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Journal of The American Institute of ARCHITECTS



SIR G. GILBERT SCOTT

July, 1951

National Honor Awards of 1951

Shaw—The Curves of the Borgias

A Community Honors An Architect

Sturgis—A Voice from the Past

History in the Contemporary Curriculum

Frederick W. Garber, F.A.I.A., 1877-1950

Clarke—Collaboration in the Arts of Design

35c

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WITH THE AIM OF AMPLIFYING
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THE VOICE OF THE PROFESSION

JULY, 1951

VOL. XVI, No. 1



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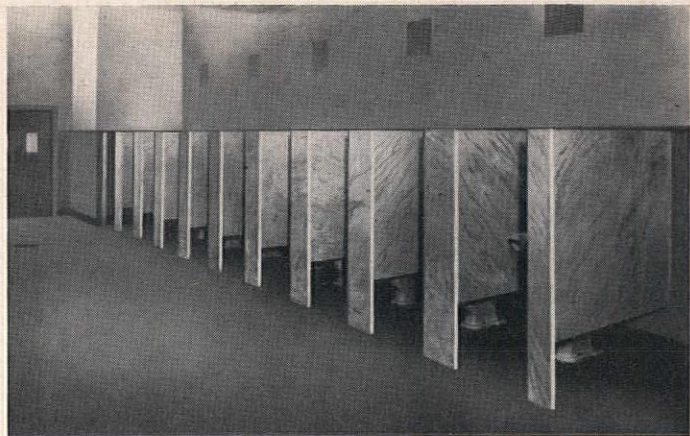
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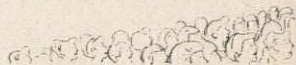
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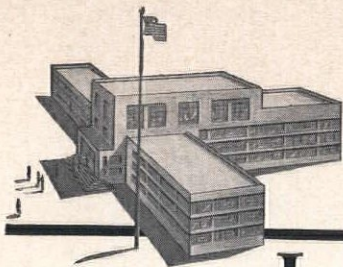
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Such a decisive action was fought at Augsburg, South Germany, in 955 A.D. Swarming out of Asia, savage Magyars overran the rich Danube Valley. They ravaged the prosperous lands of Germany, Italy and France. At last, under Otto, King of Saxony, the armored Knights of Christendom rallied. They faced a hundred thousand fierce foes. The battle raged all day. Thousands were slain. At last the tide turned and the Magyars fled. For three days the Knights pursued the scattered enemy, killing or captur-

ing thousands more. Symbolic of the west's predominance in weapons and armor of iron and steel, victory was credited to King Otto's iron-tipped Holy Lance.

Augsburg ended the Magyars' attempts to conquer Europe. They settled down to peaceful living in their valley and within 50 years accepted Christianity. Again, history demonstrated the truism that no people or alliance can establish supremacy unless it first predominates in the production and use of iron and steel.

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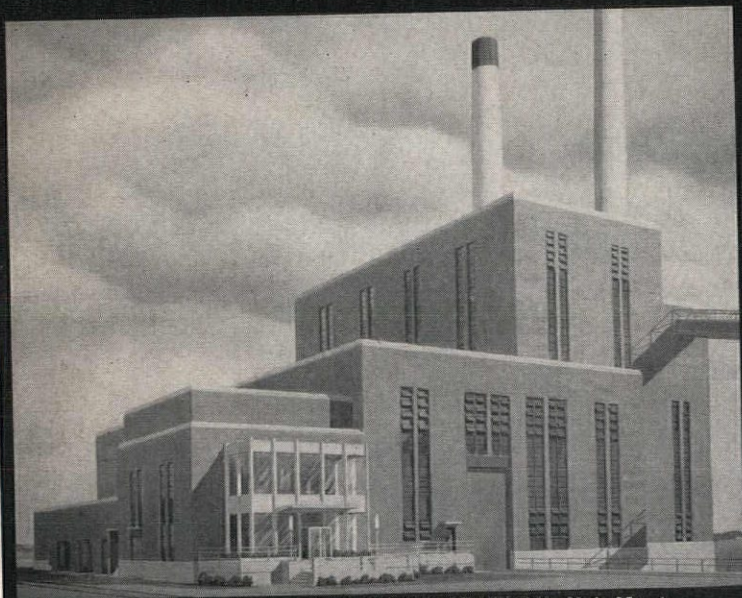
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Presentation of The Institute's Gold Medal to Bernard Ralph Maybeck

ON THE OCCASION OF THE ANNUAL DINNER AT THE 83rd
CONVENTION, NAVY PIER, CHICAGO, MAY 10, 1951

PRESIDENT WALKER:

Our principal purpose here tonight, other than the good fellowship so important to all of us, is to pay homage to a man whose pioneering in the use of materials was always tempered by an understanding of man's enjoyment in grace, in color, in rich form; whose life, even now at ninety, is still one of great curiosity—of awareness—and, looking down over the pleasant world below in the Bay Region, he still believes that beauty in architecture and in the city is an ideal worthy of a life-long effort.

We are happy to have Mr. Maybeck's son here to receive the Gold Medal of The American Institute of Architects awarded to his father. We understand the febleness of the body; we hail the vigor of the spirit.

After the reading by President Walker of the citation (see page

5), a phonographic recording of Mr. Maybeck's voice was amplified to fill the banquet hall, expressing the thoughts induced by this recognition of his professional achievements.

BERNARD RALPH MAYBECK:

Architecture is the historian of its peoples. From Egypt's pyramids, forwards and backwards, through cave-dwellings, Swiss lake houses, Alaskan igloos, seven layers of Troy, Greek temples, all we know of the peoples is what is left of their architecture, and what that architecture covered. The architect of this architecture does not need to talk. His business is to listen to the other men and to interpret on paper, then in materials, the other men's thoughts and words.

In an idle moment Daniel Burnham said: "Make no little plans. They have no magic to stir men's blood and probably themselves will

not be realized. Make big plans, aim high in hope and work, remembering that a noble, logical diagram, once recorded, will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistence."

In Rome the plan for St. Peter's Church and surroundings was accepted before the sixteenth century. The work was not finished until the twentieth century. Remember that our sons and grandsons are going to do things that would stagger us. Let your watchword be Order and your beacon Beauty.

I have asked my son, Major Maybeck, an engineer, to receive and to accept from you your expression of approval of my interpretation of other men's ideas.



MAJOR MAYBECK:

I am sorry that Dad cannot be here personally to receive this honor. It is never very satisfying to bestow a gift by proxy. But since he cannot be here in person, it has been suggested that I attempt to fill in some of the more personal background to his architectural accomplishments. You all know his works far better than I, but perhaps I can give you just a little of

the man. Or perhaps I should say "The Folks" because, if this medal is deserved, it is because of one of those fortunate combinations of two personalities. Dad is the artist all right; but there are many artists whose dreams never materialize due to the lack of practical support.

Back in the days before our Civil War, when Bismarck was "liberating" western Germany, there were some hard-shell reactionaries who preferred the old local "Tyranny" to the new central "Liberation." One of these was named Kern. Another was called Maybeck. Bismarck was stronger, and so the Kerns and the Maybecks came to the United States. During the Civil War the stork delivered Bernard Ralph Maybeck to a cabinetmaker named Maybeck and his wife Elizabeth Kern, in Macdougall Street in New York City.

About this same era a young man named Henry White went out to California and taught school in Sacramento, returned to study law at Harvard, became a major in the Union Army, married a girl named Eleanore McKeehan, and settled down to teaching school at the head of the old Chisholm Trail in Kansas City. The stork found



ANNO DOMINI MCMLI

IN OUR TIMES GREAT PIONEERS HAVE COURAGEOUSLY STEERED
THEIR WAY TO THE FOUR CORNERS OF THE SPIRIT: COURSING EVER
ON WITH FREE WILLS THEIR SOULS—IN ADVENTUROUS PATHS,
OVER SEAS, OVER THE VAST PLAINS, THE HIGH MOUNTAINS,
HEWING THE GREAT FORESTS—HAVE FOUND NEW BEAUTY AND
FURTHER UNDERSTANDINGS OF HUMAN ASPIRATIONS. WHILE
CASTING LOOSE THE ANCHOR CHAINS OF TRADITION, THEY HAVE
GUARDED HUMAN HOPES AS PRECIOUS CARGOES.

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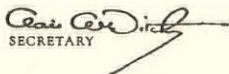
A PIONEER WHOSE LIFE AND WORK GIVE LUSTROUS

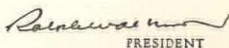
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BERNARD RALPH MAYBECK

EVER FREE IN SPIRIT: "EVER SEEKING A SAD FEELING, A HUNGER OF
AN ARTIST AFTER BEAUTY, A HUNGER THAT IS NEVER SATISFIED".—
HE HAS CREATED THE STURDY BEGINNINGS OF AN ARCHITECTURE
TRULY REPRESENTATIVE OF AMERICAN LIFE IN A CIVILIZATION, WE
HOPE, TO BE EVER PIONEERING. INSPIRED TO FURTHER SEEKINGS

"WE TOO TAKE SHIP, O SOUL!"


SECRETARY


PRESIDENT

*The parchment itself
measures 17" x 22"*

them there and delivered Annie White.

Time went by and Ben Maybeck found Annie White and immediately lost his heart. Annie considered and debated the situation, and here the story might have stopped, but she got the ring in a Halloween cake. Superstition has its creative facets—or I might not exist.

Dad has never had the proper reverence for money. Before he was married he spent his money as soon as he got it, and had to rely on his friends for subsistence until next payday. Mother never spent a nickel until all the juice had been extracted.

Having been born at the head of the Chisholm Trail, Mother was trained to be afraid of everything. Dad's old Grandfather Kern was notorious for his violent temper. Dad inherited just a touch of the temper. When he wanted something and could not get it, he became frustrated. When he became frustrated, old Grandfather Kern would take over, and Mother was afraid he would die of apoplexy. She was afraid of everything, but mostly of apoplexy, so she would write letters, borrow money, call people on the telephone, or do anything necessary to get him what he

wanted, and avoid the apoplexy. In this curious way the dreams of the artist became realities.

A very early recollection of mine is the smell of library paste and the dining-table covered with a litter of cardboard, scissors and shiny, bright-colored paper cut in fancy designs. Dad loved the idea of medieval pomp and circumstance, with lots of color. He made a lot of shields and banners to hang around the house at Christmas time. Birthdays always had to be celebrated with something made of silver.

Shoemakers' children go barefooted. I have spent most of my life in unfinished houses.

Dad tells a story of his first assignment in the *École des Beaux-Arts* in Paris—a pedestal for a bust of Shakespeare. The Whatman paper was stretched perfectly. The pencil lines were like a steel engraving. Old Pere André came by and said, "C'est tres bien, Monsieur, etudiez la!" What did the old man mean by "Study it"? It was finished, it was perfect. Across the aisle was a long, lanky Italian boy with a hooknose like Dante. Dad asked him what Pere André meant by "Etudiez la!" So Ristori went to work on the beautiful finished plate. He had a big, black,

soft pencil and dirty old eraser, and he went over that beautiful clean drawing and made it into a hopeless mess. But in watching him, Dad learned that Ristori liked one line better than another. Dad says, "I have never been an architect; I have just liked one line better than another."

