapers and binders, radio receivers—and in each case after intense research in function and structure by competent *engineers,* sees the need for, demands, and gets a further study of *form* by trained artists, will ultimately demand, and insist on building that is satisfying in more ways than utilitarian.

The word beauty will no longer be shunned by architects, nor by architectural journals tolerated by architects. That is if by Democracy we understand a civilization in which intelligence, and culture, and dignity of life are increasing, and not being brought to a low common denominator.

Talbot Hamlin wrote a few years ago: "To claim that an architect's first duty is to build well, is like saying that a poet's first duty is to spell well. The architect's first duty is to create for the enrichment of the esthetic life of generations." It is true he spoke of this as a current architectural heresy.

The architectural journal editors would have us understand that by making a thorough research in function and construction, esthetics will take care of themselves—that beauty in architecture is a by-product, and inevitable if functional and structural problems are properly solved.

This is to use words about quality as the movie publicity-man uses them, where each new picture is hailed as epochal, the ultimate in artistic production, superior to everything previously done.

"Construction is the first step: What we admire is not the embryo, but the subsequent developments which transformed a utilitarian device into a thing of beauty—there are thousands of pediments; there is only one Parthenon." And it was no accident. Of the many doorways we pass in a short walk, most are fulfilling their purpose, are well-enough built. How many are worth a second look? There used to be, twenty-five years ago, courses in the study of such fundamental forms—now gone with the wind.

Yet there is something more than merely to function, something more than good construction, something more difficult to achieve, if so few can achieve it. It is this priceless ingredient which makes of architecture a thing apart from engineering.

There are always several available ways of building, of enclosing the interior volumes required by a program. Of these various ways the designer—if an artist, an architect—will choose the one giving the best promise of beauty. Solutions of equal constructive merit may have widely variable esthetic content; it is the wise choice in these matters that is the designer's task.

An elderly man called on a Philadelphia portrait painter recently. He said—"You have been recommended to me by Mr. Smith; I'd like to have a portrait of my grandfather painted, to give to my grandchildren." The painter answered that he had time just now; they agreed on terms; the old fellow said "Go right ahead," and got up to go. The painter called out: "But, sir, you haven't told me anything of your grandfather, whether he had high color or was sallow; whether spare or fat; have you photographs to guide me?"

The old man answered: "Now look! The children never saw him; he wasn't very good-looking; I'd like them to think of him with pleasure. Good day."

I am entirely in sympathy with his philosophy, and believe that beauty, by and large, is more valuable than truth, personality more important than current fashion.

Construction and design rely on different mental processes. Construction is scientific in its methods, and relies on logic, reason, experience. Design, after it has consulted construction to find out what it can and cannot do, relies on artistic faculties—imagination, taste, harmony, sense of plastic values; and logic is of little avail.

In my definition an architect who is an architect will consider the study of form as his life's blood, and any school worthy of being called an architectural school will try to develop an understanding of form.

One of our bright young magazine editors, reading in the London *Review* that "before long those buildings in which a community calls for some kind of monumental gesture will be required again," says, in his all-knowing way, that this "shows a lack of understanding of the nature of our times, and particularly of the development of democracy."

It is true, as he says, that we have not begun to solve the social problems of hospital care, or education, or housing, with adequate or appropriate buildings. Undoubtedly trained people should solve the

social problems of hospital care, but to say that the architect should do this is to misunderstand the nature of specialization in a highly complicated society, or to misunderstand what an architect is.

He says: "Art is not put into architecture self-consciously." By my definition, it *is,* and it is the architect who does it, and he should be trained for this purpose by an architectural school.

Job Specifications for the Archangel Gabriel

By Carl Feiss

DIRECTOR, SCHOOL OF ARCHITECTURE AND PLANNING, UNIVERSITY OF DENVER

Reprinted by permission from "Planning, 1948"—a book published by the American Society of Planning Officials. The author supplements the original text with this note:

The following recording was made during the last year's National Planning Conference held in New York on October 12, 1948. The readers of the A.I.A. JOURNAL will be interested to know that a similar recording was made of a conversation that was held between Lucifer and St. Nicholas, the Patron Saint of children, during the A.I.A. Convention in Houston, Texas, this spring. The first and last part of the Houston recording are very similar in nature to the first and last parts of the statement which immediately follows. The rest of the material on the Houston conference, I regret to say, is of a character which makes it unprintable for this JOURNAL.

"YOU know, St. Peter," said the Archangel, laying down his field glasses, "if the Almighty had intended that there be planners, he would have created them."

Peter jingled his keys thoughtfully. "Well, if you don't believe in spontaneous and unsanctified creation, you may have to revise your ideas. For no matter how they were created, they seem to be multiplying rapidly. In addition, they seem to think they have gone beyond their infantile and adolescent period, and they are already indulging in a form of pseudo-adult education called 'conferences'."

The Archangel picked up a statistical table. "There is a tabulation here of the number of planning conferences during the last year. I find that I too have fallen into the error most planners

make in mistaking statistics for plans. Therefore, I know all about these planning conferences, but to date have made no plans for eliminating them. In any case, if conferences and adult education could be synonymous (which is doubtful), planners undoubtedly would be well educated."

Peter spat on a golden key and polished it carefully on the downy underside of his left wing. "Is that important?" he asked. "Is it important that a planner be educated?"

Gabriel laughed. "Since the $64 question is 'What is a planner?', how can I say that this unknown entity can be educated or would be useful were he to be?"

Peter put the key back on his key ring and said, "Don't be facetious. If they did not have brains, how could they be sitting down there interminably taking in each other's intellectual washing?"

The two leaned on the gold bar of Heaven, thoughtfully watching the planners in conference at the Hotel New Yorker. The Archangel Gabriel sipped his drink and said sadly, "I once tried to write the specifications for my job, which you know terminates when I blow the last trump. Being in the executive office and responsible for the evaluations and decisions on the permanent ultimate destinations of all men, it seemed necessary to evolve some kind of office organization. Obviously, my job involves a merit system which has been rather thoroughly analyzed in a well-known manual which has been in use for a good many years.

"Now the terrestrial planners have decided that they also belong in some executive office to decide the temporary and permanent destinations of all men. Since I have been working for 2,000 years or more and have not yet solved my own job definition problem, I have been listening in on these infinite number of planning conferences, hoping to find out what the planners, in their self-imposed celestial tasks, intend to do and be. And since these gentlemen have not yet received the Godhead, I have been watching with some interest their efforts to educate themselves in anticipation of receiving it.

"Fundamentally, the planners believe that their physical and mental abilities are such as to enable them to be both prophet and engineer. At the same time, they must be a kind, yet avenging angel. Also, they have to live. So they combine in their educational con-

cept for their job the practical maintenance of the mortal body, while developing the immortal concepts of the planners' utopia. The most recent developments along this line are proposals for the issuance of bonds by planners for self-liquidating utopias. There is some question as to whether or not heavenly subsidies could be made available for the purposes. Obviously, if a utopia is subsidized adequately, it can be considered self-liquidating.

"We were talking about education. It seems to me that planners talk too much. Everybody talks too much. Instead of having more conferences, more publications, more discussion groups, seminars, critiques, clinics and gab fests, I am proposing as a solution to the planners' ills, and incidentally, to the ills of the world at the same time, a six-months' moratorium on words—no newspapers, no radio, no school, no advertising signs, no conversation, no sign language, all libraries to be padlocked—preferably burned. During this period of oral silence and visual verbal vacuum, it is my thought that possibly people might have a chance to think. What a blessing it would be if there were no raucous headlines, no radio shouting, no piling up of nervous tensions through the constant impact of the barkers of the promotion of world chaos. The only ones to suffer during this period would be the medical specialists who deal with stomach ulcers.

"My thought has been to recommend to the powers-that-be that possibly some sort of heavenly warning to this year's National Planning Conference might stimulate action of the kind which would make it possible for the conference to recommend as its final motion to all agencies, organizations, associations, societies, and institutes of planning, that for one year there be no so-called adult education meetings whatsoever; at the end of the year there be called a United States organization of planners framed on the United Nations' principles, and then we will see what happens from there. In the meantime, there will be blessed silence—also think of the savings.

"Now, Peter, you feel that planners have brains and since they have brains, it is obvious that you believe that they can be educated. Under the present planning educational systems in our various col-

leges and universities, there may be some question as to whether or not there is any brain left at the termination of the student's education, at the time a degree is offered. There is a great deal of evidence to prove already that a planning degree is being offered as a substitute for brains. In the meantime, confusion mounts on confusion in the educational institutions. A planner should or should not be a designer; he should or should not be a lawyer; he should or should not be an authority in government, public administration, political science, administrative management, or politics. Incidentally, does anyone know what the differences among these five are? The planner should be socially conscious; he should be conversant with all problems of economics, soil chemistry, esthetics, epidemiology, landscape gardening, zoning, the design of super-highways, politics, philosophy, real estate law and public relations. Every student of planning must be a good public speaker and an expert draftsman. He must deal with people of all walks of life and remain, at the same time, aloof from politics. He must have broad vision, but at all times keep his feet on the ground and his hands out of the taxpayer's pocket. In order that he be technically proficient in all phases of the above-mentioned educational areas, and others which we don't have time to mention here, it is obvious that planning education must be broadened and extend beyond the present confines of the academic institution.

"One of the textbooks now being recommended for use by planning educators is the "Brave New World" by Aldous Huxley, in an effort not only to determine objectives for the planner, but also to take the excellent conditioning program which Huxley expounds and put it to practical use. As you may remember, Huxley recommends for Alphas and Betas varying types of innoculation and audio-visual aids which are in continuous use during both the waking and sleeping hours of the educatee. It is possible to conceive of the idea applied to all age groups and not confined just to college. Since apparently any background from that of traveling evangelist to purveyor of liquid commodities is adequate for the career of planning when combined with the Boy Scout oath, the planning educator of today should have no difficulty in finding the manpower necessary to fill his

schools and to be subjected to the proper conditioning. Since the job of planner is apparently intended to condition the people as a whole, I can see no reason for not starting by conditioning the planner.

"You can see, I think, from the trend of my discussion, how close the planner has come to the job definitions for an Archangel. There are some things, however, in these terrestrial specifications which leave me very much puzzled. Under the planner-scout oath, instead of the statement: 'Scouts shall be loyal' there has been a substitute, 'Planners shall be flexible,' obviously drawn from the fact that a planner must make flexible plans. Whether the word flexible means supple or amenable or mercurial or just what, I am not sure, but then again no one in the planning fraternity has been able to decide how to draw a flexible plan either, so it all amounts to the same difference.

