

Journal of The American Institute of
ARCHITECTS



CONVENTIONALIZED CHRYSANTHEMUM
JAPAN

DECEMBER, 1953

The Spirit of Japanese Architecture

Religious Architecture: The Synagogue

Louis Sullivan and His Brother—II

Ohio Architecture—I

B. Arch. in Five Years or Four?

A.I.A. National Preservation Program

Building Product Literature Competitions

35c

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DECEMBER, 1953

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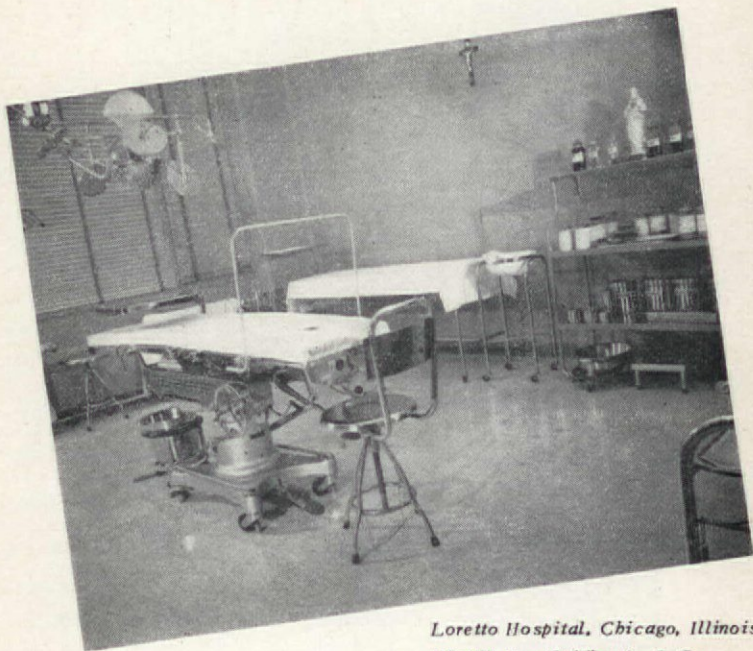
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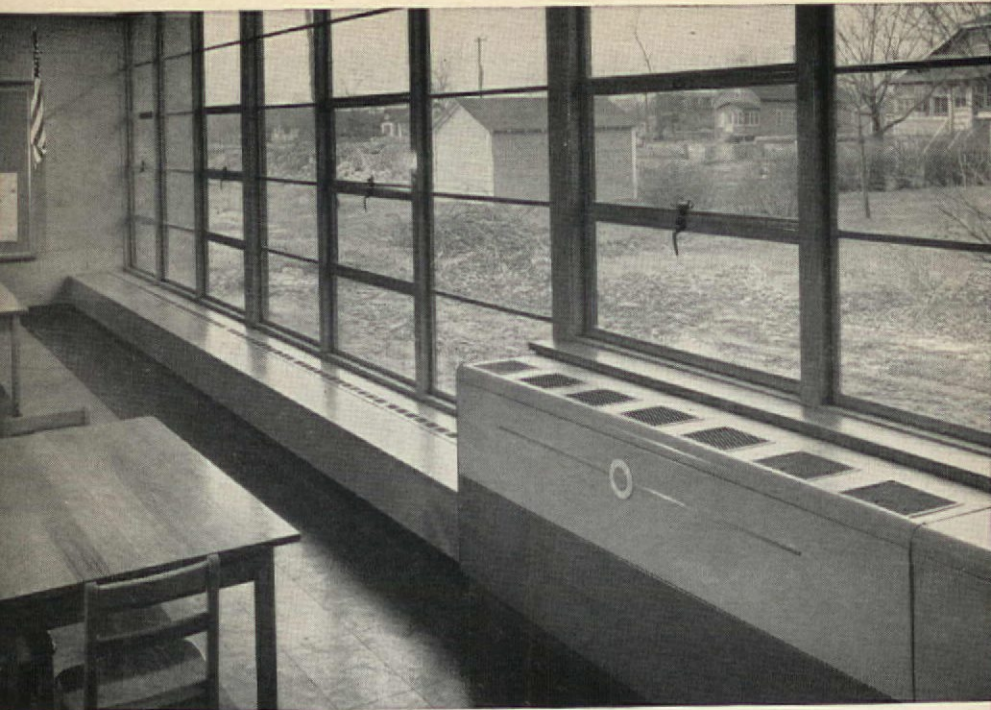
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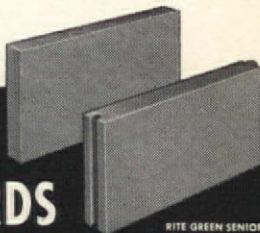
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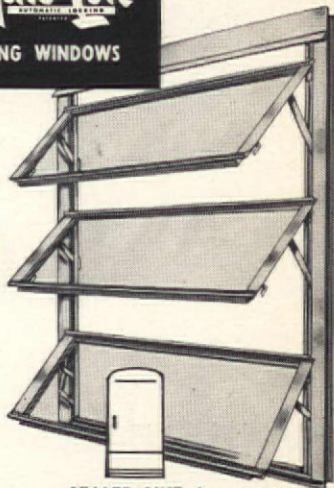
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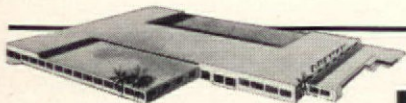
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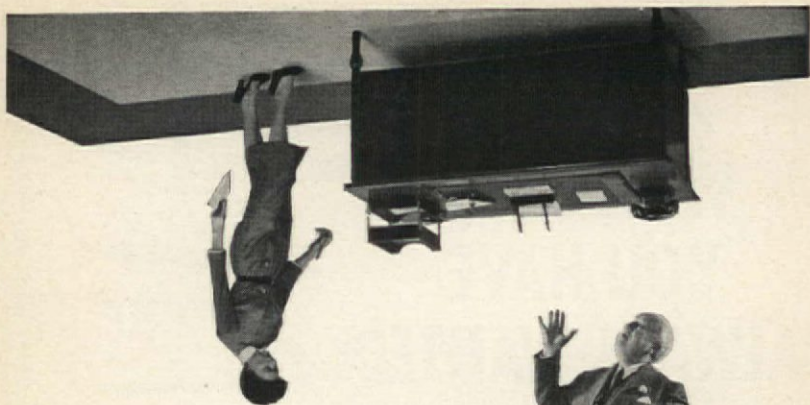