Pere André also said, "You think that the thickness of a line does not matter? Well, just put that thickness on the end of your nose and see what it looks like!"

Dad's father told him, "Never let go of your pencil." He is 89 now and he never has. Dad would make a sketch of a house, mess it all up with lines, trace the lines he liked best, mess it up again and trace it again and again until he got what he wanted. Then he would project the sketch on the wall, to scale, and trace it.

Results: Doors 6' 9 $\frac{1}{2}$ " x 33 $\frac{1}{4}$ "; windows 45 $\frac{3}{8}$ " x 37 5/16"—everything special. Stock sizes purely by accident. No reverence for money.

Then he would start changing. Change the preliminary drawings, change the final drawings, change the working drawings, change the house as it was being built. The 8 per cent commission evaporated and Mother borrowed more money.

Later the commission was 10 per cent. That evaporated too.

An old estate was subdivided, way outside of town. Dad was crazy, he wanted to buy land. The town would grow out that way. It did, and whenever things got to the point where the sheriff was just around the corner, someone would buy a lot. That saved Dad. He could not make a living at architecture because he liked one line better than another, and he had no reverence for money. He refused to sell his dreams down the river.

Many people have asked me why I did not follow in my father's footsteps. I used to parry that question and say, "My bump of art was a dimple." Now I can face it. I just do not have the guts to be a real architect. My dreams are not strong enough. Perhaps I could have learned to like one line better than another, but I have a normal and proper reverence for money. I would compromise—use a standard-size door and a stock-numbered window.



FHA Cooperative Housing

IF ANYONE is not clear as to the purpose and details of the Federal Housing Administration Coopera-

tive Housing program, a question-and-answer elucidation has been issued by the National Association of Home Builders, dated May 1,

1951. Probably a copy of this release can be had from NAHB, 1028 Connecticut Ave., N. W., Washington 6, D. C.

Collaboration in The Arts of Design

By *Gilmore D. Clarke*, HON. A.I.A.

Excerpts from an address before the Chicago Chapters of The American Institute of Architects and the American Society of Landscape Architects, February 6, 1951.

IT SEEMS TO ME that I should attempt to justify my presence here tonight, for the reason that in these extraordinary times our efforts, very properly, should be directed toward pursuits which, in a substantial measure, aid the situation in which we in this country now find ourselves.

Just eleven days after Pearl Harbor a meeting of the National Commission of Fine Arts was held in Washington; the country was feverishly preparing for war and I am sure that very few, if any of us, were giving much thought to anything else. However, at that meeting, the members of the Commission adopted the following resolution:—

"It is the belief of this Commission that in these times, when the full energy of this Nation is turned toward prosecuting the War, it would be a distinctive achievement

of our Democracy if the arts of Peace could be kept vigorously alive. This, the Commission believes, can be accomplished as a co-related effort in our defense program. The spiritual lift resulting from such an undertaking would be of immeasurable value to the whole country. In the past, wars had the power to stir men to create moving poems, great literature, and stirring music, as well as to make notable contributions in the fields of architecture, painting, and sculpture. We believe that the great traditions of the past may be fulfilled again in these momentous times and we hope that efforts to stimulate the Arts may not be stifled in our time."



So at this time, when the democratic peoples of the world still have their backs to a wall, resolutely facing the menace of Communism, I feel, in the light of this statement of purpose, that there is

some measure of justification for presenting the subject of collaboration among the arts of design.

In an address before the graduating class of the School of Fine Arts of the University of Pennsylvania more than a decade ago I made the following remarks which, I modestly believe, are still worthy of repetition.

"The complex ways of life brought about through the inventive genius of man have resulted in a marked tendency toward narrow specialization in all walks of life. This limiting and narrowing of the various fields of endeavor is not restricted to industry; it is a factor which affects the arts with equal force. This brings about the necessity for collaboration, a term descriptive of the cooperative effort so desirable for creating effective results in the solution of more or less complex problems, or in the production of intricate works where the talents of two or more persons representing different areas of endeavor must be developed in mutual sympathy in order to achieve a result of distinction.

"The past few years have demonstrated, more clearly than ever before, the need for a closer collaboration in the arts of architecture, landscape architecture,

painting, and sculpture. Painting and sculpture are becoming increasingly more important in relation to architecture. As our architecture becomes further simplified there appears a greater need for embellishment with sculpture and painting. In the new architecture the art of the painter and of the sculptor must be studied in close conjunction with the development of the architectural study from the beginning, in order that the painting and the sculpture may become integral and harmonious parts of the larger composition.

"Collaboration must also extend beyond the building and the building line; it must encompass the areas of land upon which buildings are built; we should expand our collaborative effort to include the broad province ruled over by the landscape architect."

Members of other professions must play important parts in the variety of enterprises aimed to develop the land for the city and in some measure to modify the larger domain within the forest, the mountains or the plain. The engineer plays a large role in all of man's efforts to change the surface of the earth in order to fulfill his many needs. But the engineer alone

usually fails to solve esthetically those works he undertakes unaided by representatives of at least one of the professions of the arts. In a rather long experience it is my judgment that projects, which in some manner change the earth's surface, are better planned when the engineer, the landscape architect, and the architect work together collaboratively.

And now I invite you to view with me a larger area, a city in which the architect, and landscape architect, the engineer, and representatives of the arts of painting and sculpture have worked successfully in collaboration. But first, let us look briefly into the history of the development of this City, the Nation's Capital.

Last year marked the one hundred fiftieth since the establishment of the seat of government of this nation in Washington. In 1800 the City boasted of 109 brick and 263 frame houses sheltering a population of approximately 3,000. The principal structures were the unfinished Capitol and the White House.

Capitol Hill was, for the most part, thickly wooded and we are told that two wells, the only water supply for the area, were at the site

of the present rotunda of the Capitol. Tiber Creek ran sluggishly at the foot of Capitol Hill; it was crossed on logs thrown between its banks, for the Government could not afford to construct bridges. Visitors from foreign lands made fun of the new city and ridiculed what appeared to them to be a very questionable venture. Washington was called "the city of half-made streets"—"the city of streets without houses"—"the city of magnificent distances." The last appellation is certainly appropriate today.

In the century, 1800-1900, the original L'Enfant plan, modified somewhat by successive Government and District of Columbia officials, served only as a guide for the extension of the main lines of travel; no agency was charged with the comprehensive and orderly development of the City until the appointment of the Senate Park Commission in 1901.

Then at the turn of the century the Senate of the United States enacted a law creating the "Senate Park Commission," generally known as the "McMillan Commission" by reason of the fact that the senior Senator from Michigan was the author of the bill. The distinguished members of this

Commission were Charles F. McKim, architect, of the firm of McKim, Mead & White, Augustus St. Gaudens, sculptor, Frederick Law Olmsted, landscape architect, and Daniel Hudson Burnham, architect and city planner of this City. Mr. Burnham was the first chairman of the National Commission of Fine Arts, organized in 1910, until his death in 1912. This group of artists made a collaborative report on the Capital of the Nation which later stimulated the Congress to order the appropriate officials to return to the principles of the L'Enfant plan of 1791, an instrument which had been generally disregarded for a century by both Federal and municipal authorities. I need only recall to your attention the fact that the Baltimore & Potomac R.R. Station had been built at 6th Street on the Mall, on the present site of the National Gallery of Art, when the McMillan Commission undertook the task of calling public and official attention to the importance of the development of the central area of the National Capital on a comprehensive and dignified scale. No attempt, however, was made to suggest the replanning of wide areas of residential slums which, even then,

existed within the shadow of the Capitol.

The Senate Park Commission's work ended with the publication of their report. Then, at the insistence of The American Institute of Architects and other interested citizens who recognized the necessity for an official permanent body to control the development of the National Capital, a law was enacted by Congress in 1910 establishing the National Commission of Fine Arts. This law, drawn by Elihu Root, the senior Senator from New York, was an important milestone in the history of our Capital.

During the 40 years of the life of the Commission of Fine Arts many amusing incidents occurred which punctured the veil of the more serious proceedings. Some of these incidents proved to be forerunners of important decisions which were vital factors in the planned growth of the central area of the most beautiful as well as the greatest capital city in the world.

The site for the Lincoln Memorial was first proposed by the Senate Park Commission in that body's notable report of 1901; it was the first problem to be brought before the newly appointed Commission of Fine Arts in 1910.

Finally, after a long and bitter controversy, the location for the Memorial, first recommended by the Senate Park Commission and nine years later endorsed by the Commission of Fine Arts, won the approval of the Congress. It is difficult now to imagine how any other site could have been considered, yet this site on the shore of the Potomac was vigorously opposed, because of its alleged remoteness from the City, as "a bottomless, mosquito-infested swamp!" This same objection had been raised a century earlier against the L'Enfant plan for Washington by people who could not be convinced of the inevitable growth of this Nation and consequently of its Capital.

In the summer of 1941 a heated controversy developed concerning the location of the Pentagon Building, a new headquarters of the Army. The Army advocated a site at the edge of and opposite the very heart of the National Cemetery in Arlington. It seemed to the Commission of Fine Arts a most inappropriate site for a huge structure to house from 30,000 to 40,000 office personnel and the Army General Staff.

Here was probably the largest

building in the world fashioned in the form of a great bull's-eye, as viewed from the sky, to house the General Staff of the Army! The recommendation of the Commission of Fine Arts (to develop a decentralized scheme and another site) was, in a measure at least, successful. At the order of the President, the Pentagon Building was moved south a distance of three-quarters of a mile, where it is now situated, and the National Cemetery and the central composition of the Capital were spared the blighted effect of this huge forty-acre building. The size and shape of the Pentagon, however, were not changed.

Order and beauty are not the sole concern of commissions of fine arts, or of architects, of landscape architects and of other artists, but as well of statesmen, churchmen, and laymen alike; many individuals appear to have their own ideas concerning how the amenities of our cities should be preserved and developed and that fact is indeed heartening.

The Commission of Fine Arts in Washington, made up as it is of three architects, a landscape architect, a painter, a sculptor, and a layman, exemplifies, better than

any other body I know of, the collaborative function at its best. Every member passes judgment upon each work presented to the Commission; for example, the painter is equally critical of a submission of architecture or of sculpture and the sculptor in his turn passes judgment upon painting and upon projects of landscape architecture. Thus the arts of design function together; they cannot be dealt with separately. The blend-

ing of the arts of design is important if we are to be successful separately as practitioners of any one of the arts contributing to the fabric of our communities, to the separate elements which make up the city and the neighborhoods within the city, and to our vast suburban and rural areas. In our planning we must ever "be concerned with the promotion of beauty as an essential element of wise living."