"Many educational institutions working on planning curricula have decided to base their decisions on what a planner should be on his job opportunity. Obviously, if a planner has cash value, that is something definite to sink your teeth into. I can visualize that there will arise at an early date a situation in which various planning schools will train men for various salaried positions, starting men in for two-, four- and five-year training programs directed towards $2500, $5500, $9500 and other salary ratings. The result can be evaluated quite easily and the training program could be clearly designed—so many hours of sociology, engineering and government law for one position, and another weighting of hours for another position. This practical solution which seems to be developing in so many of the technical schools should make it possible for planning students to drop a nickel in the slot of an audio-visual machine and receive the indoctrination commensurate with his investment; then when he has received his plastic sheepskin, he will be in immediate position to be placed at the proper civil-service or merit-system rating in a Government office.

"It may be some time before this ideal is reached, and in the meantime, there is bound to be a great deal of squabbling as to the number of records to be played to various students for varying contract costs. These squabbles cannot be written until job definitions are written; job definitions cannot be written until a job for a

planner is written, and apparently the definition of a planner can't be written, so there we are.

"A few of the philosophers of planning are resentful of this practical approach. They feel that in order to develop 'flexible' planners with untarnished halos like mine, no job specification should be written. Every young man in planning must be so imbued with his desire to serve humanity that he would be willing not only to starve in the process, but even be stoned in the market-place for his principles. Since most of us have been through stoning at one time or other, and those of us who survived considered it a salutary experience, I can see no harm in developing courses in starvation, stoning and self-abasement in the curriculum. They might also be of assistance in stemming a messianic complex. I don't mind so much the planner working for the civil-service level of Archangel, but I really think he goes too far if he tries to get the Boss's job.

"I have been noticing one other rather significant problem connected with the students in the various planning schools. I was tuning in on the prayers of a couple of students the other evening with the idea that perhaps I might learn something there. The first was a very sad and confused young man, and the prayer went something like this: 'Please lift my confusion and let me understand my elders. My brain is weary and my arm is limp. I am interested in improving my community as a leader, and I think I can become a good administrator and some day maybe I will learn to work for the best interests of the people as a whole, but dear Lord, I cannot design, and I cannot draw.' I then turned the dial and listened in on another prayer from another young man in planning. The voice came in over the loud speaker very faintly, 'I am a designer and I believe I have great possibilities for the development of my technical skills and proficiencies, but, dear Lord, I am not a public speaker, and I do not want to be an administrator. Please help me find out what to do.' I switched off the receiving set and sat back mulling the problem over for some time. Then I decided to tune in on the prayers of a college professor, and I heard a desperate voice pleading, 'Please help me to synthesize, to coordinate, and to implement. Please help me in setting goals and to recommend

short-range and long-range objectives. Please help me to explain that we "learn by doing" and that through planning and cooperative action we develop greater freedoms. Please help me to remember at all times that the underlying philosophies in our dynamic expanding economy must be the synthesis of broad-minded visionary men with alert, intelligent and intellectually honest doers. Let us remember at all times that planning is the white-hot fusion of intellect, sensibility, and soul.'

"Now Peter, I would like to be helpful. I feel that somebody, somewhere, somehow must straighten out these poor benighted beings. Obviously, no human being and few Archangels can ever become the superman now being developed by the visionaries in planning education. While I grant you that something might be done through selective breeding combined with an occasional St. Valentine's Day massacre, still it is likely that nothing less than a miracle could create the kind of man our planners either want to be or want to train.

"Peter, do you think I should requisition a miracle?"

St. Peter, who had been listening attentively, glanced down at the National Planning Conference. He combed the star-dust out of his beard with his golden pocket comb, and said, "I don't think so, Gabriel; they are so innocent and so very well-meaning and for the time being they can do so little harm. Both students and teachers are talking and they seem quite happy. Just let them go on talking."

Honors

EERO SAARINEN, of Bloomfield Hills, Mich. has been awarded the honorary degree of Master of Arts by Yale University. Mr. Saarinen was cited by his alma mater as the "brilliant son of a great father . . . leader in the field of design."

JACQUES GREBER, French architect and town planner, and a friend of many Institute members, has recently been made an Honorary Fellow by our good neighbor, the Royal Architectural Institute of Canada.

Professional licensing laws are frequently under attack and call for resolute defense

New York State Registration Difficulties

By George Bain Cummings, F.A.I.A.

In New York State the Education Department recently has been the object of study by the Temporary State Commission on Coordination of State Activities. This Commission, created by the Legislature in 1946, is sometimes referred to as the "Wicks Commission," from the name of its Chairman. The Commission issued a report on March 11, 1948, in which were included certain findings and recommendations affecting the Board of Examiners of Architects* and other factors related to the practice of architecture in New York State, such being under the control of the Education Department. The Board of Examiners studied this report, especially such parts as related specifically to itself, and approved some and disapproved others of the Commission's recommendations. The New York State Association of Architects, through its Committee on Legislation, held a meeting on the subject in Albany, July 15, 1949. To this meeting were invited the members of the Board of Examiners, the Deans of the architectural schools in the state, the chairman of the Association's Committee on Education and the Regional Director, A.I.A.

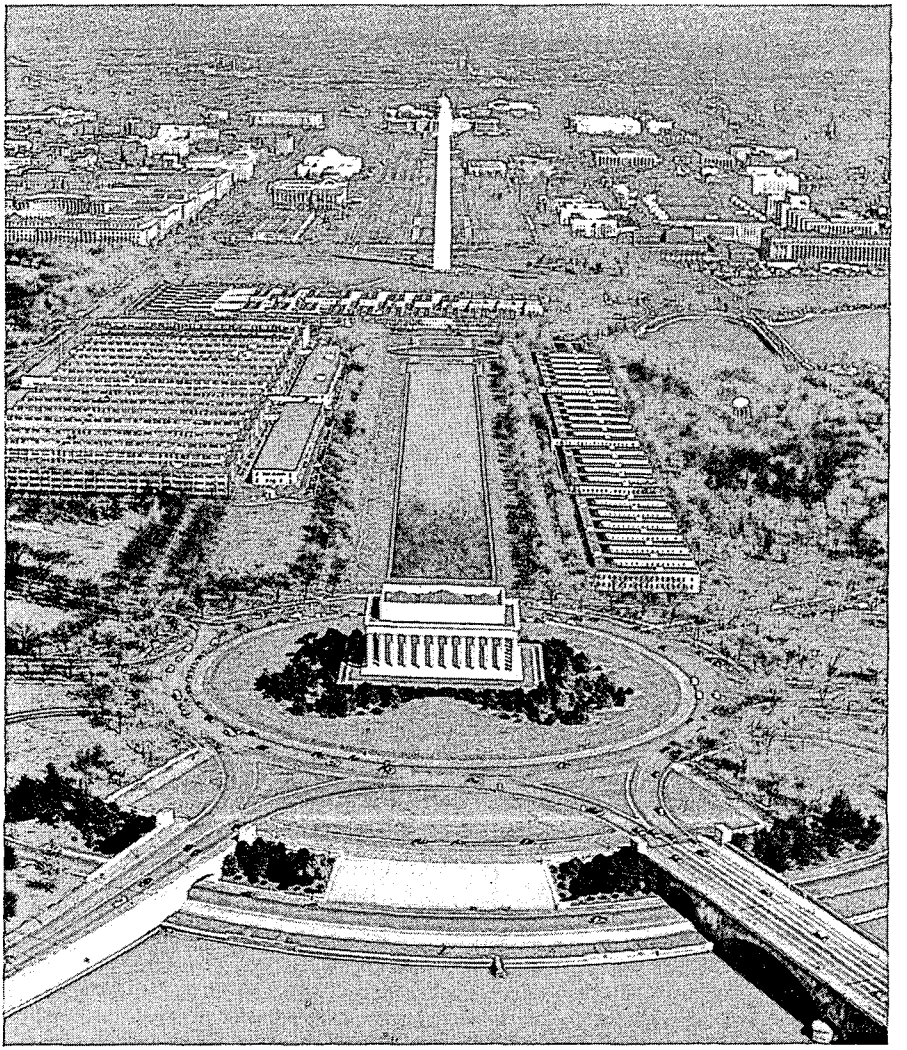
Those present agreed that the State Association should take its stand, along with similar State organizations of the other professions, in future hearings before the Legislative Commission, in support of the following principles:

1. The Commission recommends:

"Written examinations for the various professions should be prepared and the results rated by a staff within the Department with the aid, to the extent deemed necessary by the Department, of recognized private testing agencies and professional organizations. The departmental staff should include at least one test construction specialist. The boards of examiners should be consulted with regard to the content of examinations.

"Practical examinations should be administered in behalf of the

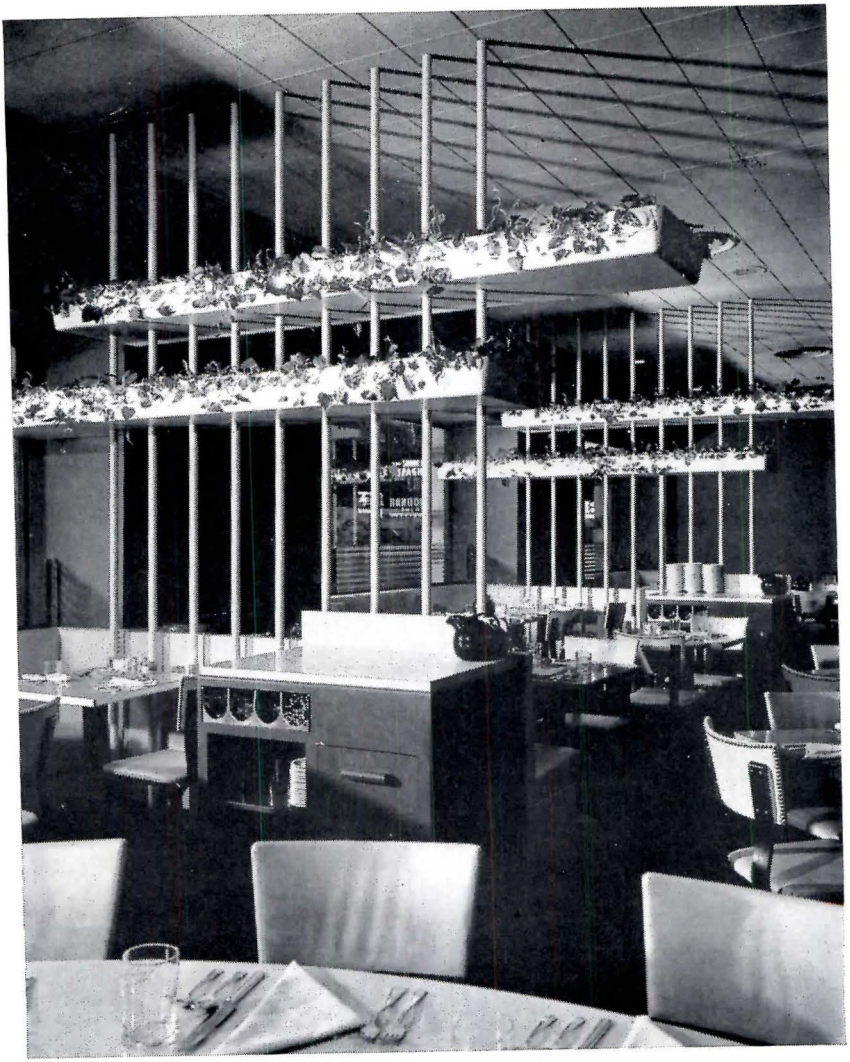
* Present members: Harold T. Brinkerhoff (Sec'y), Ralph E. Winslow, Lorimer Rich, George B. Cummings, F.A.I.A. (Pres.), and James W. Kideney, F.A.I.A.—Editor.