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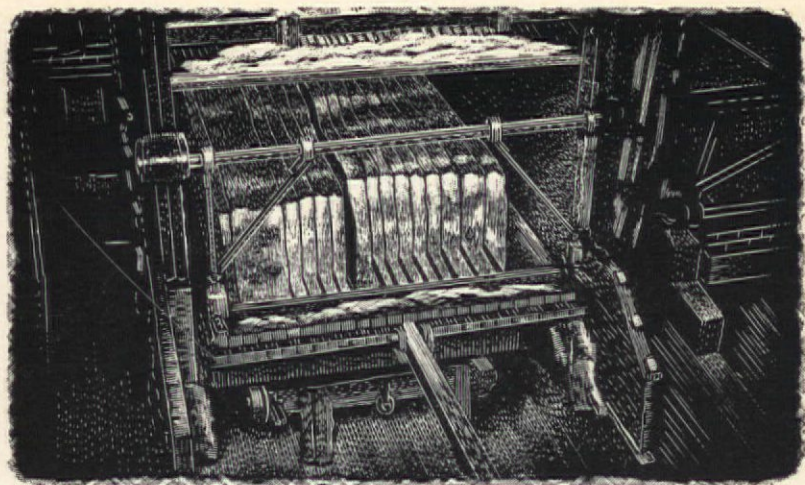
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Ohio Architecture—Yesterday and Tomorrow

IN TWO PARTS—PART I

By *Talbot Hamlin*, F.A.I.A.

An address before the Architects Society of Ohio at their
Convention banquet, Youngstown, Ohio, October 16, 1953.

ONE HUNDRED AND FIFTY YEARS have passed since that historic moment when, in 1803, Ohio became a state. One hundred and fifty years—a century and a half—is time enough and to spare in which to develop a culture, to create a history, to establish a tradition. What, then, is the tradition Ohio has created in architecture? How can the architect today work creatively within it?—I say *creatively*, for to me tradition is no mere accumulation of facts that are dead, but rather the living residue left after the years have done their fortunate eroding work on the temporary, the false, and the bad. Tradition may be called the living portion of the past.

To understand a tradition, we must know something of its sources, its background, how it grew. What are the sources of what I deem to be the valid tradition of architecture here?

In the first place, its origins were varied. The settlers who thronged into Ohio were, even in the early days, people of many different backgrounds. In the north, New Englanders flooded in, and people from New York, along the Mohawk Trail and later the Erie Canal, to settle the fertile shores of Lake Erie, which still remained to some extent the old Western Reserve of Connecticut—the land reserved to that state when it gave up its old sovereignty. Down from the Appalachians, following the Monongahela, the Kanawha, and the Upper Ohio, came people from Pennsylvania, from the Central States, and from across the sea—Scotch Irish particularly. Farther down the Ohio people from Virginia and the Carolinas came in, following the Cumberland Gap and spreading through Kentucky, eventually to cross the river. From abroad came French to Gallipolis, most of them in the end to return

to France, but some to distribute themselves through the state. Germans came, and Swiss; Cincinnati had a large German population, while in Marietta the New England influence made itself felt again—Marietta, where the Ohio Land Company had had its office as early as 1788.

Meanwhile as the nineteenth century grew into youth the river traffic down the Ohio increased enormously as New Orleans developed and the Mississippi shores were gradually occupied, and in 1812 the first steamboat puffed its way down from Pittsburgh to New Orleans. Into this wonderful traffic route poured the riches of Ohio, down any number of streams and canals, and Cincinnati became the "Queen City of the West," with settlers as varied in background and culture as those in the larger cities of the Eastern Coast. Almost up to the Civil War the city boasted of its pre-eminence, and in it was situated what some people called the most luxurious hotel in the world—the present Terrace Plaza had worthy forebears!

It was out of this amalgam of people with many different backgrounds and different languages that Ohio was born, and out of

this same variety of influences Ohio architecture came into being. Yet one thing is common to all the settlements of the young state—the almost unbelievable rapidity with which the new settlers transformed the forest into the farm, changed the wilderness to the town, the village, the city. An unexampled energy in building seems to have possessed them, and in most parts of the state the era of the log cabin, the bark shelter, and the tent was relatively short.

Variety, then, might seem to be the first quality to distinguish the architectural tradition of Ohio. Hudson—and in fact any number of the towns of the Western Reserve—in its buildings is more like the villages of the Berkshires of western Massachusetts or Connecticut than it is like Chilliscothe, across the state. The church at Tallmadge, designed and built by Colonel Lemuel Porter, a good Connecticut designer-builder, has even been called the finest of the Connecticut churches and resembles closely the old church at Lyme, so far away. The houses that Jonathan Goldsmith built—so pure, so simple—are like a distillation of the New England Greek Revival. Cincinnati even a century ago was quite different

in its architectural expression from Columbus, and early Cleveland and Dayton were far apart in their building types and preferences. Marietta and its surroundings have a very special type of Late Colonial architecture, distinguished by the use of wide and relatively low segmental-headed Palladian doors and windows, and the buildings the people from the Southern States erected in Chillicothe and various other sites along the river carry with them something of the bigness of concept and the large dimensions of the earlier Virginia tradition.

For instance, Adena, near Chillicothe, which B. H. Latrobe designed for Worthington, has the amplitude, the formality of plan, and the high ceilings of Annapolis or Baltimore; its large and carefully functional service elements and its formal court and wide gardens point to the tradition of the manors of Virginia or the Maryland plantations rather than of the farmhouses or the close-built villages of those parts of Ohio where the New England influence is strong. Yet Adena is perfectly at home; for its architect was a great architect, and great architects always design in relation to the site. For contrast, let us go to the

earlier Moravian settlement at Schoenbrunn, whose log cabins still possess something of the touch of the Germanic north.

This variety, so obvious as one studies the early architecture of Ohio or runs through I. T. Frary's pioneer work "Early Homes of Ohio," is a true expression, for it represents men building according to their own tastes, their own backgrounds, their own preferences. It is an honest variety, not a variety sought merely to titillate the public or to gain an individual notoriety.