The Curves of The Borgias

A COMPLETE FARCE IN ONE ACT

By Alfred Shaw, F.A.I.A.

Produced by the Chicago Chapter, A.I.A., for the entertainment of those attending the 83rd Convention, Edgewater Beach Hotel, May 9, 1951

THIS ARCHITECTURAL FABLE has three characters. In the order of their appearance they are:

- 1—An unlicensed postcard vendor;
- 2—An architectural student who can't give up the sentimental past; and
- 3—An architectural campus cop who wants him to give it up quickly and forever.

These last two opposite

characters both battle lyrically with each other, with high principle. The postcard vendor, on the other hand, is a fellow of low principles and is trying to make a little money on the side.

Any similarity of characters in the play to actual persons, living or dead, is entirely intentional.

Scene: Court of a School of Architecture

Characters:

P.V.—Postcard Vendor



The Author as
Campus Cop.
Drawing from
Chicago Chapter
Bulletin

S.S.—Sentimental Student

A.C.C.—Architectural Campus
Cop

Enter Sentimental Student,
walking slowly.

Postcard Vendor, whispering,
“Buy some fealthy picture post-
cards?”

S.S.—What do you mean?

P.V.—Look what I have (under
his coat), an actual picture of an
Ionic Capital . . . and here’s a
Venetian Gothic Arch!

S.S.—Pretty hot stuff, boy!
Where d’ye get em? You better be
careful, especially here near the
Library. The guards are pretty
tough. How much are they?

P.V.—Here, take the whole set.
There’s those two and a complete
set of classic capitals and two spe-
cially illegal . . . bad ones. Look,
here’s a whole colonnade, caps and
bases, everything! And for the final
touch, a Palladian motif. I bet you
never saw anything as hot as that.

A.C.C.—Here, what’s this.
Aha! Well, caught red-handed.
You’ll both perhaps get six months
for this! Come along, both of you!

S.S.—Who are you?

A.C.C.—Me? I’m an F.A.I.A.-
I.C.—a Fellow of The American
Institute of Architects Interna-
tional Constabulary. (Showing
badge.)

S.S.—Officer, I really am an
archeological maniac. I have an
urge to look at these old things.
May I just tell you how I feel
about it?

A.C.C.—Go ahead, Big Boy!

S.S.—(To the air of “Wonder-
ful Guy”)

I’m as immoral as Wren or
Bramante,
How I long for flowing volutes.

What would I pay for a Renais-
sance Bay
Or for Columns with bases and
flutes!

How I crave the curves of the
Borgias,
How I yearn for a creamy
cartouche;

I still admire my love and de-
sire
For pediments plastered with juice.

P.V.—

Now his curriculum’s glassware
and pipe stems;
Plumbing which never can hide;
Steel that is stainless to him
isn’t—

It freezes his bloody insides!

S.S.—

Dash me up a cornice with
corbels,
Let me swing on a dreamy festoon,

Live in the past just as long as
I last
With Ictinus, Cellini, Ghiberti,
Rossini,
And humming a Renaissance
tune.

A.C.C.—Well, boy, you're in a
bad way. I'm afraid *you'll* be sent
to Colonial Williamsburg for life!
Good Lord!

How I cringe when I think of
your future!
Pray, repent of your classical sins.
Please look askance at the whole
Renaissance
And consider the Swedes and the
Finns!
Meditate deeply with Mumford
and Hudnut,
Rifle through Sweet's, the *Forum*
and *Life*.
Sit in a chair that's suspended in
air
And forget about Eastlake and
Phyfe.

Keep away from dentils and
arches;
Don't be caught dead in a dome.
Plasticize space with magnificent
grace
And eradicate Athens and Rome.
Nothing's good that hasn't a
future;

Walk through life in a Niemeyer
cloud;
Live so you'll die in a Gropius
sky.

From now on you'll be on a diet of
freon
And wearing a cellophane
shroud.

You look like a nice boy. Maybe
a trip to New York would help
you.

S.S.—Yes, I just love the old
City Hall, don't you? Pure, and . . .

A.C.C.—Listen! When you get
to New York, go to see some of
these nuclear brassères, heated with
solar energy and having a charge
of a half million Mille. Curies and
a half life of 2000 years.

S.S.—Solar energy?

Sir, I'm not crazy for heating
that's solar,
Boy! give me plumbing with
plenty of leaks.
Don't think I'm prim if I'm nuts
for McKim,
And the work of Egyptians and
Greeks.
Salads made of acanthus and
lotus
Give me a kick at the plinth of my
soul.
Inigo Jones puts a spring in my
bones,

But I weaken on Eames and
Knoll.

Lusty draughts of Dorothy
Draper

Help the beat of my heart.

I am a glutton for beads with a
button

Mixed up with an egg and a dart.

Make my tomb of Pentelikon
marble,

Free of any suggestion of chrome.

Bury me deep where the archi-
tects sleep

In the long colonnades with their
rich balustrades,

And death will be sweeter than
home.

A.C.C. to P.V.—Let's see those
things. What's this? My God, a
real photograph of Bill Wurster
on the steps of the Jefferson Me-
morial! Where'd ye get that?

P.V.—I refuse to incriminate
myself, and refuse on advice of
counsel to answer.

A.C.C.—O.K., boys. Off we go.
Just one parting shot at you.

You're as dead as a Byzantine
doornail

You're as dead as a brick in St.
Paul's.

Get on the beam that's an
acetate dream

And forget about ceilings and
walls.

Gird your loins with a nuclear
fission,

Note all the various signs in the
sky.

Then you will know that the
classics will go

Like ice cream on the Fourth of
July!

Take a notch in the belt of your
morals,

Think about Jesus and Frank.

Murder the client who isn't too
pliant,

Be conscious as hell of your rank.

Throw out your chest like a
boy from the Bauhaus

Look at the world as it's going
to be

Then when you're mellow,
they'll make you a Fellow

And then you can bellow that you
are a Fellow

Precisely like Walker and me.



School Executive's Competition

The School Executive, a pub-
lication, is sponsoring a competi-
tion among architects of school
buildings designed or constructed
during 1951. All entries must be
received not later than midnight,
December 1, 1951; plans and sup-

porting information must be received not later than midnight, January 1, 1952, at the *School Executive* offices, 470 Fourth Ave-

nue, New York 16, N. Y. Full details of the competition requirements may be had from Walter D. Cocking at the same address.



Frederick W. Garber, F. A. I. A.

1877-1950

BY THE DEATH of Frederick W. Garber, August 7, 1950, the architectural profession lost an architect of unusual ability. Throughout a long lifetime of practice, he not only made an outstanding contribution to the architecture of his country, but rendered unusual service to the members of his profession and to The American Institute of Architects.

Frederick Garber began his connection with the construction industry as a draftsman in one of the old-time ironworks companies of Cincinnati. With his brother-in-law, Clifford B. Woodward, he took a special course at the Massachusetts Institute of Technology. On returning to Cincinnati, he and Woodward formed a partnership that lasted until 1932, Mr. Woodward then retiring and the firm being carried on by Garber under his own name.

Garber & Woodward early achieved a reputation for outstanding school buildings. To Frederick Garber, more than to any other man, is probably due the high standard of school design and construction that made Cincinnati recognized throughout the nation in the first quarter of this century. His numerous grade school buildings, and such later high school groups as Western Hills, Walnut Hills and Withrow High School, are not only practical and beautiful assets of Cincinnati, but they have been an inspiration to the thousands of young Cincinnatians who occupied their class rooms. Frederick Garber, in these schools and in the hospitals, office buildings, churches and other buildings he designed, was not satisfied in merely doing a useful building. He had the true architect's ability to add the element of beauty that made his build-

ings an inspiration to his profession and to the public.

He illustrated in his own practice the principle that he preached—that an architect should see beyond the individual job. He was concerned with the welfare of his city, rendering valuable service on official and unofficial committees concerned with the planning and beautification of Cincinnati. His knowledge and experience caused his appointment to both local and state committees on building codes, and he found time to make valuable contribution in these matters of construction and law.

His interest in education included membership on the Corporation of the Massachusetts Institute of Technology, and service on the Visiting Committee of the Art and Archaeological Department of Princeton University.

He was a lifetime resident of Cincinnati with his family, Mrs. Alice Woodward Garber and four sons, Stanley, Frederick, Woodward and Stedman, the youngest of whom, Stedman, was lost in World War II.

A large number of the younger architects of Ohio owe to him a valuable part of their training, for he long acted as a design critic for the Atelier of the Cincinnati Architectural Club and in his office gave to his draftsmen not only wise guidance in their drafting-board problems, but the kindness of a father.

He was a Fellow of The Institute, and served ably on The Board as a Director from the Great Lakes District. His community and the profession of architecture are the better that Frederick Garber lived.

CHARLES F. CELLARIUS, F.A.I.A.

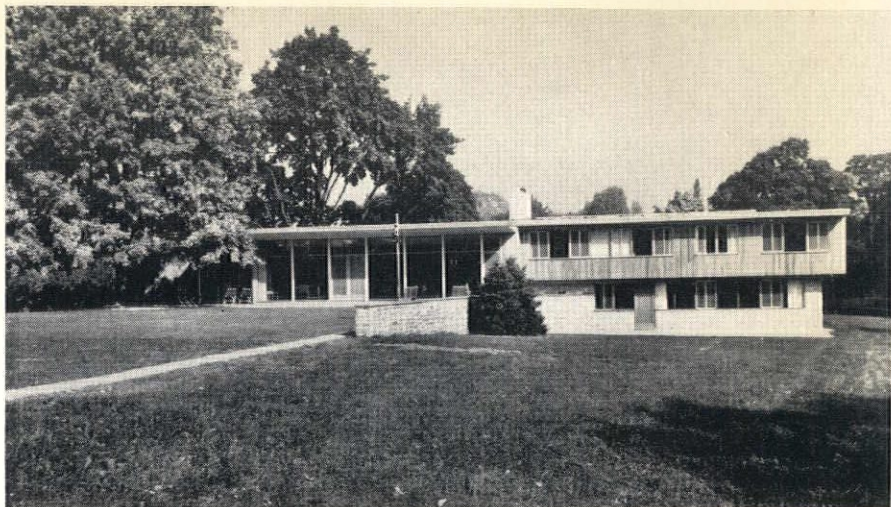
National Honor Awards of 1951

ALBERT HEINO, Chairman of The Institute's Committee on Honor Awards for Current Work, announced at the 83rd Convention the awards which resulted from the consideration of the entries by the three juries. These awards are as follows:

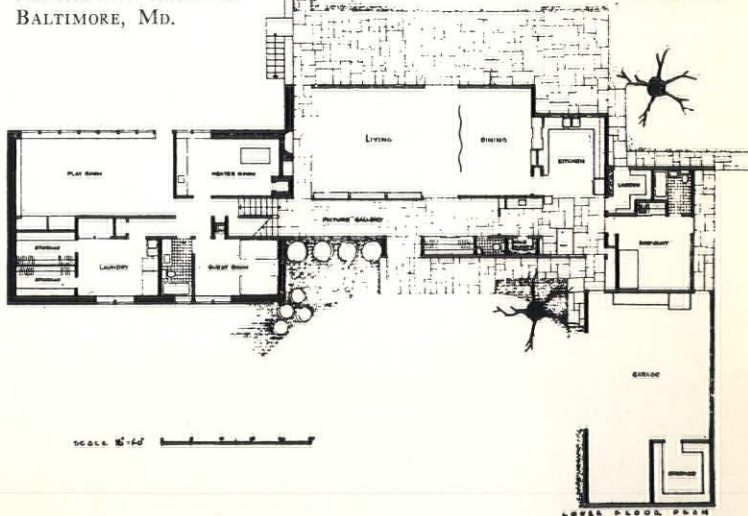
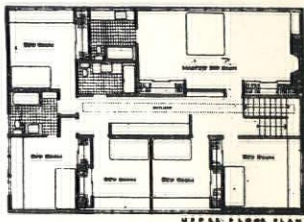
HOSPITAL CLASSIFICATION

First Honor Award: Clearwater County Memorial Hospital of Bagley, Minn.—Thorshov & Cerny, Inc., architects, of Minneapolis, Minn.