LOOKING EAST OVER WASHINGTON'S MALL

The late President Roosevelt promised that the temporary buildings would be removed after the War. Nothing has been done as yet to keep this promise for him.

Photograph by the Evening Star Staff



DETAIL OF THE NEW COFFEE ROOM IN THE HOTEL SHERMAN, CHICAGO
FUGARD, BURT & WILKINSON, ARCHITECTS
ROBERT E. LEDERER, DESIGNER

Department by qualified individuals designated by the Department.

"The Department should undertake extensive research in the field of professional licensing examinations. It should cooperate with licensing boards in other states and professional organizations in the development of such examinations."

The State Association group agrees with the Board of Examiners that the purpose of the examination is to establish, with respect to the applicant for a license, "his competency to plan, structurally design and supervise the construction of buildings and similar structures." None but competent architects, recognized and respected as such by the profession, should prepare or rate such an examination.

The group agrees with the third recommendation if the second sentence be amended to read: "It should cooperate with licensing boards in this and other states and professional organizations in the development of such examinations."

2. The Commission recommends:

"With reference to all the professions governed by the various professional acts, there should be complete standardization in the following steps in disciplinary proceedings: (1) preferring and service of charges, (2) notice of hearing, (3) rights of the accused, (4) manner of conducting the hearing, and (5) manner of arriving at determinations."

The group agrees to "complete standardization" in steps (1), (2) and (3). We would desire to exercise our own discretion in steps (4) and (5). The public interest is served only when the truth, the whole truth and nothing but the truth is educed, and the manner of conducting a hearing and of arriving at a determination is best entrusted to the members of the Board of Examiners, a carefully selected and solemnly commissioned group of the peers of the accused, the action of the Board being subject, as now, to final review by the Board of Regents, in whose hands ultimate decision rests.

The Commission further recommends:

"The report contains a number of recommendations designed to make more effective the process of investigating and dismissing complaints and preferring charges against licensed practioners. The Commission makes the following recommendations with respect to the holding of hearings on charges:

"Upon the request of the proposed Bureau of Investigation the

hearing upon the charges should be held by a hearing officer appointed by the Regents. For this purpose the Regents should provide as many hearing officers as are necessary who are especially qualified to conduct hearings and to prepare findings and recommendations. Two members of the professional board involved should sit as observers at all hearings for and in behalf of the professional board.

"The evidence against the accused practitioner should be presented by the Assistant Attorney General.

"As soon as possible after the conclusion of the hearing, the hearing officer should prepare and submit to the Bureau of Investigation a report containing his findings and recommendations with regard to guilt or innocence of the accused and his recommendations for punishment. The two members of the board of examiners or grievance committee should be permitted to attach to the findings and recommendations statements indicating the extent to which they concur with or dissent from the views of the hearing officer.

"Except as has been specifically recommended above, the boards of examiners and grievance committees should have no responsibilities in connection with disciplinary proceedings."

The group disagrees, the essence of our disagreement being stated above anent par. 1. We should continue to exercise the "power to compel the attendance of witnesses, to administer oaths and to take testimony and proofs." The need of this power was illustrated in the Rutkins case, to which the "Wicks Report" makes direct reference: "In one case involving an architect convicted of manslaughter because a building designed by him had collapsed killing several workmen, the Board of Examiners of Architects refused to recommend revocation of license, holding that the respondent was innocent of the crime." The paragraph is preceded by one in which it is stated, "In a number of disciplinary proceedings some hearing bodies, particularly in pharmacy, architecture and podiatry, have been lenient to such extent as to warrant the belief that the members of these bodies are reluctant to discipline fellow practitioners in their own profession." I was a member of the Board of Examiners when this hearing was held and have in my possession, available for examination, the complete record in the case, including photostatic copies of the drawings and other germane documents, which were introduced in the hearing only because of the exercise of our power of subpoena. It was educed in that hearing (1) that Rutkins was re-

tained by the Owner only to prepare drawings and specifications for the building that collapsed during construction; (2) that his drawings were competent and his structural design adequate; (3) that an error was made in a shop drawing prepared by a person employed by the steel fabricator who supplied the steel and setting drawings to the contractor who erected the building; (4) that Rutkins, because of his limited retainer, never had opportunity to check the shop drawings; (5) that the collapse of the building occurred because the steel erector followed the shop drawing and failed to detect the palpable error made by the draftsman in the steel fabricator's office in interpreting the structurally competent and adequate drawings of Rutkins, the architect; and (6) that there was no basis for recommending revocation of the latter's license. We condemned the vicious building practice, promoted by speculative greed, that attempted to save money by eliminating the architect's service of supervision. The Board of Regents accepted our determination and Rutkins still holds his license. This example should never again be cited in such context as in the "Wicks Report." No other fault of this kind has ever been charged against our Board.

3. The Commission recommends:

"The boards of examiners in the various professions should be reconstituted as advisory boards and relieved of administrative duties which should be carried out by the regular staff of the Department."

The group disagrees. We believe the public interest is better served by retaining the integrity, responsibility and initiative of a Board of Examiners of respected members of the profession, serving without pay, functioning substantially as at present, than by relegating an emasculated function to an advisory board as adjunctory to an expanded bureau of the state.

It is expected that hearings will be held on the content and recommendations of the Commission's Report this Fall. Other professions subject to licensure and registration in this State are likewise affected by the Report, and it is expected will take a common stand in the hearings.

The Cathedral

A FABLE OF THE MIDDLE ANCIENT TIME, THE MORAL OF WHICH, IF ANY, YOU WILL HAVE TO DEDUCE FOR YOURSELF

IN TWO PARTS—PART II.

By Harry F. Cunningham

COLONEL, G.S.C., U.S.A., RETIRED

So, very early the next morning, the Royal Heralds announced to all and sundry that His Most Gracious and Christian Majesty wished a design for the most beautiful cathedral in the world. It was added—as a sort of postscript—that designs must be delivered flat, not rolled, by such a date and in such a place. And a few etceteras were added in the effort to make the thing Beard-proof.

The night before the appointed day, many out-of-town architects came up from their provinces and put up at the various inns. The inns were crowded and a general air of excited suspense was current in the capital. Many of the Best Beards of the kingdom were in conspicuous evidence in the more important inns and in the notable quarters of the town. And, early in the morning of the Great Day, a general movement set in toward the late Romanesque portion of the Palace, known as the Wing of the Dear Departed. Prominent in the procession were Bearded Ones followed by pages bearing great packages of drawings. There were mounted Beards followed by carts bearing models. There was one particularly resplendent Beard who dosed in a sedan chair while, in a wagon that followed, a very active young man was putting the finishing touches on a great perspective of the Vision to which the dozing Beard would attach his signature—if he awoke in time. Finally, there was a seedy-looking youngish chap with no beard at all, a chap who carried a bundle of drawings *himself*. It was an insignificant package, to be sure, but the seedy-looking beardless one carried it as one carries something very precious. Everybody along the way laughed at this poor chap and his insignificant package—and then promptly forgot all about

him. The whole of the grand cortege, excepting, of course, the horses and the carts and the wagons, but including the seedy-looking youngish chap who had no beard, went up the righthand stairway in the Wing of the Dear Departed and turned in at the second door off the third landing.

That night was a great night for everybody—especially for the inns. The Best Beards foregathered in the most expensive hostelry and held a Grand Banquet. There were many speeches and much parching of throats because of the speeches and much dampening of the same throats because of the parching. It was altogether what is nowadays called a "Big Time." But nobody saw the seedy-looking youngish chap who had no beard. Nobody gave him a thought anyway. He had gone straight back to his inn after an unwilling secretary had accepted, with bad grace, his insignificant package, and he had gotten himself straight into his bed. He slept quite through the next day and the next night and very early in the following morning—before his landlady had awakened—he took up a poor little bundle and slipped down the stair and out the door and nobody saw him for many a day thereafter. He had left his young wife's golden necklace on the landlady's desk to pay for his lodging.

With characteristic promptness, a committee of the Best Beards asked the favor of a Royal audience in order to suggest to the King the proper methods for selecting an architect. His Majesty informed the committee, through the Official Spokesman, that he was very busy examining some *designs* and was not, for the time being, the least bit interested in architects as such. The committee did not understand what the King meant by the reported remark and they felt sure that he must have been misquoted. They hid such chagrin as they may have felt, behind their ample beards, and went into executive session at the National Headquarters.

After some days had passed, the Director of State Tourneys was seen to leave the Palace accompanied by a page leading an extra horse. They were observed to go out at the City Gate opening to the South and then they were quite forgotten. But, one afternoon, some days afterward, they were seen to come in at the South Gate bringing with them the seedy-looking youngish chap who had no beard—the very same chap who

caused a momentary laugh in the throngs that witnessed the grand cortege on the day of the Great Delivery. But there was something very different about this chap now, as he passed along the street with the Director, for his eyes were aglitter with a great inner joy, and anyone who looked into those eyes did not notice any more that he was seedy-looking and youngish, or even that he had no beard. In the morning, the Heralds announced that the design of one Manoel Travailleur had been chosen by the King, for the most beautiful Cathedral in the whole wide world and that the said Manoel Travailleur had been duly commissioned Architect to the King and directed to proceed with the work of building the fulfillment of the Royal Vow.

Now, when the news of this heretical act of somebody or other came to the ears around the corners from the Best Beards, there was a great hullabaloo and much pulling of fine whiskers. The Best Beards called a special meeting and appointed a special committee to wait upon the King and set him right as to their inalienable rights, privileges and prerogatives and the present gross infringement thereof. Who in the world ever heard of selecting a mere *design?* An *architect* was obviously what the occasion demanded, and surely this Manoel was no architect. He had no beard! And his very name was against him too. Who ever heard of a real architect with a name such as "Travailleur"? Just as well expect a "Marechal," a "Charpentier," or an "Ouvrier" to qualify as an architect. What utter and unprofessional rot! The King had surely been made the victim of a terrible mistake or the butt of an extremely dangerous joke.

The special committee brushed up its beards, climbed the right stairway to the third landing, stopped a moment to gather a second wind and to determine upon the manner of approach, and went to the second door. The distinguished Chairman knocked on the rosewood panel and received no response. A second and stronger knock was greeted by a curt, "Who is it?" The Chairman stated his name and qualities and then, as a sort of afterthought, gave those of his associates on the committee. Something suspiciously like a chorus of laughter greeted this priceless information. A voice from behind the door offered an invitation to go to a place which proper persons never visit from choice.