But soon another element appears, as the state matures: the gradual development of some common feeling through all the varied expressions—a common feeling because architects and builders and men designing and creating their own homes became acutely conscious of the actual local conditions that existed where they built. The climate for any zone or region was the same for all those who lived in it; the broad fields and the noble farms were the same for all; the river towns were primarily river towns, designed to speed or to service the growing commerce. And it did not matter whether the settlers came from one place or

another; the demands—the functional demands—of the clients, the site, and the town type were early felt and early expressed. This unifying element, the natural result of building to fit a specific part of the United States, was a necessary discipline to school the variety into a harmony, to create a chord instead of a discord. It is a harmony that is real. So that, as one travels from the precise brick buildings of the Marietta type, north to the rich villages of the Western Reserve, or west to Lancaster or Granville and the rolling hills around Columbus, or south to the lovely streets of Yellow Springs, one is struck not only by the differences he finds but even more by a unifying sense of what I can only call reality—the sense of a search for the most beautiful and the most elegant, and yet the most functional, solutions of each building problem.

We may speak, perhaps, of this unity as constituting a style. Naturally it is a style related to the current architectural vocabulary existent at the time these buildings were erected. Of this vocabulary the settlers of Ohio were well aware. Only in part were they what we have come to consider typical pioneers with leather jack-

ets, hewing their way through the forests on an ever westward trek; most of them were solid citizens and many were learned, substantial farmers and professional people bringing with them their Bibles, their Shakespeares, their Miltons, and a thirst for art and culture. They knew what was going on; their own emigration was part of it! Therefore most of the early structures that we remember and seek out, since they were built say between 1810 and 1860, will be buildings of the types current in America in those years. We shall find the majority classic in inspiration, either with the delicate detail and the elegant grace of the Early Colonial or Federal styles (as, for instance, in the Sinton-Taft house in Columbus, the Exchange Hotel or the Hildreth house in Marietta, or the exquisite detail of the Baldwin-Buss house in Hudson) or else with the firm power and the imaginative detail of the American Greek Revival (of which there are so many examples that it is difficult to particularize). One *must* mention, however, as the climax of this movement, the Capitol at Columbus. In the dignity and simplicity of its concept and the magnificent power with which that concept is daringly carried

through, it is perhaps the finest, as it is by far the most monumental, of the earlier state capitols of the United States. Superb in its strong masonry, it dominates its site and its city like a crouching lion, and, when one climbs the steps of its uncompromising terrace and enters between its great columns, the view through the door, up the stairs, across the hall, and up the tall arches of the rotunda breaks on one with a magnificent surprise—the true architectural thrill at the sensation of designed space. Here it seems to me, the current American style of the period has received an expression quite different from that to be found in other American state capitols of the time. Is it wrong to think, as I do, that in the simplicity of its great rectangle, the integrity of its material, and its restraint there is the same general feeling that one finds in cruder form in the courthouses at Fremont and Dayton?—and even in the powerful block and magnificent portico of the Cathedral of St. Peter in Chains in Cincinnati?—or in the quiet squareness of St. Luke's at Granville in which Minard Lafever, designing in New York, somehow captured the true Ohio spirit? Even in the naïve and crude examples—like the

church in near-by Kinsman, based we are told on the North Church at New Haven but actually still more on the West Church in Boston, designed by Asher Benjamin and shown in one of his earlier books—even in this and similar work there resides something of the same power.

But there are other houses and other churches which show that other trends were at work then and later. The American experiments in Gothic and in the "cottage" style and all the vagaries and experimentalisms of American architecture elsewhere have their Ohio expressions—as in the Neff house in Gambier, or the quaint Gothic of Kenyon College, or the extraordinarily imaginative and daring Mormon Temple at Kirtland and the strange church at Zoar.



We may gather, then, that another element in the Ohio tradition is its ability to experiment and to work out its own type of expression for the architectural movements that were at work in the country as a whole. Where else can we find so many different types of houses—extended one-story plans like the lamented Swift

house at Vermillion and the Renick-Young house near Circleville, or the square monumentality of some Chillicothe houses, or the T-shaped and L-shaped farm-houses? Some of these types, of course, extend into the work of other states; for region and background were similar in various parts of adjacent Michigan and Indiana. Rexford Newcomb has shown beautifully in his "Architecture of the Old Northwest Territory" how many of these common elements play through the whole area.

Then, as one goes through the country, one is more and more impressed with another element: the sense of community. It was this perhaps that led, partly at least, to the extraordinary rapidity of the taming of the wilderness and brought so rapidly the school, the academy, and the college into the heart of Ohio life. Think of the early colleges: Oberlin, Kenyon, Miami, Western Reserve, and a host of others; it was little wonder that Horace Mann chose Yellow Springs as the place to establish Antioch—or that Yellow Springs chose him to do so! These people who came to the young and growing state and settled there were not fly-by-night wanderers; they

were trying to create in, as it were, one blow a civilized and cultivated environment for themselves and their children, and their villages and towns took on early a sense of permanence and a community harmony that has marked them ever since.

This sense of the community extends to almost every detail. In the pre-Civil War building, towns were laid out with central squares or commons where the most important buildings—the courthouse and the churches—were often placed, and around these rose the houses, each, it would seem, so situated and so designed as to help and not harm the effect of the whole. I doubt if this was often—except in the first planning—a matter of conscious effort; it was rather an expression of a way of life. It was a world of neighbors, of town meetings, a world of farmers and merchants who worked together to see that their cultural advantages were as great as the extraordinary economic advantages which the rich soil and the strategic position of Ohio gave to them. This community feeling, however, was none the less real because for the most part it was unconsciously produced.

Finally there is an element in this tradition which is all-pervasive: a sense of form, a sense of what today we should call beauty. These people, the rich and even the poor, *cared* how things looked; that is obvious in even the crudest caricatures occasionally made from the plates of Benjamin or Lafever. These people felt that it was *worth while to spend money and time for pure visual effect*. In church, in courthouse, in cottage, in city house, in large mansion, in school and academy and college, that lesson is always apparent. When people built, they felt they must not only build well but build in such a way as to delight their own eyes and the eyes of those who passed by. Partly, of course, it was pride; in some cases, in the larger houses, perhaps there was ostentation. Yet the all-pervasiveness of this quality—which entered so strongly into the feelings of the most modest country builder that he could never create really bad proportions or

really horrid detail—seems to me to be almost the most important element in creating the beauty, the charm, the livability of old Ohio towns and houses. To the farmer and the merchant alike, good architecture was an inseparable part of the good life which he had come to Ohio to seek.