Awards of Merit: Northern Indiana Hospital for Crippled



NATIONAL HONOR
 AWARDS, 1951
 AWARD OF MERIT TO
 ALEXANDER S.
 COCHRAN, ARCHITECT,
 FOR HIS OWN HOUSE AT
 BALTIMORE, MD.



SCALE 1/8" = 1'-0"



LIVING-ROOM, ALEXANDER S. COCHRAN HOUSE, BALTIMORE, MD.
NATIONAL HONOR AWARDS, 1951, AWARD OF MERIT

Children, South Bend, Ind.—Pohlmeyer & Pohlmeyer, of Fort Wayne, and Skidmore, Owings & Merrill, of Chicago, associated architects; The Georgia Baptist Hospital, Atlanta, Ga.—Stevens & Wilkin-son, architects, of Atlanta, Ga.; Perry County Hospital, Marion, Ala.—Sherlock, Smith & Adams, architects and engineers, of Montgomery, Ala.; The Good-year Pavilion, Ventura, Calif.—Allison & Rible, architects, of Los Angeles, Calif.; Xavier Hospital, Dubuque, Iowa—Schmidt, Garden & Erikson, architects, of Chicago, Ill.; St. Francis Cabrini Hospital, Alexandria, La.—Golemon & Rolfe, architects, of Houston, Tex.; The U. S. Veterans Hospital, Wilkes-Barre, Pa.—Kelly & Gruzen, of Jersey City, N. J., and Isadore Rosenfield, of New York, architects; U. S. Veterans Hospital, Fort Wayne, Ind.—Giffels & Vallet, Inc., of De-troit, and A. M. Strauss, of Fort Wayne, Ind., associated architects and engineers.

The Jury for the Hospital Clas-sification: Dr. Herman Smith, of Chicago; Perry B. Johanson, of Seattle, Wash.; Harold Bush-

Brown, F.A.I.A., of Atlanta, Ga.; Harrison Gill, of Chattanooga, Tenn.; and as Chairman, Addison Erdman, of New York, N. Y.

INDUSTRIAL CLASSIFICATION

First Honor Award: Coca-Cola Bottling Plant, Houston, Tex.—Stone & Pitts, architects and engineers, of Beaumont, Tex.

Award of Merit: Electronics Plant, San Carlos, Calif., Frank G. Belcher, owner—Francis Joseph McCarthy, architect, of San Francisco, Calif.

The Jury for the Industrial Classification: Fred L. Markham, of Provo, Utah; Carter E. Hewitt, of Peoria, Ill.; C. Theodore Lar-son, of Ann Arbor, Mich.; Joseph Z. Burger, of Chicago, Ill.; and as Chairman, Dale Purves, of Philadelphia, Pa.

RESIDENTIAL CLASSIFICATION

No First Honor Award.

Awards of Merit: To Maynard Lyndon, architect, for his own house at Malibu, Calif.; to Raphael S. Soriano, architect, for a case-study house of *Arts & Architecture*, owned by Allan Olds; to Alexander S. Cochran, architect, for his own house in Baltimore, Md.; to Cocke, Bow-

man & York, architects, of Harlingen, Tex., for the W. B. Ulhorn residence in Harlingen; to Richard J. Neutra, architect, of Los Angeles, Calif., for the Dr. Stuart G. Bailey residence in Pacific Palisades, Calif.—a case-study house of *Arts & Architecture*; to Sherlock, Smith & Adams, architects, of Montgomery, Ala., for the residence of Mr. and Mrs. Fred M. Lyon, at Mary Esther, Fla.; to Wurster, Bernardi & Emmons, architects, of San Francisco, Calif., for the residence of Mr. and

Mrs. Isador Schuman, Woodside, Calif.; to Anshen & Allen, architects, of San Francisco, Calif., for the residence of Mrs. Sonya Silverstone, near Taxco, Mexico.

The Jury for the Residential Classification: Mrs. Cloethiel Woodward Smith, Washington, D. C.; Mrs. Florence Byerly, representing *Better Homes and Gardens*; Paul Schweikher, of Roselle, Ill.; Abraham W. Geller, of New York, N. Y.; and as Chairman, Milton S. Osborne, of State College, Pa.

Architectural League Medals

CONSUMMATING the series of exhibitions and awards which the League has held during the past winter, recognizing merit in sculpture, painting, architecture, and landscape architecture, the League held its annual Gold Medal Award Dinner June 14. Gold Medals were awarded to winners in:

Industrial design: Henry Dreyfuss, for his "Criterion Lavatory."

Mural Painting: Dean Cornwell, for many distinguished murals; Sante Graziani, for his

mural in the Springfield Massachusetts Museum of Fine Arts.

Architecture: The Architects Collaborative, Cambridge, Mass., for the new Harvard dormitories.

Sculpture: Donald De Lue, for his sculpture on the Harvey S. Firestone Memorial in Akron, Ohio.

Landscape Architecture: Thomas D. Church Associates, for their many outstanding jobs, including the Donnell Recreation Area, Sonoma, Calif.

A Voice From The Past

By *R. Clipston Sturgis*, F.A.I.A.

PRESIDENT OF THE INSTITUTE, 1913-15

The title, which was given these reminiscences by Mr. Sturgis himself, takes on a poignant significance in that news of his death reached us at the end of the Chicago Convention. President of The Institute in 1913-15, Mr. Sturgis had retired some years ago to his Martine Cottage, Portsmouth, N. H., where he had reached the ripe age of ninety. He was, to the last, actively concerned with the aims and activities of The Institute, as is revealed by his frequent letters to The Octagon. We are fortunate in having in the Board Room a superb portrait of Mr. Sturgis, painted about 1915 by Frank Benson.

TWO ARTICLES in the July (1950) JOURNAL interested me—those by Litchfield and Holden. The latter quotes a friend as saying "Architecture today isn't what it used to be thirty years ago." Of course he meant fifty or even sixty years ago. Then McKim was mentioned as typical of what was best in those far-off days, and he was linked with Frank Lloyd Wright—a companionship that would have made McKim turn in his grave.

Let's look back at those days. My uncle, John Sturgis, into whose office I went in 1881, was older than McKim and I was younger, and so more or less a contemporary. Anyway, in the late '80s my uncle was invited with Peabody & Stearns and McKim, Mead & White to enter two competitions: The Exchange on State Street which Peabody won, and the

Algonquin Club which McKim won. That was when I first met him, for he gave a dinner to his competitors and as my uncle was not well, I took his place.

If you've read that charming book of Harry Sedgwick's, "In Praise of Gentlemen," you will know what McKim was—a delightful and charming gentleman. It was that quality of a gentleman that pervaded his work.

Before going into an examination of his work, a glance back into the architectural history of this country is very illuminating, and a little humiliating for an architect. Up to the Civil War, the architecture of New England, Virginia and Philadelphia was of a very high standard of beauty, and except in a few known cases was the work of master builders working from tradition and from English books that contained nearly everything

that a master builder needed in the way of plans and details. The earliest work of the seventeenth century was simple, but sound and good. This house I live in, The Martine Cottage, was built in 1690 and has well-proportioned rooms, with good windows and doors and some fine hand moldings. The earliest part of the Wentworth Mansion was before 1690; little of this remains. The drawing-room portion is 1720, and very simple and lovely in detail, and the banqueting wing is at the apex of good design, 1750. You all know Jefferson's House and Washington's and innumerable houses in Boston (mostly burned in the 1872 fire), Salem and Portsmouth. We had a great tradition and practically no architects. I doubt if even Bulfinch was an architect in the modern sense.

Design was gradually worsening with 1800, and by 1810 came the Greek Revival, and then the Gothic, both grossly and poorly represented in wood; and then a steady decline to unutterable vulgarity after the War. It was at such a time as this that John Sturgis,* who began independent

*The Sturgis Office still exists—unbroken work since 1862—possibly the oldest firm in the United States.

practice in 1862, strove to stem the tide and show some respect for the old, fine tradition; many of his houses of the late '60s and early '70s, like the Edward Perkins house overlooking Jamaica Pond and the Charles Joy house on Marlboro Street, stand up well to-day. It was then, in the late '70s and early '80s, that McKim began to practise. He has been deified almost out of proportion because he was a leader in the return to good design. When he came back from the Beaux-Arts his first efforts were to free himself from the Beaux-Arts and traditions, to do something really new. He brought forth the Casino at Newport, a commonplace trifling design. Happily, just then he was asked to make some restoration in one of the best houses in Portsmouth. As a cultivated gentleman he was fascinated by what had been done in the eighteenth century, and never again did he depart from sound tradition.

His chef d'oeuvre, the Boston Library, was to him so important that he bought a house and established an office in Boston during the years it was building. It has, of course, one grave defect—the exterior was decided on and the interior made to fit.

Stanford White was a brilliant genius and might have done great work had he lived. Mead was the controlling influence in the firm, but I don't think even he had any very clear idea that an architect ought to try to build not only well but economically. The office trained many men who turned out to be architects quite as able as McKim, but who never had his reputation.

I have gone into this at some length because, greatly as I admired McKim, his importance as a great designer has been overestimated; but he was a leader in a great revival of taste and he had sound judgment. It was he more than Burnham who was responsible for the fine conception of the Chicago Fair. Burnham had been put in complete charge. He was both wise and modest and so decided at once to take into partnership, as it were, two of the leading men—McKim and Peabody. The result was a noble, consistent group, well planned, and each unit designed by an architect under restrictions which made the whole a unit.