Then there was silence, much of it. The Best Beards looked at each other. Then they looked at the floor. Then one of them looked toward the stairway and indicated that it was still there. In a moment the committee had disappeared down the stairway's winding way. And so much, for the moment, for the Best Beards.

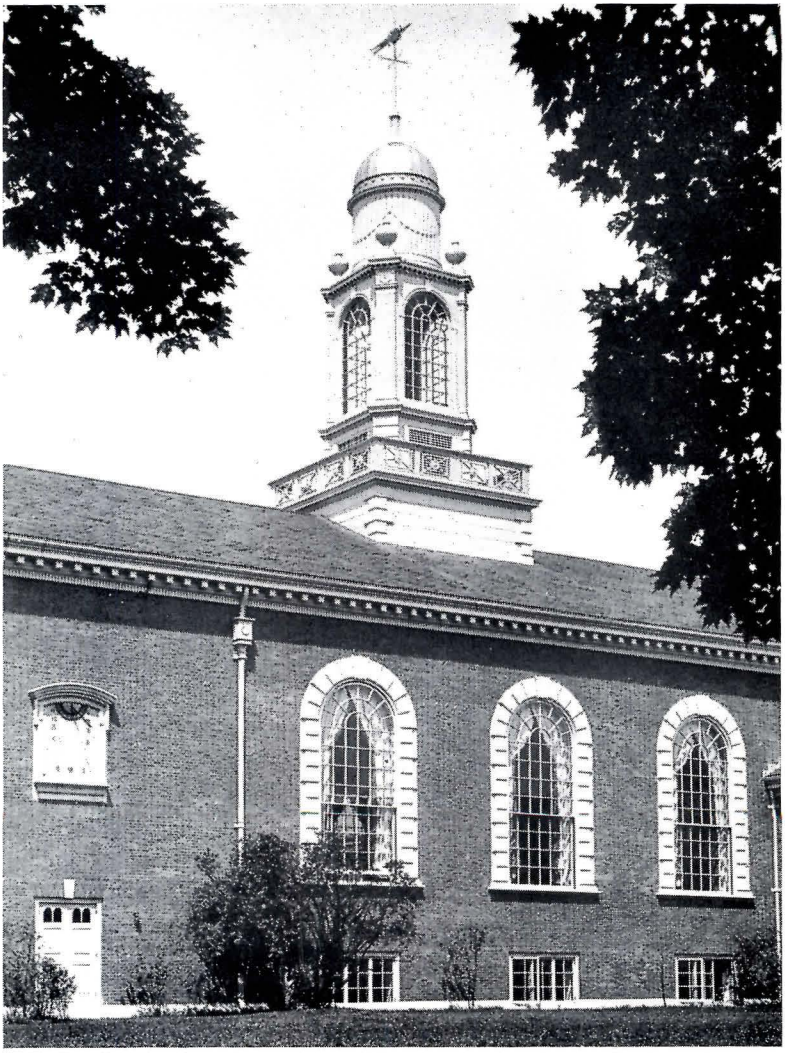
And now, on a fine day in the morning, the Royal Heralds went about inviting all the people, in the name of the King, to repair in three days' time and at three hours after sunup, to the Royal fields below the west wall of the Palace. At that time His Majesty would go up to the topmost terrace and draw the Royal bow and let fly one of the gold-tipped arrows which had figured in so many of the Royal games of chance. And the spot on which the gold-tipped arrow would fall would be the very center of the most beautiful Cathedral in the whole wide world. And so, on the appointed day, the arrow was loosed and sped on its magic way. It fell, as fate would have it, in a bit of very marshy ground not far from the river bank. "Aha!", said one of the Best Beards, who was there disguised as a milliner's apprentice, "He will never build anything there, this beardless upstart!" And he repaired at once to the National Headquarters, where the special committee was soon gloating in executive session. The Best Beards' Paid Publicity Agent immediately prepared a broadside on "The Part of the Architect in Cathedral Building" and posted copies in all the places where the public was accustomed to gather. A specially illuminated copy on genuine parchment was prepared for the King and dispatched to the Royal Secretary. Another copy on imitation parchment, with less illumination, was presented to the Royal Library. The Best Beards had done their best for the Public Good.

But while all these organizational spells and cantrips were working, Manoel was getting busy on his job of building the most beautiful Cathedral in the whole wide world. And build it he did, though he had (as the story runs) many and varied difficulties in so doing. The tale tells of the sinking overnight of certain piers, and it hints at magic, witchcraft, and whatnot. It is a recorded fact that the fair young wife of Manoel did disappear from the ken of other men's wives just after the northwest pier sank for the third time and never sank thereafter. And it

is likewise a fact—as the newspapers of fifty-odd years ago will certify—that the skeleton of a fair young girl was found in the northwest pier during some minor repairs to that structure. But all of this is quite irrelevant and beside the point.

The point is that the most beautiful Cathedral in the whole wide world was finished and properly dedicated. The Best Beards were there, of course, and their Paid Publicity Agent sent out quite fine stories about the ceremonies into all the corners of the Kingdom. Pictures were painted, showing the Best Beards sitting in the choir stalls and these pictures were exhibited in all important population centers. The seventy-five percent of the people who—according to the Gallup Poll of those days—never read anything but the comics, saw those pictures and believed that the Best Beards were responsible for the most beautiful Cathedral in the world. For no mention was ever made, nor was any picture ever painted, of young Manoel Travailleur, who had really created this fine brave building.

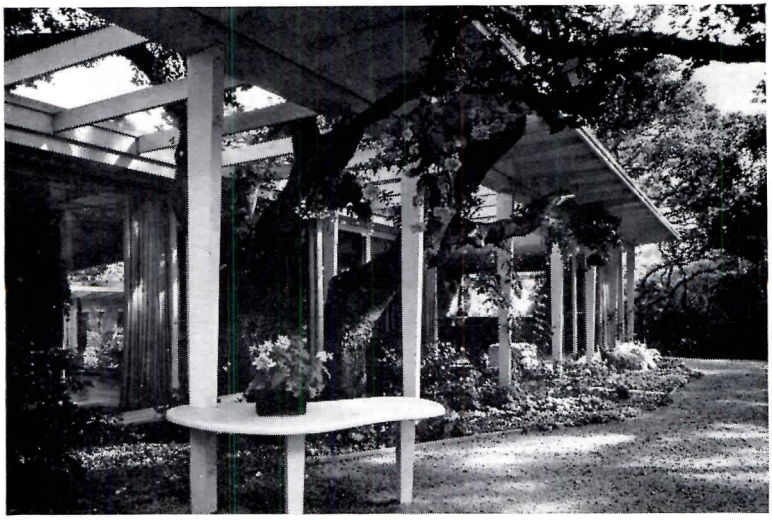
The Cathedral was very generally admired. People of great importance came from very far away to see it. The Great Khan even sent an Embassy, bearing a relic of Prester John to be placed in the chancel of the Cathedral. Curiously enough, the building was strong and sturdy and admirably adapted to its purpose. Its acoustics were good. It even looked like what it was. Presently, magic powers began to be credited to it and cures of all sorts of ailments were attributed directly to the Holy Building. And presently also, the Best Beards began to admit among themselves that it was "really not so bad for so young a chap." And finally, the Powers-That-Were gave their reluctant consent to Manoel's being regularly invited to become one of the Best Beards. And this, to be sure, was a very fine thing for Manoel. But Manoel held aloof from all and sundry and persistently refused to sign on the dotted line. So, the Best Beards began presently to insinuate—through their Paid Publicity Agent—that the method adopted by the King for the selection of a *design* for the most beautiful Cathedral in the whole wide world was not really, after all, the very best way to do such things and the building was not, after all, quite so fine as it had been cracked up to be. And, after many inquiries and questionnaires circu-



DETAIL OF BRYAN MEMORIAL TOWN HALL, WASHINGTON, CONN.
CAMERON CLARK, F.A.I.A., ARCHITECT

In the series of architects' favorite details

MARSHALL HALE HOUSE, SAN FRANCISCO, CALIF.
CLARENCE W. W. MAYHEW, ARCHITECT
Details of posts and joists in front entrance and outside the dining-room



In the series of architects' favorite details

lated among the Best Beards, the now famous Organization Document No. 2313, "On the Selection of an Architect for a Cathedral," was concocted. This was sent gratis to all ranks of the priestly hierarchy, down to and including choir boys.

As for Manoel, he went periodically, as it was his duty to do, to the Palace and paid his respects to the King. But he went nowhere else, if we except the moderate-priced inns, and he never made speeches to Luncheon Clubs. Consequently he received no more large commissions. And one fine day—so the tale has it—the King asked Manoel if he could design a building more beautiful than the one he had built. And Master Manoel, with quite natural and pardonable pride, remarked that of course he could. After that, nobody ever saw Manoel anywhere or ever, and it was whispered that the King had caused the beardless head of poor Manoel to be severed from the shoulders of him, lest he really might make a better building somewhere, sometime, and thus prove His Most Christian Majesty to be a piker.

Now all of this interested us tremendously when first we heard the tale. We knew full well that there must be some Great Moral Lesson hidden somewhere in the thing, for tales are for no other purpose whatever than to serve as hiding places for Great Moral Lessons. But we could not quite put our finger on the GML in this tale. So, we finally wrote the whole thing out and sent it post-haste to our friend Cristoforo Campanile, who knows all GML's forward and backward, and we asked him to give us, from the rich store of his wisdom, the exact size, shape and color of the Great Moral Lesson hidden in the present. Gristoforo replied, Express Collect, as follows:

1. The Best Beards, of course, represent Organized Art. Harmful though Organized Art is to modern culture, it was not so in the Middle Ancient Time and the Guilds of that ample time did not perform quite so idiotically as the Best Beards in the story—and organized artists today—do perform.

2. The King, with his arrow, is meant to represent Fashion which, in an aimless sort of way, directs the Artist toward the particular thing that Fashion has decreed to be (for the moment) the fashionable thing to do.

3. The marshy ground near the river bank is the "Appreciation of

the Public" into which the Artist's efforts sink silently and are absorbed overnight, without leaving any trace.

4. And, to keep his work above the surface of the muck the artist must put into it everything he has that is most precious: Enthusiasm Youth, Beauty and the Joy of Living.

5. And when these precious qualities are all used up, Fashion turns elsewhere, first chopping off the Artist's head just to make sure that he will not stage a comeback and thus prove the fickleness of Fashion.

And we felt so sure that Cristoforo was right, that we have passed his comments on to you exactly as he gave them. But Cristoforo quite forgot to add that Fashion is probably the only thing that matters any more and anywhere—and what's a head more or less, anyway!

Depending on how much work you get, your office is large or small? Is it a sound policy?

Small or Large Architectural Organization?

THE CASE OF THE SMALL OFFICE

By William Edward Kapp, F.A.I.A.