Let me summarize, then, these elements of the Ohio architectural tradition. *First*, variety—the natural expression of different backgrounds and different tastes. *Second*, harmony—not artificially imposed but resulting from the natural following of functional needs. *Third*, a sensitiveness to the architectural winds that were blowing in the rest of the country and the rest of the world. *Fourth*, a love for making creative experiments in plan and in detail. *Fifth*, a sense of community. *Sixth*, and perhaps most important of all, a search for form. These together would seem to form the body of the living tradition of Ohio architecture.

The Plastic Ethic

By "Hubertus Junius"

AND IN THIS BOOK, my son, I shall speak of women clients, and instruct you in the manner of distinguishing them from women,

for until you learn these differences you will not be worthy of your hire.

Keep your mind and your eyes

on the face of the woman client, consider the calmness of her brow, the cast of her eye and the slant of her jaw and say unto yourself, "If she were a man, how would I judge her?" Imagine her in a Homburg hat and with shortened hair and replace the small crow's-feet she has massaged from her eye corners. Do this, my son, and your judgment may have meaning—but let your opinions be formed above the neck.

Then treat this woman client as you would treat a man made in her likeness. Be forthright and honest in all your dealings and consider her as one with intelligence like unto your own. The

intelligent will appreciate this gesture and the stupid will strive diligently to prevent you from discovering your error.

This much you may say and no more: "Your beauty is unique and worthy of great subtlety of background. We shall build you a house of lasting charm, in which you shall become even more beautiful and one in which your closest friends will appear to great disadvantage." In this effort she will be most cooperative.

And if in the doing the devil should tempt you to underrate a woman's intelligence, then ponder this question: Who invented monogamy? *Book II, pp. 14-15*

Bachelor of Architecture— Five Years or Four?

By Harold D. Hauf

IN THE September issue of the JOURNAL a year ago, there appeared a tentative summary of the recommendations of the Commission on Education and Registration. Among these was one indicating that the question of the five-year curriculum currently required in many schools for the B. Arch. degree be re-examined. It is realized that discussion of this

subject frequently generates considerable heat in educational circles, but it seems worth while to take the wraps off it occasionally and try to probe constructively.

I wish to point out right here that shortening the five-year period of study now required for the *professional* degree in architecture is not being advocated. However, it is suggested that the professional

degree might generally be attained in two steps (as it is now in a few schools) rather than in a single long one; and that this policy might result in some advantages accruing to architectural education as by-products.

Under present conditions in American colleges and universities, the master's degree can be earned in many fields by one year of graduate study after the four-year bachelor's degree. Unless this situation changes, the five-year B. Arch. degree will continue to place graduates of architectural schools at a disadvantage in any situation where educational qualifications require a master's degree for advancement. The fact that our five-year B. Arch. degree may be the equivalent of a master's is not readily apparent to personnel directors or, for that matter, to policy-making officials of many educational institutions' recruiting staffs. On the other hand, this probably matters very little to a graduate who goes directly into an office and professional practice.

Quite apart, however, from removing inequities that arise in connection with the awarding of bachelor's or master's degrees for varying lengths of study, it is worth while to examine some of the im-

plications of designating the five-year professional degree as Master of Architecture and granting some type of bachelor's degree at the end of four years of study. Perhaps the most readily apparent advantage of such a divided program is the means it provides for handling the able student who finds out that architecture is not really for him. Often this does not occur until the third year, when he is so far committed that he cannot transfer to other schools or departments of the university without a severe time penalty due to lack of pre-requisite courses. Because of the interest in building that motivated such students to begin the study of architecture originally, many of them possess abilities that well qualify them for careers in the building industry, other than architecture. For these students the four-year curriculum would serve as an alternate path to the bachelor's degree.

There may be much merit in providing for education for the building industry at large *within* the architectural schools. The four-year curriculum, if flexible in the senior year, could form the basis for careers in building-material production and building con-

struction, in addition to providing the basis for further professional study leading to the degree of Master of Architecture. This integration of education for the building industry within the architectural schools would not require any appreciable diversification of existing curricula, since the major portion of the regular architectural program forms an excellent basic education for work in almost any phase of the building industry. In the long run it would enhance the prestige of the professional architect, since more people working in the industry would have a better appreciation of the architect's task and contribution.

Just what the four-year bachelor's degree should be called is a matter deserving careful thought. Bachelor of Science in Architecture might fit the situation at many schools. In any event its title should not engender ambiguity with respect to the professional Master of Architecture degree, but should be sufficiently definitive to identify it with the architectural schools.

Dividing the curriculum into a "4 plus 1" sequence may also have merit in the integration of collegiate architectural education with training given in the technical in-

stitutes and junior colleges. The fifth year required for the professional master's degree would be given only by accredited collegiate schools of architecture, but various advanced standing credits toward the four-year bachelor's degree could be earned in the institutes and junior colleges.

Since the process of deciding upon careers is not an exact one, some path should be provided by which the four-year graduate could obtain a license to practise if he should later decide to do so and could qualify. Of course, he could always return to college and take the fifth year to obtain the master's degree if his economic situation permitted. On the other hand, if his record in his four-year architecture course were sufficiently high and subsequent office experience appropriate, the state registration boards could agree to accept two years of office experience for the fifth year of college. If three years of practical experience were required of the man who held the degree of Master of Architecture, then five years of acceptable experience would be required of the four-year graduate before he was eligible for licensing. Total college plus office experience for the Master of Architecture would be

eight years, and for the Bachelor of Science in Architecture nine years.

The divided professional program would also have some advantages in the military service picture. Students taking Army, Navy or Air Force R.O.T.C. programs could work out their active duty obligations between the end of their four-year course and the beginning of their work for the M. Arch. degree. I realize that in many architectural schools the course of study is such as to practically prohibit a student of architecture from participating in the R.O.T.C. Some way must be found to alter this situation. Otherwise, barring a major change in international relations that will result in abolishment of military service, many good students will be diverted from studying architecture, if to do so they must sacrifice the opportunity of working out their military service in the commissioned

ranks where their college education can be of some use to them.