Just why Sullivan, who did a building apart from the group, was allowed to depart from the conditions that governed the others, I never knew, but he did an out-

standing design in a style that many have tried to copy without much success. He was a figure in those days. Richardson was another of the same type. He had a brilliant lot of young men in his office, and he so inspired them that they did work under him that they were never able to do when, after his death, they began independent practice. Of the lot, George Shepley, the one who completed Trinity with its West Front, alone was able to equal, even excel his master.

In one of the July articles, the training of an architect is mentioned and even harped upon, but no explanation given of what the author meant by training. If he meant that of an architectural school, I doubt if such training is of much benefit as compared with what a young draftsman gets in a really good office. That a man is competent to open an office as soon as he graduates from a school is in my judgment absurd. The best *academic* training for an architect is a first-rate college, and the best *architectural* training is in a large, well-organized office. The early examples, however, seem to give the lie to this dictum. McKim started practice as soon as he came back from Paris. In Philadelphia,

where architecture was at its lowest ebb in the '70s, a small group started a revival, and among them was John Stewardson who, with Walter Cope, started practice immediately on his return from Paris about 1882. Curiously enough, all Stewardson's personal work was along distinctly English lines and showed no trace of the Beaux-Arts. He designed beautiful and practical dormitories for the University of Pennsylvania and for Princeton before his sudden and early death. He was drowned skating at night on the river.

The little group in Philadelphia was noteworthy. Wilson Eyre designed lovely and livable houses as an excuse for designing still more lovely gardens and grounds. Frank Miles Day carried on the work at Princeton begun by Stewardson and later did dormitories at Cornell and Wellesley. He was the first architect to make a careful study of the economies in planning and construction. Most architects avoided this because, being paid by a commission on cost, every dollar spent in cutting down cost meant a loss on the commission. That is one reason why I have always been in favor of a fixed professional fee, and then the actual cost of draft-

ing and overhead and engineering fees—but that is another subject and too complex to go into now. (See July '48 JOURNAL—Ed.)

I want to return to "Those were the days," and an incident in connection with Cope & Stewardson is pertinent. After the death of John Stewardson, his brother Emlyn came in, and the firm was doing such outstanding work that they were invited to enter the competition for Washington University in St. Louis, along with McKim's office and Cass Gilbert—another great designer of those days. The site was another Boston, with its three hills. Cope & Stewardson's design was adapted to the ground, symmetrical quadrangles, in an asymmetrical arrangement to take advantage of the irregular contours. The other competitors ignored the hills—levelled off a great campus and grouped their buildings there. All the designs were good, and it was a difficult decision to make, but eventually the jury of three were unanimous in awarding it to Cope & Stewardson.

This seems a good place to say something about Cass Gilbert and McKim's office. Gilbert came from the Middle West, and as an outsider claimed and made good

his recognition in New York as one of the leading designers of the country. It was quite in character that he went to St. Louis in advance, took a suite in an hotel, and there displayed photographs and drawings of his really splendid work to impress the authorities of Washington University. He definitely counted on swinging the competition to himself by this exhibition. Equally characteristic of Cass was the time when he was invited to compete for a Boston building and was later told that the competition had been abandoned; he wrote the architect who had been selected, congratulating him and saying they were wise in giving up the competition. He was not only a great architect but a charming personality.

Now to return to McKim's office. He not only trained men who became great because of that training, but he had men in his office who were more competent designers than McKim—Richardson and Kendall, to mention only two, and Fenner, who was an exceptionally able executive. The magnificent and costly Pennsylvania Station was the work of these men, not McKim, and they also were responsible for the great hotel. The successful hotel magnates had made

the study which they could not expect their architects to spend time on, to make the most compact and economical arrangement of rooms and baths, and all the architects they employed were given these standard plans to arrange in the general plan.

Burt Fenner made an exceptional record when, under Eidlitz, the New York builder, he practically ran the U. S. Housing Corporation in 1917. No more efficient Government work has ever been done. Kohn did a similar service for the Navy, but not up to the work Fenner did, for Fenner had a much greater opportunity.

Two more men who made their mark in those days were Laurie Mauran and his partner, E. J. Russell. Mauran would at any time have made a successful business manager or banker, and during the reconstruction of The A. I. A. in 1915 as Treasurer, he put The Institute on its feet financially, ably backed by Fenner who was Secretary. Both he and Russell were better known for their services to The Institute than for their professional work in St. Louis, but that was sound along good traditional lines.

A little later than the men that

have been considered was the firm of Zantzinger, Borie & Medary in Philadelphia, and Ben Morris in New York. Medary won The Institute recognition of the Gold Medal. The last and the most brilliant of them all was Bertram Grosvenor Goodhue. He was one of those geniuses who make you wonder how it could possibly be true. He was a partner of Ralph Adams Cram, who may be given full credit for recognizing the gem he found. There is no "training" to account for Bertram. He was so familiar with medieval work that he designed in that period as if he had lived and been brought up in it. At the same time his de-

signs were definitely his own. One thought of him then as one committed to that period, until one saw the San Diego Exhibition buildings. All were laid out in the original design by Goodhue, and most of them were his own personal work. You were then convinced that he must have spent his whole life in absorbing the spirit of the Spanish-Mexican Baroque. Toward the end of his life, long after he had broken with Cram over the New York Cathedral scandal, he designed in a modern mood the State Capitol of Nebraska. To my mind he stands alone and above all the rest as the great designer of those days.

A Community Honors an Architect

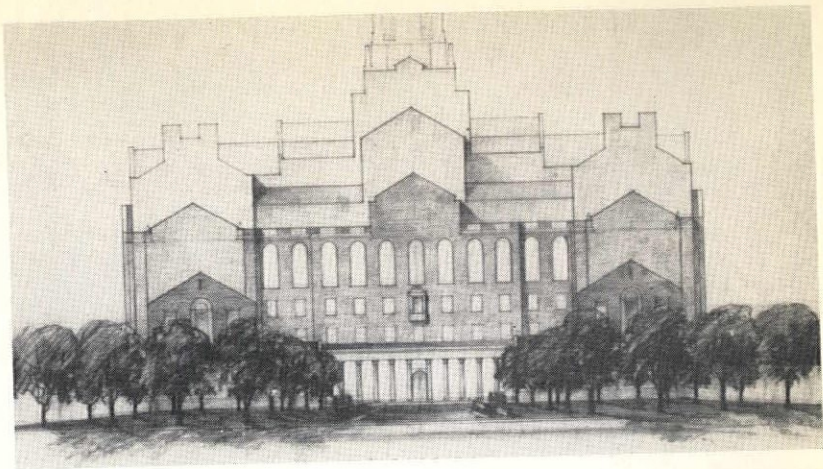
By Mary Elizabeth Sharpe

When a community is moved to establish a memorial to one of its recently deceased architect citizens, that is news—and a heartening sign of the times. "Pete" Jackson, however, was more than a great architect of Rhode Island; his personality was affectionately known in a wide professional field, as Cady's tribute to him in the June 1950 JOURNAL makes clear. His city's aim in honoring his name and memory could not have found a better form than that which Mrs. Henry D. Sharpe here describes.

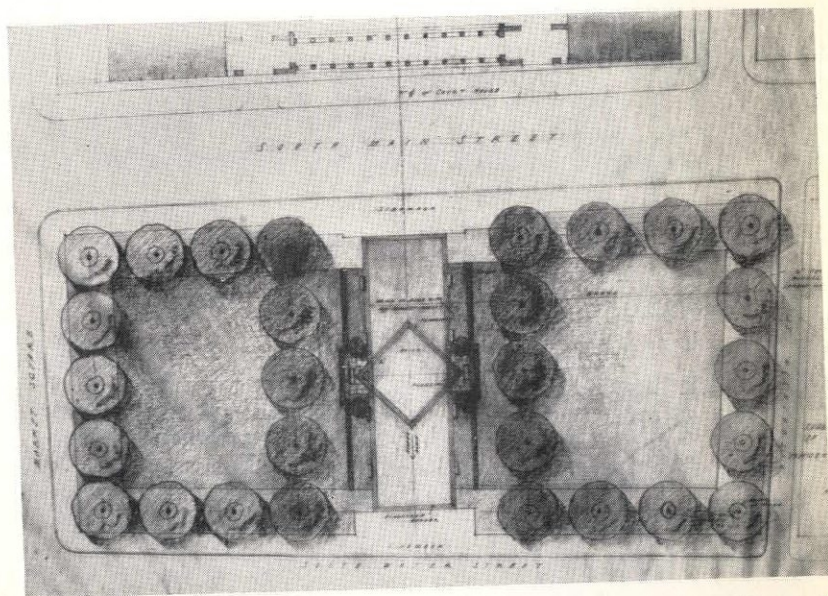
Anyone wishing to have a personal share in the establishment of the memorial can do so through Mrs. Sharpe, 84 Prospect St., Providence 6, R. I. The Rhode Island Trust Company is the custodian of funds for the "F. Ellis Jackson Memorial Fund," and gifts to it are deductible for income-tax purposes.

THOSE OF US who knew Ellis Jackson well were ever conscious of his generous giving of his talent and his time on countless public matters. As an architect he achieved distinction at Cornell

JULY, 1951



THE PROPOSED MEMORIAL TO F. ELLIS JACKSON BY PROVIDENCE, R. I.
 The planting to serve also in improving the setting for Jackson's Court House



Photographs by courtesy of
 the Providence Journal



THE ARCHITECTS' 1951 SPRING
TREK ABROAD.

Above, the arrival in London. Left below, Dean Harrison of King's College, Cambridge, is the guide. Below, some of the A.I.A. "tarnished brass": Edmunds, Ashton and Cellarius, with the Dean



University as well as with other buildings outside Rhode Island. Here we have one of his great works in the Court House and in the School of Design buildings running side by side up College Hill in Providence.

He had made three different designs for planting in front of the Court House, the later ones showing a simplification in his plans, but all of them providing sizable trees to give a mass effect on each side of the pillared courtyard entrance. Jackson always thought that his design very much needed completion by a planting of this sort.

We of Providence have a marvelous opportunity in the open space adjoining Market Square. One bit of it belonging to the City has already been dedicated to the memory of Henry B. Gardner, Jr., who gave his life in World War II. Another portion is still unclaimed and could appropriately be named in memory of Ellis Jackson. Beyond the public area there is a parking lot now owned by the Old Stone Bank and they are receptive

to doing some planting there in keeping with whatever we do, as is also the Director of Public Works willing to permit planting around the old Chamber of Commerce Building (now owned by the School of Design). Thus we would have in the Court House area a beautiful green planting to the memory of two of our distinguished citizens, which would add great beauty to open spaces in our city and at the same time give a fitting setting to the superb public buildings Jackson designed and longed to see thus embellished.

We are more fortunate than perhaps we realize, to have available this open space, but in its present condition it is more of an eyesore than a beauty spot. Few cities have so fine an opportunity for planting near the city center. If this appeals to you perhaps you would like to participate. Estimates now indicate that about \$30,000 will be sufficient to do the planting, center sidewalk, and a simple memorial marker by John Howard Benson. This amount has been largely but not wholly subscribed.