In the June and July issues of the JOURNAL, Arthur K. Hyde, F.A.I.A., discussed the characteristics and advantages of the large office. Mr. Kapp presents herewith the case for the small office.

SIZE OF OFFICE is no basis for comparison or indication of quality for any professional service.

The end results in the solution of the problem are the only criteria and even comparisons of these results must be limited to works of a similar nature.

This applies to all types of personal service, be it an architectural comparison on housing of a Cape Cod cottage to an insurance company's housing project; a medical comparison of the family doctor with the hospital clinic; a gastronomical comparison of the small tearoom with the great hotel restaurants.

Education, skill, experience, personal attention and the desire to excel are pre-requisites to quality in professional service.

When these can be combined with numbers of associates and as-

sistants to form the larger office, the quantity of available technical service rises but the quality must be the average of the group. Small offices and especially the architect who practises alone have the same problem, and delegation of responsibility spreads with increases in office size. While this usually means a lowering of the average, it is not always true for it is not unusual in both large and small offices to find little-known associates and assistants who excel the principals in abilities of various kinds. Naturally these help in raising the average and they have in some instances actually made the office reputation.

Large offices grow from small ones—the growth depending on professional reputation, various efforts in contacting prospects, transforming them into clients, and sometimes on the wife's relatives. *Having* secured a large or larger commission, the staff must be increased and the small office starts to grow. With a larger staff, more work must be secured to keep the staff busy—and so on ad infinitum. This expansion was limited in the old days only by prospective clients and the availability of additional technical assistance. More recently, a considerable influence in determining size and a point of diminishing returns is that well-known factor—income tax.

Some small offices do not become large—they may stay small or become only medium size. This may be due to personal preference, or lack of opportunity to grow if given the chance. Few can resist the temptation of a large commission, regardless of the type. When this occurs, they must enlarge their staff, temporarily associate with other professional offices or pass up the job rather than submerge their existing practice for the sake of the big job. Seldom does the latter happen, but there are known instances of its occurrence.

The large architectural organizations are the exception in our profession and their locations—usually in our metropolitan areas—are an index to the nature of their work, most of which is built in the area or originates there in the home offices of national corporations for building elsewhere.

The major part of their work, being large in size and usually commercial or industrial in character, requires specialized engineering services, and most large organizations have become "Architects and Engineers" or sometimes "Engineers and Architects"—de-

pending on whether the growth in the original architectural organization has caused the tail to wag the dog.

The engineering requirements in today's large commercial and industrial buildings, plus the demand for speed in design and construction, require the facilities of the large office staffs with their structural, heating, ventilating, electrical, plumbing and other specialized services.

For many industrial and commercial operations, this is an excellent arrangement, especially so when the associates are a balanced group in their various professions, experienced in the type of work being developed by their joint efforts. Their combined success depends upon the principal or principals in charge and their professional ability to recognize and regulate the relative importance of the many building and mechanical elements. These principals may be architects or they may be engineers—and their viewpoints will and must be modified to suit the problem before them. They are but human, and the general policies of the office, determined by a group, are usually the deciding factor.

Here the personal element enters, just as it does in a small office, where opinions on design and methods often vary, but the larger the office, the greater the opportunity for differences and influence. To care for these problems and establish order, the organization is developed into a smooth-running machine— and it is here that the "large and loyal family" operates with "intelligence in addition to numbers," "geared to the age," where changing the "pace would have stripped gears" of the "collaborating satellites." Exercising "extreme vigilance lest a minor project be lost in the machine" and requiring "a trouble detector, to place in the meshes" but always with indications of "the science of Human Engineering" controlling "dynamic power," "energizing personality," "commander-in-chief," "co-ordinators and super-coordinators," etc., etc.

These quotes are not intended as disparagements of large office organizations nor of "The Case of the Large Office" by my good friend Hyde (JOURNAL, June and July 1949). They indicate "the processing of the work," and I acknowledge that all are necessary —based on my many years experience as a member of a firm where the staff averaged about two hundred and during the war years

passed a thousand. Organization is a must, and the practice of architecture—to change a famous quote—becomes "99% business and 1% art."

There are exceptions of course to these comments, wherein the dominant office principals are architects whose skill has attracted a large clientele and developed architectural and engineering work of merit. These offices may be large or medium in size and they may include in their staff complete engineering services, or they have outside associates for collaboration on engineering design, thus having available, when required, specialists of all types. These specialists, like many architects, prefer independent practice to being a staff member in a large office.

We are concerned with Architecture—a Fine Art.

Engineering, as a science of mathematics, we appreciate and depend upon, acknowledging the major importance of the engineer in industrial and some types of commercial work.

In the case of the small architectural office—the small office that someday may become a large office, or better still a medium-size office—we must make comparisons with the large office to fulfill our Editor's requests.

Having indicated our reactions to some of the internal influences of the large office as described by Hyde, we must now seek a basis for comparison.

Size is no basis for comparison or indication of quality for any professional service.

How then can we compare the few large offices in the metropolitan areas with the many small and medium-size offices in the metropolitan areas and throughout the land? Each has a field to cover and a service to render, and each may have advantages, depending upon the nature and location of the work and the knowledge for solving the problem.

The comparison can be only on the quality of the finished work—and this may come from the large or the small office.

Let us consider some building designs and the size of the architectural offices concerned. For want of a better list, refer to the Morris list of preferred architectural examples in the December 1948 issue of the JOURNAL. Nearly all of the American selections are products of the so-called small or medium-size offices, the exceptions being designed by a temporary as-

sociation of several offices—and most of these offices relied on outside or associated engineers for assistance.

Perhaps if a similar list of outstanding industrial and commercial work was made, the work of the larger offices, with their combined engineering and architectural staffs, would appear. Because these listed buildings came from small or medium-size offices, we cannot imply that all similar size offices can produce better design—in fact we can't prove anything—but we believe that these outstanding examples must have had not only technical service on the contract documents, but also personal attention with a desire to excel in all elements of the building design. Professional services should include more than technical services. The quality jobs are stamped with that personal mark in their attention to details—both architectural and engineering.

The small or medium-size office can render the impelling personal attention expected with professional service. For the large and especially the super-colossal office, the personal and professional service must often be delegated to associates after the initial session with the client.

The rendering of personal service has a threefold obligation: to the client and his job; to the office staff; and to the architect himself —and obviously in all three to the profession.

To the client: Personal attention is his desire and his due within reasonable limitations of time. He assumes, and perhaps rightly so, that his job is as important to the architect as it is to him. Sometimes it may be more so. Delegation to even the best of associates may not be entirely satisfactory, although there are instances of record where the delegate was so satisfactory that the architect later lost the client's subsequent work along with his delegate—and another small office was born. We all like personal attention, especially when we are paying for it, and architects seeking services in other professions usually insist on dealing with the top man.

To the client's job: The architect's personal attention means a full understanding of all phases of the work from the development of the program of requirements to the final certificate. With time to attend to the work, he knows every part of it—not only the architectural features, but all of the related structural and mechanical services,

and can or should be able to discuss the methods and the systems not only with the client but with the contractor's men in the field. To know the job and do it well requires personal attention, and that's professional service.

To the staff in the small office: Personal attention of the architect to the work of the student, the junior and the senior means a better understanding and appreciation of their abilities and their ambitions; an opportunity to explain the job problems and to share the knowledge of experience in similar cases—and the friendly confidences on their family affairs and outside activities. The advantages and mutual benefits are obvious—all that is required is time for personal service. The staff in turn has a varied interest, gains experience and develops skill in all types of work. Contrast this with some large offices where men become specialists on stairs, toilets, flashings, sash, etc.

To the architect with the small or medium-size office there is opportunity to know the client and his problem; to do study and research on new problems; to make schemes and sketches; to determine better details and select materials; to listen to salesmen who know and service architectural products; to review bids and award contracts; to watch the lines on paper become his building—his architecture.

All this is the practice of his profession.

It's a most enjoyable profession. Why delegate it and let somebody else have all the fun?

With time for personal service, the sketch may be the architect's; without time, he can only indicate his preference for scheme "B" when his delegate presents three studies.

All other things being equal—the small or medium-size office can better render the personal attention so necessary in professional service.

How small is a small office and how big must it grow to be a large office? Maybe the A.I.A. or Dodge Reports have the figures—or shall we attempt to determine sizes by the draftsman's classification?—

Small office: The boss and the draftsman know and see each other.

Medium office: The boss sees the draftsman but doesn't know him.

Large office: The draftsman wouldn't know the boss even if he did see him.

Competition for a Suburban Apartment House

IN THE BELIEF that the relatively small, multi-family dwelling, of the type frequently called the "garden" suburban apartment, offers one of the most economical forms of housing for those families who prefer to live in the suburbs and also prefer to rent, here is a competition seeking basic designs for such buildings. It is sponsored by Timber Engineering Company, an affiliate of the National Lumber Manufacturers' Association, and is approved by The Institute's Committee on Competitions.

Eligible to submit one or more designs (but any competitor can win but one prize): architects, designers or draftsmen, and in a separately judged class, students of recognized schools of architecture who will be graduated in 1950. One must be a resident of the U. S. A. or Canada.

Drawings required: two sheets, 23″ x 35″, and a statement of not to exceed 500 words.

Major awards: $1500, $750, $500 and 10 of $100 each. Student awards: $500, $250, $150 and 7 of $50 each.

The Jury: George W. Petticord, Jr., A.I.A., Washington, D. C.; John N. Walton, A.I.A., Washington, D. C.; Edward R. Carr, builder, Washington, D. C.

Closing date: January 15, 1950.

Professional Adviser: Lawrence M. Stevens, architect, Washington, D. C.

To enroll as a competitor, secure and sign an application form, which however does not imply or compel the submission of a design. A detailed program and working kit will be sent to enrolled competitors. Address: Contest Secretary, Wood Garden Apartment Design Contest, c/o Timber Engineering Co., 1319 18th St., N. W., Washington 6, D. C.

Arose by Any Name

FROM John J. Klaber comes an amusing clipping from the *New York Times* of April 20, describing the erection of the first steel upright for the United Nations Secretariat Building.

The caption reads "First Steel Girder." The account takes it from there as follows: "A crane wrenched upright the first beam . . The operator swung the steel column . . . Guests shared enthusiasm at setting the first beam . . . When the massive column was secured . . Two workmen scrambled up to the beam's summit."—via *Oculus*.

Architects Read and Write

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

What To Do With Old Architects

By Charles Butler, F.A.I.A., New York

We are familiar with the fact that owing to better living conditions and better medical care, we are becoming a race of older people, and much has been spoken and written about the care of the aged in general, but no one seems to have given special thought to the ever-increasing number of old architects.

A few years ago the writer was told by a young architect, son of one of his contemporaries, that he ought to retire. It is interesting to note that as he too has grown older, he no longer insists that his suggestion be carried out.