As stated earlier, this discussion is not an argument urging abandonment of the five-year professional course now required by the N.A.A.B. for accreditation. It simply suggests returning to the widely prevalent custom of granting a bachelor's degree in four years for completion of a useful and coherent program of study, and awarding a master's degree as the professional degree in architecture. The general acceptance of the two-step professional curriculum would eliminate the inequities arising from awarding similar degrees for varying periods of study; it would preserve the hard-won five-year program for the *professional* degree; and it could provide the basis for the training in architectural schools of persons who will make careers in other branches of the many-sided building industry.

The Building Product Literature Competitions

By Richard M. Bennett, F.A.I.A.

THE HIGHER QUALITY of recent submissions to the annual competition sponsored by The Institute and The Producers' Council for the best product literature

is readily apparent—and it is not unfair to believe some of the improvement is because there is this yearly competition.

All of us realize there is more

we should know about new materials and items of equipment being offered us by manufacturers, more we should know about improvements in older products and mechanisms, more we should know about materials we have been specifying always. Leafing through the advertising pages of the JOURNAL, a glance at the direct-mail advertising you will find on your desk in the morning, the extent of your AIA file, and your guess at the number of pages in Sweet's Catalog,* can only result in despair of ever catching up with all we'd like to know. But we must keep abreast of product development, and one of the most fruitful means to aid both designer and producer lies in the simplifying of essential yet comprehensive facts about building methods and products.

The Competition recognizes four classes of this type of communication to architects: 1, texts and handbooks that completely cover one material or classification of information without emphasis on the products or services of any one manufacturer; 2, catalogs covering the offerings of a single producer; 3, mailing prices and pamph-

* The 1953 Edition has about 11,000 pages.

lets of a promotional nature aimed at arousing interest and further inquiry about a product; and 4, space advertising in magazines.

In the last few years there have been some fine publications covering a phase of building or a class of material. These have been recognized and rewarded by the Competition Juries (The 1953 Jury Report has been widely distributed and there are still available a few copies in the headquarters offices of The Institute and The Producers' Council). These Class I publications have lasting reference value, especially when they find their way to the hands of students, who will reward this far-sighted contribution of industry-minded companies by remembering them in a not distant future.

It is in the second class, probably, that the Competitions have had greatest influence. By codifying the desirable and minimum criteria to be applied to a catalog, as well as by careful annual selection of outstanding publications, a progressive direction has been established. A story is told that well illustrates how both architect and producer gain from better product information. Several years ago a manufacturer who

entered his catalog was disappointed at failing to win an award. He studied the criteria, asked questions, and created for the next year a winning entry. The intrinsic value of his superb job was this: though he did more business, he had a sharp reduction in technical inquiries about how to use and install his equipment. This meant architects won, too, because they found out what they needed to know *in* the catalog—not in answer to a phone call or letter.

Well organized tables and charts, clear drawings and diagrams and good pictures make better catalogs. So often the architect is clearly convinced about his general selection and is most interested in *relative* qualities which he can only derive by great labor. It would seem there is a lot that trade associations could do by having manufacturers of the same class of material describe the physical characteristics of similar products in a consistent way which would aid in intelligent material selection based on something besides its imagined price.

There are a number of other unsolved problems. Some manufacturers publish a score of catalogs—one for each product instead

of one large book. They do so because new developments in a single material may demand new treatment, and their present practice means only a few sheets need come out in a new edition instead of preparing an expensive volume. This tends to clutter our files and increases our dilemma of never knowing for sure we have the latest catalog. It helps to have the date of issue—now a mandatory requirement. Another shortcoming is that catalogs don't have prices. Of course there are many reasons for this, but even so, can you imagine Sears Roebuck without the dollars-and-cents part? The suggestion has been made that large companies might get out a periodical catalog of their catalogs giving the latest date of each publication together with relative cost figures as found in various parts of the country. Such up-to-date data would seize the interest of every architect and possibly do more to promote their products than a photo of a comely lass holding or sitting on the latest model.

Each year brings out a number of exciting entries in Class III Product Literature, but by and large the third-class mail sent to architects is pretty dreary, and

a review of the best in Class IV (magazine advertising) suggests the competitions have had little influence on this potentially so important means of communication.

Good advertising costs more money to create than most architectural advertising budgets probably encompass. It is perhaps wrong to think architects would best respond to the imaginative kind of ad the advertising agencies get out for themselves in *Fortune*. Most agency men insist architects are basically the same as everyone else and can be reached best by the same formula as used in selling soap or alarm clocks. Nevertheless, it would be interesting to see the result of some new approaches.

It can be safely said that everyone who has been involved in the Building Product Literature Competition program becomes completely convinced that improvement in the communication between architects and producers is an increasingly vital objective and that the annual competition does help. They would all agree that the annual awards should be continued, and some think their effectiveness would be increased if individual catalog designers and advertising agencies were given awards as well as the intelligent

companies who commissioned them.

In the last two years a number of our chapters have held joint meetings with local Producers' Council members to discuss this problem of better communication. They prove the material men are more than eager to do their part in trying to get their story to us straight.

No consideration of product Literature should omit paying homage to the devoted work of Ted Coe as well as other members of the staffs of The Institute and Producers' Council and particularly the annual Juries for their worthwhile joint effort. Most of all, we architects must rejoice in having as our partners the members of The Producers' Council, whose participation makes the Competitions a reality.



The Arnold W. Brunner Scholarship

THE ARCHITECTURAL LEAGUE OF NEW YORK calls attention to its Arnold W. Brunner Scholarship for adult education of the scholastic and professional type, for the furtherance of ideas in architecture and its allied arts. Application for award should be made to the League's Committee on Scholar-

ships and Special Awards (115 E. 40th St., New York City) through written submission of a detailed account of the subject to be studied or undertaken, supported by evidence of its value and of the candi-

date's qualifications to undertake this study. Applications should be forwarded as early as possible, enabling the committee to make its decisions and recommendations by January 1.