Scholarships and Fellowships Awarded

NEW YORK CHAPTER, A.I.A., announces the 24th winner of the LeBrun Traveling Scholarship as

Joseph Norwood Bosserman, of Harrisonburg, Va. Honorable mention was awarded to John H.

Bardes, Philadelphia, Pa. The award is of \$2,800 for a trip, of at least six months' duration, in Europe. Bosserman is a student at Princeton Graduate School, having been graduated from University of Virginia in 1948, after having served in the Air Corps in the South Pacific during World War II.

THE AMERICAN INSTITUTE OF ARCHITECTS has awarded a Langley Fellowship for 1951-52 to Eugene Raskin, Assistant Professor of Architecture at Columbia University. The award will aid Prof. Raskin, who will be on sab-

atical leave from Columbia next year, to write a book on the theory of architecture.

UNIVERSITY OF MICHIGAN, through its College of Architecture and Design, announces as winner of the George G. Booth Traveling Fellowship Competition for 1951 Matthias R. Goebel of Racine, Wisc.

Also, the second award of the Harley, Ellington and Day Scholarship to Tivadar Balogh of Detroit. This scholarship, in the amount of \$1,000, is awarded to an outstanding student about to enter his senior year at the university.



Honors

LUDWIG MIES VAN DER ROHE has been awarded an honorary degree of Doctor of Engineering by the Technische Hochschule of Karlsruhe, Germany.

WALTER GROPIUS has been

given the honorary degree of Doctor of Sciences by Western Reserve University, with the citation, "For your imagination in pioneering in the field of architecture; for your artistic integrity; for your creative skill in design and construction, we delight to honor you."

They Say:

Winston Elting

(From an address reprinted in the College Art Journal, Spring, 1951)

The perpetuation of a tradition in architecture of any period, only because it exists on the campus is

indefensible. It is indefensible because it contradicts education. It places emulation above creative expression. It should have little support in any institution which

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teaches young men and women to think for themselves . . . There are a few institutions which continue to do the best work of which contemporary architects are capable. Harvard University is a notable example. There appears to be no architectural tradition at Harvard unless it be one of progress. Its campus is a history of American architecture, a conscious and sincere effort to build well and honestly without regard to historical influence.

Charles Luckman

(In an address before the Michigan Society of Architects, March 9, 1951, Detroit, Mich.)

We must not allow the shadow of atomic war to dim our eyes. As architects, we must not accept the fatalistic attitude so prevalent today. For myself, I have no patience with the fearful who cry out, "Atomic war will be the end of civilization." Actually, nothing but a power mightier than man will ever end civilization.

Of course, atomic war will be fiery beyond imagination! Cities will be obliterated. Some of us will die—some of us will live. It is upon the survivors the world must depend for leadership.

It has ever been thus. Civiliza-

tion as we know it today is born of the trials and tribulations of yesterday. All through the ages, the cities of the world have been ravaged by fire, earthquakes, plagues, and devastating warfare. Each time, out of the ashes, the survivors have built anew.

Mount Vernon Ladies Association

(In a documentary film on George Washington's home.)

Here at Mount Vernon we can see an American home that was built when the country was changing—and its people were fearful, but hopeful. We who make a pilgrimage here today live in a world that is also changing—we, too, know fear, but we have hope—and, as in that other time, we are concerned about the way of life that we are building. It is important for us to be reminded how seeds grow when they are carefully planted; how walls stand when they are set on firm foundations; and how ideas of citizenship flower in the soil of liberty. Mount Vernon is not an empty house of memories that are dead; it is an American meeting place where we recognize the living beauty, the order and the dignity that George Washington built into the structure of our free Republic.

The Function of History in the Contemporary Curriculum

By *Robert W. Talley*

ACTING DIRECTOR, SCHOOL OF ARCHITECTURE, UNIVERSITY OF TEXAS

A paper presented at the Southwestern Regional Meeting of the Association of Collegiate Schools of Architecture, Fort Worth, Tex., March 10, 1951

THERE HAS BEEN a lot of discussion these last few years among us intellectuals, if you will pardon the expression, about the future of history in the architectural curriculum. It is my impression that there are too many wielders and non-wielders of T-squares who are trying to kill off the subject entirely, while the rest would submit it to a lingering death by ignoring its existence. As most of us know from our own experiences in history classes, the fate may seem well-deserved, but I must say that there ought to be something we can do to give the patient a new lease on life and save it from an untimely death.

In these discussions, many exponents of modern architecture say flatly that history is of no value at all to the modern architect—"Let's just drop it." Others, less violent, would allow a limited amount of history (perhaps in guide-book style) in order that the architect know something of the heritage of

his profession, but, they apologize for their kindness by saying that history has no real value in the development of the functionally governed modern designer.

On the other hand, we find the defenders of history, but they seem all to be sentimentalists. They say that history, like travel, is broadening, and *so-o* cultural. Let it be the architectural student's one remaining tie with culture. It brings him in communion with the great masters of the past. Very touching! The final blow is the lame excuse that history is an excellent discipline.

If any or all of these arguments about history prevail, there will be absolutely no need of forcibly removing it from the curriculum. The subject will just die from plain starvation, and its teachers will be the displaced persons of architecture, with the postcard business as their refuge.

Seriously, however, the real importance of the question of what

history does for the architectural curriculum has not been noticeably touched. Since the architect is a human being and not a machine, history does broaden his humanity, but it should not be relegated to only the cultural phase of his training, as has been the practice so often in the past. The value of history in the curriculum lies in its capacity to show the student what modern architectural design is trying to accomplish, how and why, for, by the very nature of the subject, it is equipped to do just that.

It is true that it is easier to teach the history of architecture with only a cultural objective, or with objectives primarily focused on chronological evolution of structure and form, or on the minute detail of specific structures and their classification according to architects and "schools" of design. But history, in such a case, might as well be taught in the Arts and Sciences College for all it relates to the training of an architect.

I will admit that when I began teaching history I taught it as a chronological development of style, with emphasis, of course, on the details, the dates and the architects. History was then a "crutch" for the eclectic designer.

Therefore, I got quite a shock

one day several years ago when one of my better students came in and said: "Mr. T., I want you to know that I have learned a great deal of design from your history courses."

At first I thought it was a real nice compliment, since we both knew he was finished with my courses and didn't need the grade. But, as I did a mental "double-take" while we chatted, I realized he had heard things in class that I was too busy to hear. This student was unusually perceptive, so I asked him to explain just how he had been learning design while I was eagerly teaching history.

His answer was quite simple. He said that I had made him think.

Well! I had always hoped to stir up some mental action in my classes, but about history, not design. Heaven knows, I had had trouble enough making students think about design in design class, and here was one who thought about it in history class!

He went on to explain that I had led him to think about the full meaning of such loose words and phrases as function, logic, economy, character, structural-design coordination, efficient use of materials and structural methods. He

had come to realize through the study of history what his critics in "lab" meant when they questioned the scale or proportion of his designs, his poor space relationship, or his lack of refinement, and when they referred to the three-dimensional unity of his compositions.

We talked for some time, and afterward I discovered more students who felt the same way. Oh, I learned a great deal about my history courses. And it certainly made a shambles of my past notes and notions.

One thing worried me. When the word got out that Talley was dabbling in design, would my colleagues, the design crits, understand that I was only trying to help them before they whipped out their T-squares to battle in defense of their sacred realm?

Fortunately, they did, so I set to work to analyze my courses and establish a new major objective. I have been convinced that history in the undergraduate curriculum must definitely contribute to the development of valid concepts of design on the student's drawing-board. To do so, emphasis on detailed chronology, the evolution of specific and minute details of particular structures, styles and architects must be left to graduate study.

For history to be contributive to design on the board, it is necessary to stimulate the student toward assimilating and organizing his information logically, so that it leads to a proper conclusion. Some evidence of his ability in this direction shows up in the reports he does for me. To do them well he has to learn to think analytically. Such training in history courses relates directly to the fundamental purpose of design, for to design is to make a plan: to assimilate and organize the essential requirements of a particular architectural problem into a physically and psychologically efficient three-dimensional space.

To accomplish this aim of making the student think logically about his own design I have begun to approach the study of historic buildings by means of objective analysis of the causes underlying the development of various building types. Such factors as the social forces and climatic conditions of different peoples and places, related to the apparent changes of planning and form of the same building type are of primary importance. Why, for example, does the organization and form (which connotes volume, mass and ornament) of the English Gothic church dif-

fer from the French Gothic as a result of such forces? The causes and results of it are more important than the minute visual differences of its examples. In this way "culture" is tied to architecture and the importance of the humanities to architectural development is emphasized.

Analysis must be made of the importance of available materials, structural methods and ability of construction in the development of building types of different times. Such an approach to the teaching of history stimulates the student to more thorough consideration of the materials and structural methods he employs in contemporary design. And, in spite of modern distribution and communication, the student will find that some materials and methods are limited by geography just as our ancestors' materials and methods were.

Furthermore, it is essential that historic buildings be understood with regard to the psychologic concept of design that permeates the creativeness of architects of any period. Any structure, to be completely functional, must satisfy psychological, as well as physical needs whether they be twentieth-century or tenth-century.

It is essential, too, that emphasis

be placed upon the discussion of structural-design integration in the building types of historic architecture. The student should be shown that the really "fine" architecture of any period is that which evolves naturally with organic planning, logical and direct structure, practical use of materials, and esthetic character consistent with the structural materials, methods and plan. The student must be directed to recognize landscaping, sculpture, and painting as coordinated within, rather than applied to, the basic forms of the design; that they are contributive, not distractive to unity.

In history the student can study objectively the importance of unity, refinement, proportion and scale to successful architectural compositions. He will see that "fine" architecture is that which more successfully solves these primary principles, regardless of time. For emphasis and experience he can be referred to both good and poor examples of historic design, followed immediately by a similar comparison of contemporary work. Such a procedure underlines the problems of contemporary design and the student finds that history is actually contributive to his scholastic welfare.

The three-dimensional nature of architecture is of prime importance to the modern architect, and as a student, it is necessary that he begin a thorough realization of the concept of spatial and mass integration. The importance of it is emphasized by extensive use of slides of historic examples. While the medium of slides is not perfect, we can give the student some idea of the feeling of a building in space, since he may not be able to travel to historic buildings for the experience of the three-dimensional approach which he gets by going in, around and through a building.

Considerable emphasis must be given to the evolution of modern creative design, with accent on "creative." Here is where history has to do a job which it has apparently failed to do in past years. That is, history is the place in which to make clear the philosophy behind the design of any period and to make the philosophy directly related to the methods and materials of the time. It will interest the student to discover that the modern philosophy long preceded the means and he will discover why the problems involved in the gradual development of design possibilities were not so easily solved, esthetically and structurally at

once. Furthermore, he will find that, just as in olden times, new materials and methods lead as easily to architectural clichés as they do to real creativeness. And whether the student is a born designer or not, he will have a chance to learn to recognize creativeness and what constitutes creativeness, and so be one more force in the improvement of the quality of design.