Since most of the older architects have been in practice for themselves for years, they are not eligible for old-age pensions, and so far no philanthropist has been moved to erect a Home for Aged Architects, so we must perforce rely on our own initiative.

What a good subject for a competition program that would be—a Home for Aged Architects, with a level 9-hole golf course adjacent.

The situation is complicated by the fact that the older generation has had quite different training from that of their younger colleagues. We even have consorted with the five orders, and on occasions we develop a nostalgic affection for some of them and attempt to sneak in a column or two in an otherwise modernistic design.

We all feel a very deep debt of gratitude to good Mr. Lally, yet we sometimes wonder whether he is really more inspiring than old Mr. Vitruvius, or his Renaissance opposite number, Vignola.

We don't always feel the urge to live behind walls entirely of glass or to be forced to depend on heavy curtains to keep the outdoors from coming in to join us on winter evenings.

Of course cantilevers are a problem, but the fact that we had known them at least from early Hennebique days, has made some of us feel that they were not absolutely essential to salvation.

But after all is said and done, we should be able to find a way by which the old architects could consort pleasantly with their younger confrères.

Perhaps there exists a common ground on which young and old could meet.

The older men in general had a pretty good training in planning, especially those who studied in Paris in the old unregenerate days, and by "planning" I don't mean

the *point de poché* nor a plan regarded as a piece of decoration. I mean honest planning of spaces and circulations to fit the needs of the problem.

Before the Teutonic influence took over, architects were taught that planning and architecture were one and the same thing and that planning was fundamental. Now it is fashionable to speak of planning as if it were something apart from architecture.

In order that the older architects should not feel themselves too important, they might be associated with much younger men, with the understanding that the young partners would bear most of the responsibility, do most of the work, and get most of the profits, if any, while the old men did some work and gave advice and criticism, which the young men might perhaps follow; the old men knowing full well that if they became too crotchety and too column-minded, the lethal chamber was nearby.

Such an arrangement might work out pleasantly for all concerned and would avoid the necessity for the immediate liquidation of the old men in the profession, and it is hereby offered for consideration.

News from the Educational Field

COLUMBIA UNIVERSITY announces the award of the 1949-50 Perkins and Boring Traveling Fellowship to William Fontaine Jones, who will travel in South America.

THE BUFFALO-WESTERN CHAPTER, A.I.A. has been allotted $2500 annually by the Edward H. Moeller Scholarship Fund for architectural scholarships. Candidates must have been born in one of the following counties of New York State: Erie, Niagara, Orleans, Genesee, Wyoming, Alleghany, Cattaraugus, Chautauqua. They must have resided in the City of Buffalo for at least two years, either consecutive or intermittent, not necessarily immediately preceding the date of application. Scholarships will be awarded on the basis of financial need. Applications for the year 1949 may be addressed to O. W. Shelgren, Chairman, Edward H. Moeller Scholarship Fund, Dunn Bldg.,. Buffalo, N. Y.

THE UNIVERSITY OF PENNSYLVANIA announces the award of the 1949 John Stewardson Memorial Scholarship in Architecture to John Herman VonGunten of Canton, Ohio. The problem given the five finalists was the design of three churches of different denominations on one plot.

Also announced by U. of P. is the establishment of the Albert F. Schenck Memorial Scholarship in Architecture, providing for the annual award, on a competitive basis,

of a European traveling scholarship.

THE ARCHITECTURAL ALUMNI SOCIETY of U. P. has established the Paul Philippe Cret Memorial Scholarship in Architecture, to be awarded annually toward Senior-year tuition to the student who has attained the highest average in all courses in the first four years.

To the ECOLE DES BEAUX-ARTS is being sent Kenneth R. Holmes, the first of a list of graduates of recognized schools of architecture to be recommended for a year of study in the Ecole's highest class in Design. The Managing Committee is made up of Dean Leopold Arnaud of Columbia, Dean George S. Koyl, U. of P., Charles Butler, A.D.G.F., and Julian Clarence Levi, A.D.G.F. Holmes won his Bachelor of Architecture degree this year at the University of Pennsylvania.

GEORGE HOWE, F.A.I.A., who has been serving recently as architectural adviser to the American Academy in Rome, and as architect of the United States Consulate in Naples, will join the faculty of Yale University on January 1 as Chairman of the Department of Architecture.

What we mean by "design" is not widely understood by the layman

The Case for Design at Law

By Donald W. Southgate

SECY-TREAS., TENNESSEE STATE BOARD OF ARCHITECTURAL AND ENGINEERING EXAMINERS

In answer to a question as to how examination in design can be clearly justified under the basic purpose of all registration laws, to protect life, limb, health and property of the taxpayer. Presented at the meeting of the National Council of Registration Boards, March, 1949 at Houston, Texas.

IT WOULD SEEM to me that we can make a strong legal case for our insistence that design is an important part of an architect's training and ability, in terms of his fitness to protect the public health and safety and to protect property, because of the very meaning of the word "design" to a well-trained and experienced practitioner.

The word "design" does not refer merely to the good or bad appearance of that which we see on the exterior or interior surfaces of a building, and should therefore not be limited in its scope and interpretation to those things which are ornamental or superficial or to those things which if omitted or removed would *in absentia* prevent

the building from still standing and serving its proper function.

On the other hand, the word "design," as cherished and reflected upon by able designers, refers first of all to a well-arranged plan, in the knowledge that a plan can never be regarded as being successfully designed or arranged unless it serves to best advantage the human beings who occupy and operate the building.

In satisfying this demand, the designer must watch out for safe ingress and egress and for convenient and orderly circulation therein; he must consider the placement and dimensions of load-bearing factors; he must watch out for comfort in terms of space and use and in terms of heating and cooling; and he must watch out for sanitation in terms of plumbing facilities. He must also relate his design to the funds and materials available.

If his design is a bad one, the exits and approaches may be unsafe, the floors may become overloaded, eye-strain may have been brought about, human comfort may have been disregarded and improper ventilation and sanitation may prevail.

When a properly trained and experienced architect undertakes to design a building, he cannot but have all these factors of public health and safety and of property values in his mind while laying out floor plans and while cutting cross-sections through his design, because he knows that these demands must be met before he turns to the external appearance of the envelope which is to inclose the intended space, or to the internal appearance of its major rooms and parts.

While it may be true that architects and the public ordinarily think of "design" as applying to those facets of the structure which first meet the eye, and while we are all affected by a consciousness of mass, line, solids, voids, reveals, shadow, materials and color, still the trained eye knows that these factors, even if prominent, are resultants rather than primary objectives.

Any architect who hopes to succeed in his career will try to give each design pleasing appearance, but he will not regard beauty as an attribute which is only skin deep when applied to buildings. On the contrary, he will have every desire to assure himself that his project meets all of the requirements of good planning and good engineering, as well as all pertinent building laws and codes, be-

fore he attempts to manifest good taste in the treatment of its more obvious mien or countenance.

Since we in the profession know that good design is synonymous with orderliness, with good engineering, and with law compliance, we should feel secure in the belief that any court of law would recognize our stand on "design," which is or should be that the candidate for registration be required to demonstrate ability to assemble and arrange on paper the component parts of his proposed structure in a manner to express functional adequacy and an appearance bespeaking satisfaction, if not actually exciting the public sense of beauty.

Calendar

October 7-8: Annual meeting of the Louisiana Architects Association, A.I.A., Heidelberg Hotel, Baton Rouge, La.

October 20-21: Annual Convention of the New York Association of Architects, Rochester, New York.

November 1, 2: Semiannual Meeting of the Board of Directors, A.I.A., White Sulphur Springs, W. Va.

November 4-5: The West Virginia Chapter, A.I.A., meeting at The Greenbrier, White Sulphur Springs, W. Va. All A.I.A. members are invited.

November 13-16: 16th Annual Conference of the National Association of Housing Officials, Copley Plaza Hotel, Boston, Mass.

November 14-16: Southern Building Code Congress holds its annual meeting. Hermitage Hotel, Nashville, Tenn.

November 18-19: Regional Convention for the Central States District—St. Louis Chapter, A.I.A., acting as host. Sheraton Hotel, St. Louis, Mo.

December 4-10: VII Pan-American Congress of Architects, Havana, Cuba.

December 14-15: 30th Annual Convention of the National Warm Air Heating and Air Conditioning Association, Hotel Cleveland, Cleveland, Ohio.

January 9, 1950: Executive Committee of the Union Internationale des Architectes meets in Cairo, Egypt.

January 16-19: The First Plant Maintenance Show, in the Auditorium, Cleveland, Ohio, in connection with a four-day Conference on Plant Maintenance Methods.

January 21, 22: North American Conference on Church Architecture and the Church Architectural Guild, Neil House, Columbus, Ohio. Exhibit of Church Architecture, Arts and Crafts by Interdenominational Bureau of Architecture and manufacturers, Neil House, January 2 to 25.

January 23-27: Southwestern Air-Conditioning Exposition, State Fair Park, Dallas, Texas, in connection with the Annual Meeting of the American Society of Heating and Ventilating Engineers.

March 8-10: 36th Annual Convention of Michigan Society of Architects, Hotel Statler, Detroit, Mich.

March 28-31: National Plastics Exposition, Navy Pier, Chicago.

A Message from President Walker

I AM PURPOSELY MAKING the attempt to visit as many Chapter and Regional Meetings as possible before the first of the year. Frankly, coming into the work of the national body as a relative stranger without recent experience, I hope in this way to get a variety of viewpoints and opinion. I could have developed one talk about national affairs and delivered it with some variation at each meeting, but the proposed schedule of talks will give me the opportunity of organizing my own thinking and at the same time get a difference of opinion.

I would like, very much, each time to meet with the Executive Committees of Chapters and State Organizations, architectural students if nearby, and especially with some of the recent graduates who are preparing for registration.

May I ask each organization to prepare a decent lectern and light for my talk. The itinerary for the remainder of 1949 follows below.

RALPH WALKER

ITINERARY AND SUBJECTS OF TALKS

October 7 and 8 (Friday and Saturday) —Baton Rouge: lunch and dinner. "Urban Planning and the Architect."

October 14 (Friday)—Cleveland: Architects Society of Ohio. "Seminars and Their Possibilities."

October 19 (Wednesday)—New York: American Institute of Electrical Engineers. "The Purpose of Light."

October 27 (Thursday)—Providence, R. I.: Rhode Island Chapter. "The Architect Asks 'Why'."

November 1 to 5 (Tuesday to Saturday)—White Sulphur Springs, W. Va.: Board of Directors of A.I.A. and West Virginia Chapter. "The Architect as a Modern."

November 8 and 9 (Tuesday and Wednesday)—Desert Inn, Palm Springs, Calif.: "The Offi-

cers of The A.I.A., The Octagon, and Its Staff."

November 17 and 18 (Thursday and Friday)—St. Louis, Mo.: Regional Convention, Central States District and Washington University, School of Architecture Conference. "The Next Convention."

December 2 (Friday)—Miami, Fla.: Florida South Chapter. "The Architect and His Society."