Religious Architecture

By Harry M. Prince

One of three contributions to a seminar ("Liturgical Arts") at the 85th Convention in Seattle. Maurice Lavanoux spoke of the problems from the Roman Catholic viewpoint (Oct. JOURNAL); Rev. Marvin Halverson discussed factors affecting the Protestant Churches (Nov. JOURNAL); and Mr. Prince's contribution deals with the synagogue.

IT MUST BE EVIDENT to everyone that religion means more in the world today than ever before, and that interest in ecclesiastical building has extended far beyond the architectural profession. This interest is neither technical nor archeological; it is not even wholly esthetic. It is rather the showing of a better consciousness of the part that religion must play in the building up of a new civilization, and that to do this, it must be, in at least a measure, through the agency of a sane and beautiful art.

The church and synagogue

through the ages have been the expression of living in a particular age. Unfortunately, too frequently style followed fashion, and, as fashion changed, the art of our houses of worship became confused, and they echoed in their architectural style the artificiality of the secular life by which they were encompassed.

Ralph Adams Cram knew and said these things more than thirty years ago, even while he was creating and developing a living church architecture—a style full of vitality and personality.

The Christian church has had a continuing, unbroken heritage which has enabled it to produce permanent houses of beauty. The Jews have not been so fortunate. We do not know when or where the synagogue first arose or what it looked like, as it was not originally a house of habitation for God, but rather a community gathering place, somewhat resembling a Greek basilica, in which the Word of God was read and expounded and in which the congregation offered prayers to God. We do know that the synagogue eventually became the center of Jewish worship and remains as such to this day.

As the Jews were scattered to the corners of the earth, synagogues were built by them in accordance with the various architectural patterns of the non-Jewish world in which they found themselves, and the synagogue thus resembled the Christian and Mohammedan places of worship. We find synagogues in Spain showing the Moorish influence; those in Germany, the Romanesque; and the Romanesque giving place to the Gothic. During the period of the Renaissance the synagogues were built in that style; then in the Baroque; and, finally, in the neo-Greek semi-

classic. Even in China one may find an occasional synagogue resembling the pagodas of that land. The synagogue never developed a form or style of its own.



In the United States the synagogues continued to follow a similar copying pattern of environment. Generally, they reverted back to the styles of Europe and the Near East; or were designed with Romanesque arches and domes; or with Gothic columns and pointed arches; or even as mosques with minarets. One frequently finds synagogues in New England and the South and the East designed as Colonial structures, or in the neo-Greek and Roman classicism. Here in the West, there is an occasional copy of a Catholic Mission, and some in the Southwest show the influence of Spain. In the large eastern cities they are of every conceivable style.

Yet the basic concept of a synagogue, as of a church, remains today exactly as it was in the beginning: to furnish, in a place of beauty and dignity, a house of worship and solemnity, a place of study for the child, and, on occasion, a center of community life.

As for the modern problems of planning the synagogue, they are not unlike those of other faiths. There are probably one or two major differences. Judaism is not a hierarchy. Except for certain traditional observances and prayers, each congregation is more or less a separate and distinct entity, bound together in union only by common objectives and ritual.

A synagogue structure is the financial product of each separate community and its building committee. It is designed only for the particular wants and needs of its own congregation. It is completely self-supporting financially, receiving no subsidy of any kind from any source other than the beneficence of its own worshippers.

Like the church, the number of worshippers who are members of a congregation remains fairly constant through the year. There are, however, many synagogues which have to make provision for two or three times the normal Sabbath seating for the High Holy Days—The New Year and Day of Atonement—comparable to the Christmas and Easter services in the Christian church. This accommodation for overcrowding is frequently accomplished by planning a multi-purpose auditorium space

that can serve as an expansion space of the synagogue sanctuary and as a meeting place and banquet room in its own right.

Limited budgets frequently impose upon the architect severe tests of his ingenuity in planning other rooms which must be utilized to serve dual purposes.

The glory of the synagogue is the Ark, for it is a shrine wherein repose the Holy Scrolls of the Torah, the law given by God to Moses. As the altar in the church symbolizes the Lord's presence, so the Ark in the synagogue symbolizes the Holy of Holies. As the church altar is crowned by the image of Christ on the Cross, so is the Ark of the synagogue crowned by the Ten Commandments—the Word of God—the moral law to guide all men. The Ark and the pulpit are thus the focal points for all interior design and planning.

It is the hope of many of us, while retaining the basic concept of the intent of the synagogue as a House of God, nevertheless to discard completely the false art traditions and imitations of a past age and environment and to create a contemporary style of synagogue that is completely individual and

indigenous to our American way of life. It is fortunate that the contemporary modern style of today lends itself to this aim. Men like Percival Goodman on the East Coast, and many others are striving continually towards clarity and truth in our religious thinking as it may be expressed by our contemporary architecture, and by giving to the structure that simple dignity which its religious purpose demands.

My only protest is against a fictitious belief that any concept of today's synagogue means the divesting from its design of all symbolism of the synagogue's heritage and that all continuity with the past must be broken completely. I refuse to accept an architecture of the synagogue that bows before jigsaw planning as well as a faddist approach to design rather than a true contemporary simplicity. I reject the continuing feeling of some communities that the synagogue should reflect the local environment and secular tradition, since it is my belief that synagogue design should be an organic entity, free of any chains other than its basic intent of establishing a free, unfettered style of synagogue architecture. I insist that it look like a house of worship and not a

municipal building, fire-house or public library.

Therefore, I applaud the sincere attempt of those trying to establish a distinctive style of synagogue architecture out of nothingness, remembering at the same time that the architecture of the synagogue is in no manner a matter of personal or individual taste, or a structure dependent on local, temporary or transitory conditions or values.

Remembering also that, while present scientific and technological advances of materials invite dramatic performance for a new architecture, the synagogue must remain inviolate as an expression of a House of God and a sanctuary dedicated to His service, set in a design of beauty as one of man's most creative expressions for eternity.



News from the Educational Field

UNIVERSITY OF OREGON School of Architecture and Allied Arts announces its visiting critics and lecturers for the academic year 1953-54: Charles Eames; Steen Eiler Rasmussen, Dean of Architecture at the University of Copenhagen; Robert F. Lent; Charles

Abrams; Dr. Victor Lowenfeld; Prof. Henry-Russell Hitchcock. In addition there will be a program of special criticisms for graduating

students by local architects who will serve as consultants during the program and development stage of the final project.