In this study of design, it is quite stimulating to the student, and the teacher, to use some of the less successful works of the earlier periods along with the finer examples. For one thing (a matter of self-defense), this practice is safer than discussing the relative merits of contemporary design, since the architect of a seventeenth-century building is in no position to get his feelings hurt.

Seriously, however, all judgment of design is relative, and one finds more agreement on the merit of historic buildings. The study of them is more objective and differences are often more obvious. A cliché is somewhat easier to recognize in historic works and the fact that he can recognize one encourages the student to analyze his own designs more confidently.

The objective comparative analysis of modern and historic build-

ing types involved in study of this kind will certainly bring home to the student the essential motivating forces requiring a new architecture in this century. It is important for him to understand that we are not creating designs of a "Golden Age," but that this is an "Archaic" period, striving to conquer the complex architectural problems in a completely changed civilization from that of even fifty years ago. It is the first time in 2,000 years that man has had basically new structural materials at his command, so it is no wonder that we see such floundering.

Through all this process of bringing the student to a closer understanding of what he is himself trying to accomplish in his designs, we don't need to discard chronology and detail entirely, like old shoes. But, by taking a different approach to this teaching of history, we can use them as sign posts rather than foundations. Like civilization, architecture is constantly evolving, and new creativeness results from man's progressive knowledge. As the student becomes acquainted with the growth of this knowledge and with the resulting change in architecture, he will find that dates and details fall into place simply as in-

dications of stages of development.

I think, for example, that it is more important for the undergraduate to understand the fundamental design problems of the Greek temple as compared to the Early Christian basilican church, the Gothic church, the Renaissance church and the modern church of different denominations. When he merely knows which temple or church was designed first by ten or twenty years, he can only be ripe for a quiz show.

Likewise, I think it is more important that the student realize the basic causes underlying the planning and form of different building types than it is to have a mental pocket guide showing the specific number of bays, the exact dimensions of height, length and width, so that he can identify the structure and location of it as a result of memorizing its appearance.

Lastly, I think it is more important for the student to recognize that the mass, or volume, of the form was contingent upon the development of a structural method, or the availability of a material, for one of the major problems of modern design is the recognition, by the architect, of the full capacity and practicality of

materials and methods of construction.

As he learns to think of historic buildings in such a manner, the student has the chance to apply his knowledge and develop his ability to analyze the efficiency of planning, the economic merits of structural methods and materials, and the feeling for spacial relationships and mass in his own work,

which is, after all, what he needs to know as a finished architect.

Needless to say, all students do not successfully grasp these fundamentals, but at least they have had the chance. At the same time, we history teachers can feel that we are doing something contributive in the professional architectural curriculum, in other words, giving the boys a run for their money!



Architects Read and Write

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



I PROTEST!

BY G. E. KIDDER SMITH, Rome

I SAW recently in the March 1951 JOURNAL an article by the President of The American Institute of Architects which disturbed me profoundly. ("The Education Necessary to the Professional Practice of Architecture—Part II.")

The article began with a technical discussion of architectural aims, but ended with an uncalled-for outburst that stated, amongst other things, that America "cannot look to Europe, as it means looking to a civilization which for the last 75 years has been bent upon destroying itself, and the prophets it has sent to the United States are wholly negative in philosophy—stripping down culture to unattractive minima or in

twisting neurosis into nihilism. We must, ourselves, and in our own way, find the architectural answer to our needs, and in the very beginning cease imitating despair and negation . . . We, as Americans, must beware of the *schleiermachers*, i.e. veil makers, in the words of a famous German, who would willingly help us make a great destiny give birth merely to a mouse."

This shockingly isolationist diatribe—for diatribe it was—sounds more like the freshman Senator from Wisconsin than the duly elected head of one of the world's great architectural bodies.

When the United States withdraws into the architectural shell that this article so passionately desires—shunning all but the native-

born—and ceases to keep an inquiringly discerning eye on what Europe (and South America) are producing; when the United States ceases to draw from the many lessons of the leaders outside our wealthy shores; when the United States has no longer an interest in the matured diplomacy, the jet planes, philosophy, woolsens, economics, art, mathematics, automobile design, architecture—or what have you, from abroad that can and do contribute so much to an enrichment of our own culture, then the United States will become so ingrown that our intellectual teeth will fall out and our minds rot.

The strength of our country lies in the fact that it draws from the best of the world, and always has. To cut off its elements of architectural growth and vitality is to encourage a mental sclerosis of appalling dimensions.

Let us instead of denying the talents of Europe, welcome them wholeheartedly. Our tastes might not jibe, and we might take personal issue with what they produce, but they will ever be the stimulating spark that stirs up to thought and deed, and brings that element of cultural reciprocity, freshness, imagination and provocation that America can ill do without.

America hasn't the final answer to architecture, any more than it

has in making atom bombs or playing the piccolo. It is preposterous to think so and fatuous to so advocate. It is only necessary to read over the list below of twenty-five distinguished men from abroad who have enriched us to realize how much our architecture and architectural education owe to Europe. If these "wholly negative" men who twist "neurosis into nihilism" have made our "destiny give birth merely to a mouse," then I, for one, am all for that mouse.

One can only imagine the mediocrity of American architecture without these talents for they have shaped some of our finest buildings and taught some of our keenest young minds. A mere recital of their names is sufficient cause for sending a ship to foreign shores to seek still others of ability who are willing to come to our increasingly ingrown and reactionary country:

Alvar Aalto, Pietro Belluschi, Marcel Breuer, Serge Chermayeff, Antonin Raymond, Siegfried Giedion, Walter Gropius, Ludvig Hilberseimer, Albert Kahn, Gyorgy Kepes, Jean Labatut, William Lescaze, Eric Mendelsohn, Lazlo Moholy-Nagy, Rudolf Mook, Richard Neutra, Matthew Nowicki, Stamo Papadaki, I.M. Pei, Alfred Roth, Eliel Saarinen, Eero Saarinen, José Sert, Mies van der Rohe, Roland Wank.

COMMENT ON THE ABOVE BY RALPH WALKER, F.A.I.A.

ONE must not add up all men together—some are more fruitful than others. Even the god of chance does not throw a long run

of aces; contributions can never be equal; nor has the photographer, the magazine editor or even a skeptic like myself, the power to bestow immortality. The ever-darkened storehouses of museum and library alike are cluttered with forgotten masterpieces, while the once unacclaimed are presently graced with appreciation. It is well to remember: "All men are wanted but not wanted much." Men, however, are merely the agents of ideas even when they may seem to be the purveyors and rightly or wrongly the initiators. May I suggest that all ideas are open to question.

The rise of monotony, the loss of individuality, the heedless development of cell life, the growing lack of distinction between the thoughts and works of the architect and the engineer—all *these*, worldwide, *everywhere in evidence* which I have seen—are the negations of larger human aspirations, and with these I am concerned. Moreover, the "isolation" which I fear most is the lazy acceptance and adulation of ideas and leaders. We bandy about far too readily the word "greatness," and grant the distinction, "master," much too soon, to the end that men go out from the schools, not creative individuals, but mere disciples; not critical but credulous. There is nothing more dreadful than the fences of isolation which a doctrine present ever tries to build about the future. The *schleiermachers* are those whose words and

works encourage this true isolationism. The negation of which I speak is the dead end of a philosophic cul de sac known as the engineer's esthetic; a grim finality from which nothing further may be removed and which is completely stripped of emotional excitement. Ed Morrow said, May 29th on WCBS: "Little girls in Moscow were complaining that all the dolls in the stores looked alike—that there was no joy in calling them different and pet names if all the faces were alike."

We may gladly welcome, and do, all men of good will, while at the same time philosophically debating their ideas; and those who fear or distrust such debate, or who try to diminish it into the field of personalities, are even more isolated from what seems to me to be an understanding of historic values. In this area it would appear that skepticism, in the long run, is much more desirable than violent enthusiasm. Further, as a natural skeptic, I believe that apostolic missions spreading a firmly held doctrine need critical analysis in direct ratio to the rapidity of its acceptance. It is unfortunate that there are so few of us who are trained to "look see" and to "judge for one's self." I trust it will not seem offensive, because it is not meant to be so, if I say I believe there are too many photographers. Could we not agree that their unhappy influence leads to *external and superficial functionalism?*

Our fundamental job as architects is not to propagandize, but for each to build, *locally*, a great civilization in beauty; to develop human scale which has nothing to do with whether it is large or small, but whether it dignifies and increases the importance of the individual man. It cannot be isolationism to ask all who approach our American way of life to appreciate that it is dedicated to certain principles and that an honest endeavor be made to understand and enhance them. Julian Boy has stated it was not Thomas Jefferson who said: ". . . life, liberty, and the pursuit of happiness," but the American people.

I seem to remember an American Architecture, free from European influence, developed by Root, Sullivan and Wright; and similarly the modern factory as developed by American engineers. (See the buildings of the Crucible Iron Works at Elizabeth, N. J., built about 1905.)

The present trends, obviously tending toward the abstract, the material, and the glorification of structure alone, all easy to do and easier to copy, must finally succumb to a more truly architectural approach to human betterment—one achieving something far more than mere shelter, developing a society and a civilization which contain leisure and an esthetic, even with austerity as a principle, but which is not born in the negations of the factory, i.e., the symbol of

the irresponsible worker; or in the cell-like habitation, i.e., the symbol of irresponsible citizens.

Further, I believe no matter how poor in resources any society may be—and certainly at the moment our American society is not poor—there can be found the necessary time and effort, if desired, to create something other than aridity, to develop other than the bleak Utopia the modern constructionist calls classicism.

Just as early in the century Communism was thought to be a new religion leading to a heaven of resource uses, but now realized as an imposture creating a levelled poverty, so too will the engineer esthetic—that accompanying blister of Victorian industrial disease—prove to be a failure. Like Communism, it does not build but destroys cultures. As the age of the machine ends, as the era of energy begins, we must appreciate that the fruits of technology were never enough. Architecture is humanist in purpose and must be generated by human need. Above all it is not mere structure. Against all the now hardened conservative dogma of international modernism, I reassert the necessity of humanism.

I would further suggest that architecture in the future will bear the same relation to today's so-called modernism as does comprehensive medicine to yesterday's general practice.

"E pur si muove" (and yet it moves).

Calendar

July 1-September 1: Fontainebleau Schools of Fine Arts and Music. Requests for full information should be addressed to Fontainebleau Association, 122 East 58th St., New York, N. Y.

July 3-August 12: Building Exhibition, Hannover, Germany, organized by representatives of regional planning, city planning, housing, architecture, and building techniques.