December 4 to 10 (Sunday to Saturday)—Havana: VII Pan-American Congress of Architects. "International Relations."

January 9, 1950 (Monday)—Cairo, Egypt: UIA Meeting.

The Editor's Asides

MONTH BY MONTH, if not day by day, we are coming to believe that one weak point in our architectural transition is that many of our new buildings for old needs do not register on our consciousness for what they are intended to be. "Who says so?" Well, Lewis Mumford, for one. In his department "The Sky Line" in *The New Yorker* he is discussing public libraries: " . . . Yet there is one aspect of the old Carnegie Libraries that still deserves respectful consideration. Even without the legend, they are easily identifiable as public buildings, and their bland, dignified faces remind the passerby of the spacious and leisurely traditions of another age."

Then follows an analytical appreciation of a recently built library, near the end of which comment Mumford goes on to say: "Unfortunately, because of this very directness the building has lost a quality that was worth preserving, for outwardly it is hard to identify as a library. It might be a school, it might be a health center, or a laboratory . . . Functionally, this library is a great improvement on the earlier types, and a worthy example of contemporary form. But it has not mastered the question of outward expression . . . None of the clichés of the past are serviceable, but neither are any of the clichés of present-day constructionism . . ."

ONE HEARS frequent argument about our national productivity. Is the product turned out per man-hour increasing in step with our invention and utilization of better labor-saving machines? There seems little doubt that it is, but we are cutting down heavily on the

individual's work hours. We are apt to lose sight of the rather staggering fact that, since the general adoption of the five-day week, we take a day off for each two days of work. H. C. Turner, Jr. chalks it up on the blackboard thus:

Days in a year	365
Saturdays and Sundays	104
Holidays (assumed)	8
Vacation (weekdays)	10
Total, not working	122
Total, working	243

Add to these figures the fact that when we are not working we use up 24 hours a day, and when we are working it is for only 8 hours of the 24, and it begins to look as if life were getting pretty soft.

THE MACHINE serves us rather competently in supplying our everyday silverware, but it is somewhat of a jolt to find that the United States now has, for the making of its handwrought silver, hardly a dozen professionals. But perhaps you don't mind having your golf trophy cups or your church's communion silver come off the assembly line with a thousand duplicates. The sad part of it is that only by making silverware with one's own hands does one learn how to design it. Turning out theoretical full-size drawings for the machine is something else.

ARCHITECTS are not in the habit of building palatial mansions for themselves. The late Ben Marshall of Chicago, however, designed and built for himself a fabulous home and studio at the harbor in Wilmette. It pre-dated similar Hollywood creations, including swimming-pool, theater and tropical gardens. The present owner, unable to find a buyer, offered it to the village of Wilmette as a Community Center, but the cost of alterations and the lack of parking space ruled out acceptance.

THE American Society for Engineering Education has come to the conclusion that engineers must be taught how to write. "If the engineer is to see his work projects translated into reality he must be able to describe them clearly and exactly. He can't tell the whole story with a blueprint and a slide rule." All of which is passed on to the attention of the Association of Collegiate Schools of Architecture. Perhaps, that body may feel moved to do something about the non-writing architect.

A *New* ARCHITECTURAL COMPETITION

Covering One of America's Most Popular and Rapidly-Developing Types of Housing .. *The Suburban Apartment*

$5,000 IN CASH AWARDS

for the Most Interesting and Practical new designs for ...

Eight-Family Wood Garden-Type APARTMENT BUILDING of Wood Frame Construction

Open to:

Architects, Designers, Draftsmen and Senior Students. Opens October 1, 1949 — closes January 15, 1950. Prizes awarded March 15, 1950.

The Problem:

The expanding popularity of the suburban or garden-type of apartment offers a broad and interesting new architectural challenge.

This competition is intended as a source of inspiration to architectural designers, and to builders, developers and investors in communities which have need for increased rental facilities, and who may be encouraged through examples of improved design and economy, to undertake more construction of this type.

It is the sponsor's belief that a well-integrated combination of the fundamentally low-cost garden-type structure with traditionally low-cost wood construction can provide an economical satisfactory answer to many existing housing problems.

It is believed that this competition will serve to demonstrate how well architectural grace, beauty and originality can be expressed in a multi-family dwelling designed in wood.

The Prizes:

Major Awards	Student Awards
First Prize ... $1,500	First Prize $500
Second Prize ... $750	Second Prize ... $250
Third Prize $500	Third Prize $150
Honorable Mention 10 Awards at $100 each.	Honorable Mention 7 Awards at $50 each.

The Jury of Awards:

MR. GEORGE W. PETTICORD, JR., A.I.A., Washington, D. C.
MR. JOHN M. WALTON, A.I.A. ..... Washington, D. C.
MR. EDWARD R. CARR, *Builder* ..... Washington, D. C.
Professional Advisor:
LAWRENCE M. STEVENS, *Architect* ..... Washington, D. C.

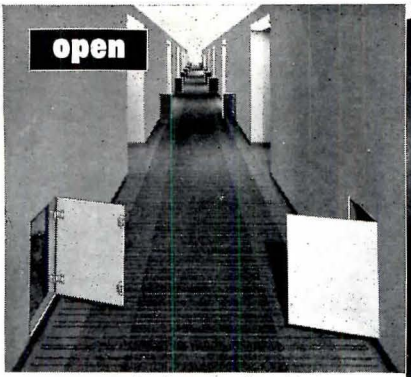
How to Enter:

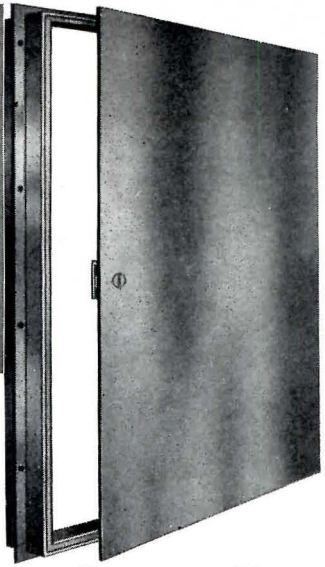
To enter this competition, secure an entrance application form and contest rules from the Contest Secretary, Wood Garden Apartment Design Contest, c/o Timber Engineering Company, 1319 18th Street, N. W., Washington 6, D. C. Upon receipt of the application form properly filled out, the company will send you a file of informational data on the use of its products as specified in the contest conditions.

The Sponsor:

TIMBER ENGINEERING COMPANY
An Affiliate of
NATIONAL LUMBER MANUFACTURERS ASSOCIATION
1319 - 18th Street N. W. Washington 6, D. C.

Approved by the Committee on Competition of the AMERICAN INSTITUTE OF ARCHITECTS



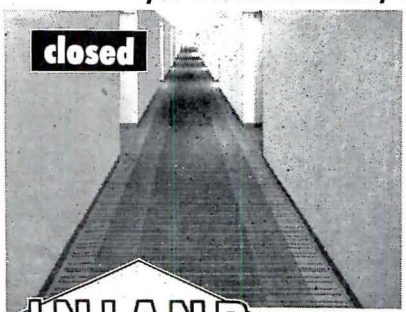


Ready to install • 11 sizes — from 8 3/8" x 8 3/8" to 24 3/8" x 36 3/8" • For plastered or non-plastered walls • With or without expanded metal wings.

IN CINCINNATI'S TERRACE PLAZA HOTEL

low-cost Milcor Steel Access Doors

provide instant access to all key points... yet blend invisibly into the wall when closed



Milcor Steel Access Doors are flush to the wall. Papering or painting right over them is easy. Quickly and easily installed, they tie right to the metal lath, save on building time.

Specify Milcor Steel Access Doors on all your jobs. Consult the Milcor Catalog in your Sweets File for complete information.

INLAND **STEEL PRODUCTS COMPANY**

Formerly Milcor Steel Company

4081 WEST BURNHAM STREET • MILWAUKEE 1, WISCONSIN

Baltimore 24, Md. • Buffalo 11, N. Y. • Chicago 9, Ill. • Cincinnati 25, Ohio • Cleveland 14, Ohio • Detroit 2, Mich. • Kansas City 8, Mo. • Los Angeles 23, Calif. • New York 22, N. Y. Rochester 9, N. Y. • St. Louis 10, Mo.

F-328B

You can maintain high architectural standards **and reduce building costs** by the skillful use of Kawneer stock metals

Lester C. Tichy, A.I.A., New York City, has made dramatic use of Zourite, the Kawneer Stock Aluminum Facing Material, to cover the entire facade of this handsome building in Hempstead, Long Island.

Kawneer Stock Metals possess the unique individuality of custom-styled shapes, yet they enable you to meet client demands for lower building costs. They cost far less than specially fabricated metals, and they help reduce your operating expenses by eliminating the detailing and drafting of custom-styled assemblies. Write for details. 281 N. Front St., Niles, Mich.; 2581 8th St., Berkeley, Cal.

THE Kawneer COMPANY

Store Front Metals • Aluminum Louvered Ceilings
Entrances • Aluminum Roll-Type Awnings
Aluminum Facing Materials

AMERICAN-Standard

First in heating . . . first in plumbing

YOU have access to the widest range of heating equipment and plumbing fixtures when you turn to American-Standard. In number of products . . . in variety of types and styles, no line is more complete.

But large selection isn't all you get when you specify American-Standard. You also get the finest quality that money can buy. That's why more American homes have heating and plumbing by American-Standard than by any other single company. Your Heating and Plumbing Contractor will be glad to give you full information. **American Radiator & Standard Sanitary Corporation,** P.O. Box 1226, Pittsburgh 30, Pa.

This Mark of Merit

AMERICAN-Standard
HEATING · PLUMBING

Identifies the Finest

Serving home and industry

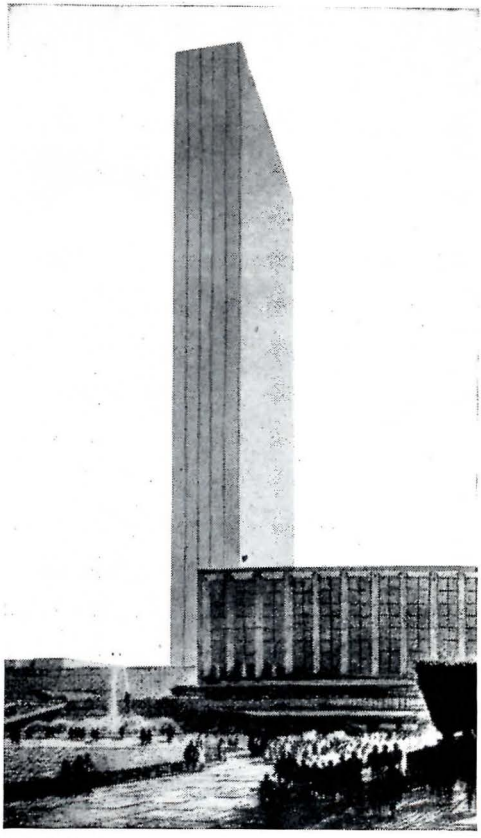
AMERICAN-STANDARD • AMERICAN BLOWER • CHURCH SEATS
DETROIT LUBRICATOR • KEWANEE BOILER • ROSS HEATER • TONAWANDA IRON

United Nations

HEADQUARTERS

The significance of the word "United" carries through to the very material within which the organization is housed.