Honors

Architects appointed to the President's Advisory Committee on Housing Policies and Programs are RALPH WALKER, F.A.I.A., who will serve on the urban redevelopment, rehabilitation and conservation sub-committee, PAUL R. WILLIAMS, of Los Angeles, serving on the public housing sub-committee, and MILES L. COLEMAN, F.A.I.A., who will be a coordinating member between the four subcommittees and the executive committee.

JUNE WOOD WICKER, of Atlanta, Ga., has been named American Business Woman of the Year by the American Business Women's Association.

F. RAY LEIMKUEHLER has been re-appointed for another term of five years to St. Louis' Board of Adjustment. Mr. Leimkuehler has been a member of the Board for seven years and chairman for the last year and a half.

Calendar

January 17-21: 10th Annual Convention and Exposition of National Association of Home Builders, Conrad Hilton and Sherman Hotels, Chicago, Ill.

February 13-18: Architectural Exhibit of School Buildings at the Convention of the American Association of School Administrators. Entry blanks and information available from the AASA at 1201 16th St., N. W., Washington 6, D. C.

March 3-6: Spring Meeting of The Board of Directors, A.I.A., Washington, D. C.

March 7-May 2: "Blueprint for Tomorrow," an exhibition of accepted designs for buildings to be erected in the near future in the metropolitan area of Baltimore, including Annapolis and the area east of Silver Spring. Further details of preliminary submissions may be had from The Peale Museum, 225 N. Holliday St., Baltimore 2, Md.

May 26-29: British Architects Conference at Torquay. A.I.A. members are welcome, and further information and programs may be obtained from the Secretary of the R.I.B.A., Mr. C.

D. Spragg at 66 Portland Place, London W. 1, England.

June 10-12: 54th Convention of New Jersey Chapter, A.I.A., and New Jer-

sey Society of Architects, Berkeley-Carteret Hotel, Asbury Park, N. J.

June 15-19: 86th Convention, A.I.A., Statler Hotel, Boston, Mass.



The Spirit of Japanese Architecture

By *Antonin Raymond*, F.A.I.A.

THE IMPACT and the influence of Western civilization on Japan is all too apparent and has been a subject of a great many discussions and writings. The influence of Japan on the rest of the world, and on the Western civilization in particular, is not as apparent. Except for the influence exercised by Japanese arts on Western painting, it has not been very much discussed.

To the architects who came in contact with Japan after World War I, especially to those who were engaged in the work of trying once again to direct architectural design into creative channels, the purely Japanese architectural design of the past became an intensely interesting source of study. The architectural design of the Western countries in the nineteenth century and the beginning of the twentieth century, with the development of applied science

and industrialism, had degenerated to imitative and eclectic forms. Design had bogged down to practically zero from the esthetic and philosophical point of view. Some of the Western architects came to realize that design must be guided by definite principles, from the inside out and not from the outside in, in order to become once more virile and creative.

To me, who actually has been engaged in practice in Japan, it became apparent that many of the aspects of the so-called modern architecture, that is of creative and not imitative architecture, and one based on the needs and the demands of today, were extraordinarily similar to the aspects of traditional Japanese architecture, especially as regards the dwelling. Today it is an acknowledged fact that the ancient principles which have guided traditional Japanese architecture are almost identical with those

newly rediscovered by the Western architects. The Museum of Modern Art in New York is making a special effort to clarify this point. With this in view, it will exhibit in the near future in New York a Japanese dwelling designed and built in Japan, together with an exhibit of Japanese architecture.

From what I have seen and read in publications on the subject of the similarity between the traditional Japanese architecture and modern architecture, by architects and art critics interested in the recent developments in architectural design, I have found that the writers confine themselves to the exterior and superficial appearances of such similarity; as for instance, the purity of unconcealed construction members, the meeting and melting of the interior and exterior, the modulation, the correct orientation, the big expanses of fenestration, the overhanging eaves, the freedom and multi-use of the interior spaces, the naturalness of the materials used, the horizontal sliding windows and doors, the movable partitions, etc. Nobody has touched on the empirical reasons for all those exterior aspects. In order to truly understand the fundamental motivation behind such forms and materials, one has

to go deeper into their origin. In doing so, one discovers that the principles involved in the development of those forms have their roots in the philosophy of the Japanese people.



The Japanese, from times immemorial, were profoundly interested in the affinity of human life to the universe. Contrary to the Western conception of the human being as the lord of the universe, they believe that man is not the dominating part of the universe but an integral part of it, like any other aspect or part member of nature. This all-inclusive concept is fundamental in understanding the spiritual and physical aspects of Japanese life and creation. It is contrary to the Western concept. Man, in identifying himself with nature, loves it, understands it, in a way more profound and more intimate than if he sees himself as a dictator and conqueror of nature. He accepts the universal mysteries, the forces of nature, visible and invisible, and their influence on every particle of creation, the earth and its inhabitants, as a matter of course.

He longs for an ever closer contact with nature and expresses it

clearly, particularly in natural surroundings like his gardens, his dwellings, his utensils, his art objects, literature and poetry. The garden assumes a dominating importance. The dwelling itself is only a part of it. It grows out of the garden like a mushroom and keeps its materials and forms as natural as the vegetation, the earth, the gravel and the stones, and keeps its scale down to the democratic scale of the human body. The more natural the materials, the closer the contact. The more open the dwelling, the finer the melting into nature. Practically all purely Japanese structures are conceived for daily life, and are hardly ever of a monumental character. The simpler and more unassuming the dwelling, the less dominating part it will play. In its planning, an important part is given to the possibility of properly observing and celebrating the seasons of nature. Like any member of the natural family, through close observation of the powers of nature, it will employ those powers, both to serve the human being and protect it against the elements in a natural, unmechanical way. The heat and the cold, the sun and the shade, the dryness and the wet, the wind and the calm, all create natural

sensation of unity and sharpen the sense of harmonious integrity with nature.

Nature has instilled into the Japanese a deep comprehension of what can be called absolute values as opposed to those that are transient. They recognize absolute values, timeless, unchangeable, in terms of principles and natural laws, and they have made these an integral part of themselves, so much so that they themselves do not know it. It is on these as a basis that their philosophy and culture are founded. Frequently expressed in Japanese life and arts is the interplay of the symbols of transiency and permanence, frailty and strength, as for instance in the garden—the ever-renewed bamboo fence atop massive stone walls. There is no question of economy there; it is a question of inner significance. Things in Japanese life have ceased to be mere matter. They are a symbol for an idea.