July 12-September 8: Exhibition on "100 Years of British Architecture," Royal Institute of British Architects, 66 Portland Place, London W. 1.

July 15-21: Seventh International Hospital Congress, Brussels, Belgium. Information and arrangements through American Express Company, 65 Broadway, New York 6, N. Y.

July 21-August 4: Oxford Summer School on Architectural History and Measured Drawing, in connection with the Festival of Britain, 1951.

August 13-25: Special Summer Course on Swedish Decorative Arts and Architecture, Swedish Institute, Kungsgatan 34, Stockholm 3.

September 1-October 6: Architects' Fall Trek to Europe under leadership of Clair W. Ditchy, F.A.I.A.

September 11-20: Building Re-

search Congress, centering at the Institution of Civil Engineers, London.

September 17-20: 53rd Annual Convention of the American Hospital Association, Jefferson, Lennox, Sheraton, Statler and De Soto Hotels, St. Louis, Mo.

September 23-30: Second Congress of the Union Internationale des Architectes, Mamounia Palace, Rabat, Morocco. Details of study tours following the Congress may be had from Secretary, Organizing Committee, 11 rue Berryer, Paris VIII^e.

September 30-October 2: Meeting of The Board of Directors, A.I.A., Portland, Ore.

October 4-7: Annual Convention, California Council of Architects, Hotel del Coronado, Coronado, Calif.

October 9: Reception by R.I.B.A. for visiting architects and students, 66 Portland Place, London.

October 17-19: Annual Convention of the Architects Society of Ohio, Hotel Deshler, Columbus, Ohio.

October 26-27: Gulf States Regional Meeting and Seminar, Memphis, Tenn.

November 14-28: Building Exhibition, Olympia, London. For further details address the Managing Director, 4 Vernon Place, London, W. C. 1.



The Editor's Asides

SWEDEN seems to be inviting the heating experts back to nature. One of that country's engineers, Marten Blomquist, finds that a cow, wintering in a comfortable shed, produces about 80,000 B.t.u. every 24 hours, and he thinks the cow doesn't really need that much. At a state-sponsored farm in southern Sweden he appropriated the surplus heat of eighteen cows and piped it into a nearby, five-room farmhouse. The family was kept warm and presumably happy in an atmosphere of new-mown hay—cuddled so to speak.

THE HOME OWNERS' LOAN CORPORATION closed its books and went out of business a few weeks ago. Established in 1933 to halt the flood of foreclosures, then 1,000 a day, the agency, during the next three years, refinanced well over a million defaulted home loans—one out of every five of all the nation's owner-occupied, non-farm homes. With an original capital of \$200 million (supplied interest-free by the Treasury), HOLC issued bonds amounting, all told, to nearly \$3½ billions, all of which indebtedness it has paid off, with interest. In returning the original

capital to the Treasury, HOLC added a check for nearly \$14 millions as surplus.

If this story sounds too miraculous for belief, it might be observed—without detracting in the least from the skill and conscientious devotion of those who managed HOLC—that such a result owes much to a period of steadily rising values. Nevertheless, there ought to be a monument on Capitol Hill to HOLC—a government bureau, with at one time a salaried personnel of 21,000, which voluntarily went out of business when it had done its job, and made money doing it.

PROBABLY no country in the world is so thoroughly convinced of the value of research as is our own. Our top-level industrial organizations realize that it is good business to plow back a substantial part of their income into scientific research. Even our Government, through HHFA, is spending this year \$1.8 millions in seeking better ways to build dwellings. Nevertheless, the building industry, in its myriad of small, disconnected units, is not fitted to match the pace of its far smaller sister in-

dustries which are led by giant organizations. We can only marvel at the activities in the field of chemistry, with duPont spending \$38 million last year in research; or Union Carbide, with its 2,300 research workers, of which nearly 1,000 are professionally trained scientists; or of American Cyanamid, spending \$12.3 million in 1950. Whether research brings expansion or expansion makes research possible is a question as academic as that of the chicken and the egg; the two move inseparably forward. Perhaps what we need in the building industry are several really big organizations and the sharpened spurs of that competition. But government sees a terrifying boogy in bigness as such. It has some half-dozen suits pending against duPont as a national peril; yet when an H-bomb plant of stupendous size must be built properly and in a hurry, the government says please build and run it, Mr. duPont.

NEW YORK CITY is beginning to realize that it has outgrown its convention facilities. Its Convention and Visitors Bureau estimates that sixty-five major conventions and expositions now have to bypass Manhattan, taking with them \$130

million they would spend. Perhaps a great coliseum is the answer, and there is talk of combining a home for the Opera with a convention hall, a parking garage and an apartment house in the Columbia Circle area—reviving the dream of a great community center for great gatherings, great sport and great music—incidentally clearing out some slums in the process.

CORNELL UNIVERSITY and HHFA are trying to find answers to the questions involved in wider distribution of prefabs, particularly in the need for defense housing. In our deep ignorance of the subject, there seems to be a practical test-question which will put a prefabricated product in either the yes or no category: What is its weight and bulk for transportation?

THE FULL CIRCLE has now been reached in the development of the picture window. First, the window designed to capture a view; next, the window in spite of the lack of a pleasant view; then the window looking out upon an unpleasant view; and finally, the current advertising by LOF showing how to block out the unpleasant view through the picture window by close-up planting.



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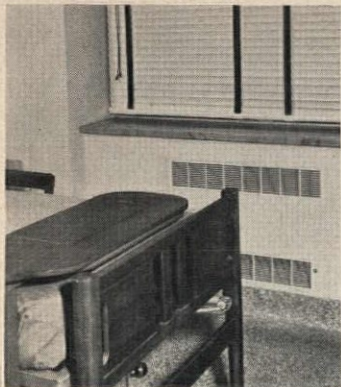


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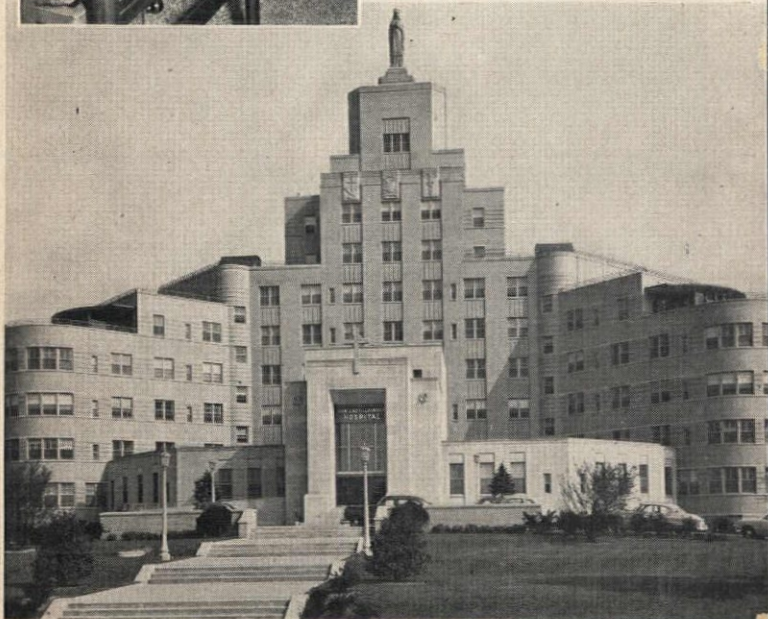
Heating a great

The formal opening of Our Lady of Lourdes Hospital on July 1, 1950, signaled the completion of a \$4 million project which is the last work in hospital construction and equipment.

Steam was selected for the heating of this great institution—steam harnessed and brought under control with a Webster Moderator System of Steam Heating. An Outdoor Thermostat adjusts the supply of steam with every change in temperature. Prevents wasteful overheating. Maintains comfort conditions during mild weather on the severest winter day.



Our Lady of Lourdes Hospital, Camden, N. J.
At left: corner of a typical semi-private room.



New Hospital

Webster System Radiators, taking no useable room space, were engineered into sanitary enclosures integrated with the window construction. Metal front provides easy access if necessary. Each convactor has a built-in radiator trap and valve, permitting 100% heat shut-off—no dampers are needed.

Operation of the institution is under the direction of the Sisters of the Third Order Regular of St. Francis. Included in the Hospital is the Bishop's suite and a chapel seating 250.

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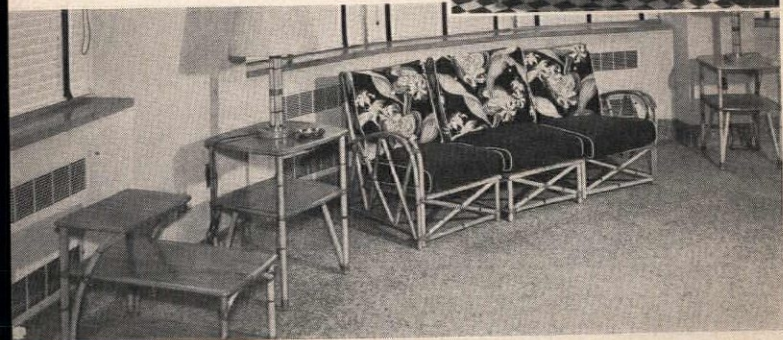
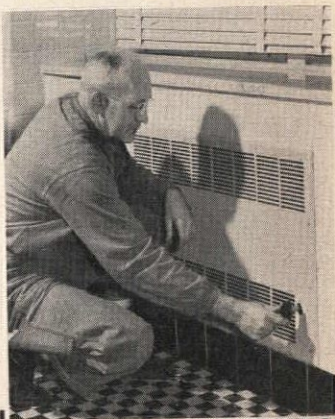
CONSULTING ENGINEER:

Sears & Kopf, New York.

HEATING CONTRACTOR:

Daniel J. Keating Co., Philadelphia.

Chief Engineer A. D. Bradley uses master key for heat shut-off at individual radiators. Shown at bottom of page is one of 14 solariums.



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Ask for the Spencer Bulletin: shows how the Spencer System is used, how it is built and how it saves.

181-D



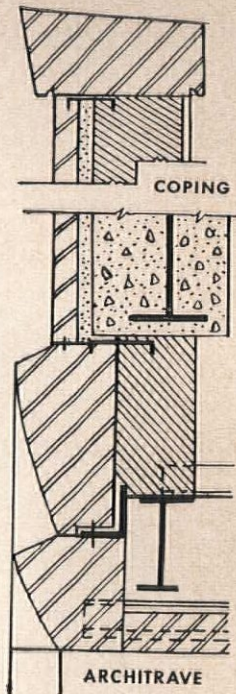
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THE SPENCER TURBINE COMPANY, HARTFORD, CONN.



Sakowitz Department Store, Houston, Texas—Alfred C. Finn, Architect



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Kewaunee Mfg. Co.

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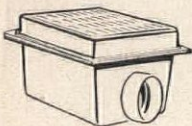
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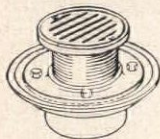
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