Preeminence in monumental character and excellence in structure and composition are united in Vermont Pearl marble, which has been selected and is now being fabricated for the entire North and South walls of the Secretariat Building. The beauty of marking and purity of the white background of the marble will add interest to the modern architectural design and stand as a beacon among the nations.



United Nations Secretariat Building, New York, N. Y., United Nations Hdqrs. Planning Office, Wallace K. Harrison, Director of Planning. Vermont Pearl Exterior Marble.

COLOR • CHARACTER • PERMANENCE • LOW MAINTENANCE

crystalline VERMONT MARBLE

VERMONT MARBLE COMPANY • PROCTOR, VERMONT

Enduring Beauty
VERMONT MARBLE

Branch Offices:

Boston • Chicago • Cleveland • Dallas • Houston • Philadelphia • Los Angeles • New York • San Francisco

In Canada: Ontario Marble Company, Ltd., Peterboro, Ontario and Toronto, Ontario
Brooks Marble & Tile Company, Ltd., Toronto, Ontario

Something new!

NICHOLS NEVER-STAIN Aluminum Nails

NOW PACKAGED FOR THE JOB

- SAVE SALES TIME — 12 different types of aluminum nails each in a different colored box. Each box clearly marked with quantity, type and size of nail and coverage.
- SAVE SALES EXPENSE — No wrapping or weighing necessary.

"Never-Stain" Aluminum Nails will never cause ruinous unsightly rust spots and stains caused by ordinary nails.

Ideal for use in applying Wood Siding and Shingles, Asbestos Shingles, Roofing, Dry Wallboard, Rock Lath and Insulated Siding, Etc.

PACKAGED IN 12 DIFFERENT TYPES IN ALL POPULAR SIZES

NICHOLS NEVER-STAIN ALUMINUM NAILS IN BOXES

Size & Type of Nail	No. Nails Per Box	Coverage	Color of Box	Boxes Per Carton
6d Wood Siding—Sinker Hd.	575	500 bd. ft. 1½" x 8" Bevel Sdg.	Dk. Blue	36
7d Wood Siding—Sinker Hd.	575	500 bd. ft. 1¾" x 8" Bevel Sdg.	Dk. Blue	36
8d Wood Siding—Sinker Hd.	575	500 bd. ft. 1¾" x 8" Bevel Sdg.	Dk. Blue	24
10d Wood Siding—Sinker Hd.	290	250 bd. ft. 1¾" x 8" Bevel Sdg.	Dk. Blue	24
6d Wood Siding—Casing Hd.	575	500 bd. ft. 1½" x 8" Bevel Sdg.	Lt. Blue	36
7d Wood Siding—Casing Hd.	575	500 bd. ft. 1¾" x 8" Bevel Sdg.	Lt. Blue	36
8d Wood Siding—Casing Hd.	575	500 bd. ft. 1¾" x 8" Bevel Sdg.	Lt. Blue	24
1¼" Asbestos Siding	885	5 sqs. Asbestos Sdg. Face Nailing	Red	48
1¾" Asbestos Siding	885	5 sqs. Asbestos Sdg. Face Nailing	Red	36
1¼" Asbestos Shingle	885	5 sqs. Asb. Sdg. Conc. Nailing	Pink	48
1½" Asbestos Shingle	885	5 sqs. Asb. Sdg. Conc. Nailing	Pink	36
1¾" Asbestos Shingle	885	5 sqs. Asb. Sdg. Conc. Nailing	Pink	24
1¼" Cedar Shake	1680	3 sqs. Single Course	Brown	36
1¾" Cedar Shake	1680	3 sqs. Double Course	Brown	24
3d Cedar Shingle	3150	3 sqs. with 5" Exposure	Lt. Brn.	24
⅞" Standard Shingle	2600	General Purpose	Yellow	36
8d Standard Shingle	2000	Barn Battens, Joist Lining, etc.	Yellow	24

Size & Type of Nail	No. Nails Per Box	Coverage	Color of Box	Boxes Per Carton
1¾" Dri-Wall	1530	1000 sq. ft. ⅜" Sheet Rock	Purple	24
1¾" Dri-Wall	1530	1000 sq. ft. ½" Sheet Rock	Purple	24
1⅛" Rock Lath	2666	35 square yards	Orange	16
1¼" Rock Lath	2666	35 square yards	Orange	16
1½" Rock Lath	1900	25 square yards	Orange	16
2" Insulated Siding	1680	5 squares	Maroon	16
2½" Insulated Siding	600	60 Buttress Corners	Maroon	24
⅞" Roofing	860	500 sq. ft. Roll Roofing	Green	36
1" Roofing	980	3 squares Sq. Tab. Shingles	Green	36
1¼" Roofing	980	3 squares Sq. Tab. Shingles	Green	24
1½" Roofing	980	3 squares Sq. Tab. Shingles	Green	24
1¾" Roofing	980	3 squares Sq. Tab. Shingles	Green	16
2" Roofing	980	3 squares Sq. Tab. Shingles	Green	16
2½" Roofing	650	2 squares Sq. Tab. Shingles	Green	16
1¾" Roofing w/w/attached	1050	10 sqs. aluminum roofing	Brite Red	10
2" Roofing w/w/attached	1050	10 sqs. aluminum roofing	Brite Red	10

A sturdy attractive display rack for NEVER-STAIN ALUMINUM NAIL BOXES as pictured above, is available. Write us for details.

NICHOLS WIRE & ALUMINUM CO.

General Office and Plant—DAVENPORT, IOWA

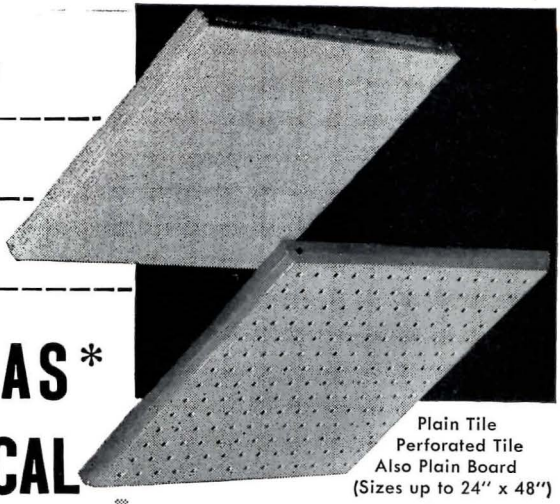
BRANCHES—Mason City, Iowa • Battle Creek, Mich. • South Deerfield, Mass.
REGIONAL WAREHOUSES—M. M. MOSSMAN, Smith Tower, Seattle, Wash.
KRALE CO., 577 14th St., Oakland, Calif.

ALUMINUM IS NOT A SUBSTITUTE!

INCOMBUSTIBLE
(Fed. Spec. SS-A-118a)

EFFICIENT

LIGHT WEIGHT



Plain Tile
Perforated Tile
Also Plain Board
(Sizes up to 24" x 48")

FIBERGLAS* ACOUSTICAL MATERIALS

Write for your copy of the new manual—"Fiberglas Acoustical Materials" —Fiberglas Standards AC6.C1. Owens - Corning Fiberglas Corporation, Dept. 826, Toledo, Ohio. In Canada: Fiberglas Canada Ltd., Toronto, Ontario.

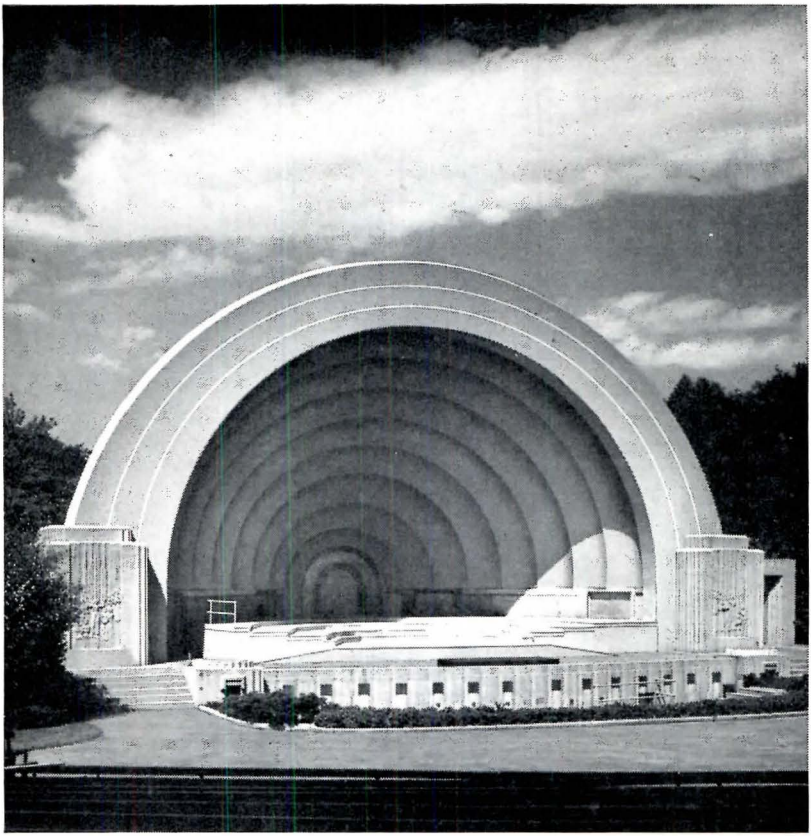
Important Characteristics:

- ★ Incombustible (Fed. Spec. SS-A-118a)
- ★ High acoustical value
- ★ Light weight
- ★ Dimensionally stable
- ★ Easy maintenance
- ★ Economical—competitively priced
- ★ Ideal for firesafe, mechanically suspended ceilings
- ★ High safety factor in adhesive applications
- ★ Approved applicators in principal cities

*FIBERGLAS is the trademark (Reg. U. S. Pat. Off.) of Owens-Corning Fiberglas Corporation for a variety of products made of or with glass fibers.

OWENS-CORNING
FIBERGLAS
ACOUSTICAL MATERIALS

BUILDING INSULATION • ACOUSTICAL TILE & BOARD • ROOF INSULATION • MEMBRANE FABRIC • ALSO BASIC MATERIALS FOR SIDING, ETC.



Architectural Concrete

is equally adaptable to the clean-cut modern design of The Temple of Music in Milwaukee, Wis., (shown above) or to classic, Renaissance or Romanesque. Architectural concrete produces beautiful and enduring structures of any size, style or design when the simple and time-tested principles of quality concrete construction are followed.