Since the twelfth century, with the birth and development of the Cult of Tea—under the influence of Zen Buddhism, par excellence the religion of the philosopher and esthete—the tea master has been the guide in the matter of architecture. He really answers more

nearly to our modern conception of an architect than anyone else. His preoccupations are chiefly philosophical; his pursuit, translating universal values into form, and again through form, to gain a deeper and truer perception of the universe. The general trend of his influence has been totally other than that of the occidental architect with his different philosophy.

The islands of Japan are exposed to violent manifestations of nature, like destructive earthquakes, typhoons, tidal waves, floods, etc., causing experiences which in the past confined the construction materials almost exclusively to lumber, of which there was abundance and of many species. This resulted in the builder becoming a sort of master carpenter. Before the modern era, the real builders, and in most cases architects, were the carpenters. Even in modern times, when concrete and steel and other modern materials are used for construction, the carpenter is always the foreman on the job. He is, as a rule, a man extremely well-educated in his trade, with many years of apprenticeship behind him. He lays out the job on planed boards in great detail from the plans of the architect. His instruments are of ancient origin and

are hand-made. He uses a bamboo pen with India and vermilion ink, and an ink line instead of a chalk line. For actual work, he uses a great variety of tools, most made by himself, besides modern mechanical tools. He always has a store of empirical knowledge.

Oriental art is full of examples of artists whose names are famous because their work has transcended the transient and personal and is on the plane of universal truth. The best example of collaboration between the tea master and the carpenters is perhaps the Katsura Palace in Kyoto. But there are scattered over the country many fine examples of Japanese architecture in the Tea Ceremony houses conceived by masters of tea ceremony, as well as residences in which their influence is clearly expressed. A typical aspect of Japanese arts in general is the desire to arrive at the very essence of the subject, by almost endless simplification and elimination, as clearly demonstrated in painting and in poetry. The same is true in architecture. The masterpieces are always an understatement rather than emphasis or *tours de force*. Simplicity, directness, naturalness, economy of means, perfect material and spirit-

ual function in the creation as a whole and in all its details—that is the aim.

The artist, aiming at an objective truth, seeks to eliminate himself from his work. This is the opposite from the Western idea of "expressing one's personality." As a matter of fact, one who seeks to eliminate himself from his work in his pursuit of the truth is in the nature of things forceful, and inevitably finds expression.

Through the centuries, architecture developed naturally in the direction of sophistication. But the need to startle, to astonish by originality, to sacrifice real principles and values for the sake of novelty, did not exist as a basis for design in Japan before the country came under occidental influence. As far as the influence of Japan on the Occident is concerned, up to the present time only the exterior aspects of Japanese architecture have obtained attention. The profound philosophical basis of Japanese architecture should point the way to efforts on a higher cultural level, not only in Japan, but in all other lands, becoming thereby a great contribution to humanity in general. It would tend to balance our top-heavy materialism, so rampant in our unhappy modern age.

The original Japanese Architecture, as typified by Ise, other Shinto shrines and residential architecture, survived the powerful influence of Buddhist architecture from China. Buddhist architecture was gradually Japanized and practised side by side with purely Japanese architecture. A similar process of assimilation of foreign architecture has been going on in Japan in modern times ever since Perry's arrival.

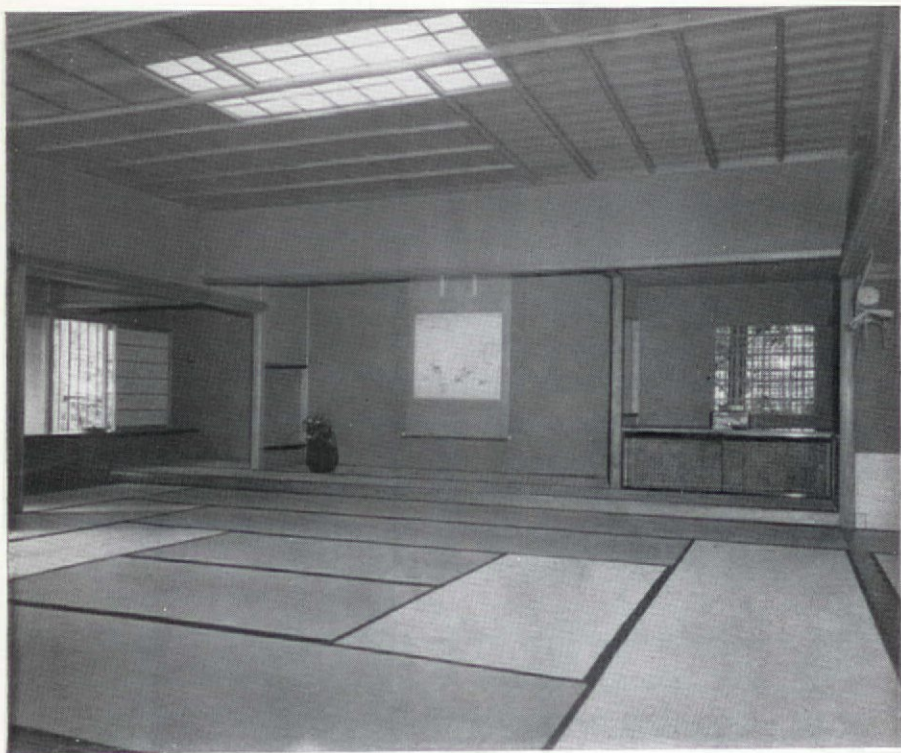
In general, the influence of Western civilization on Japan became far-reaching in every respect. Under the influence of applied modern sciences the population increased by leaps and bounds and the necessity arose for increased international commerce, industrial production, roads, railroads, harbors, office buildings, sewer and water systems—all the paraphernalia of today's civilization. The balance of the feudal society was upset, and with it the creative arts, crafts and trades. The urgency of the problems confronting Japan was such that there was no time for deliberate study about methods of meeting the emergency. Western forms of shelter and construction techniques of every type were quickly adopted. In the succeeding scramble for construction meth-



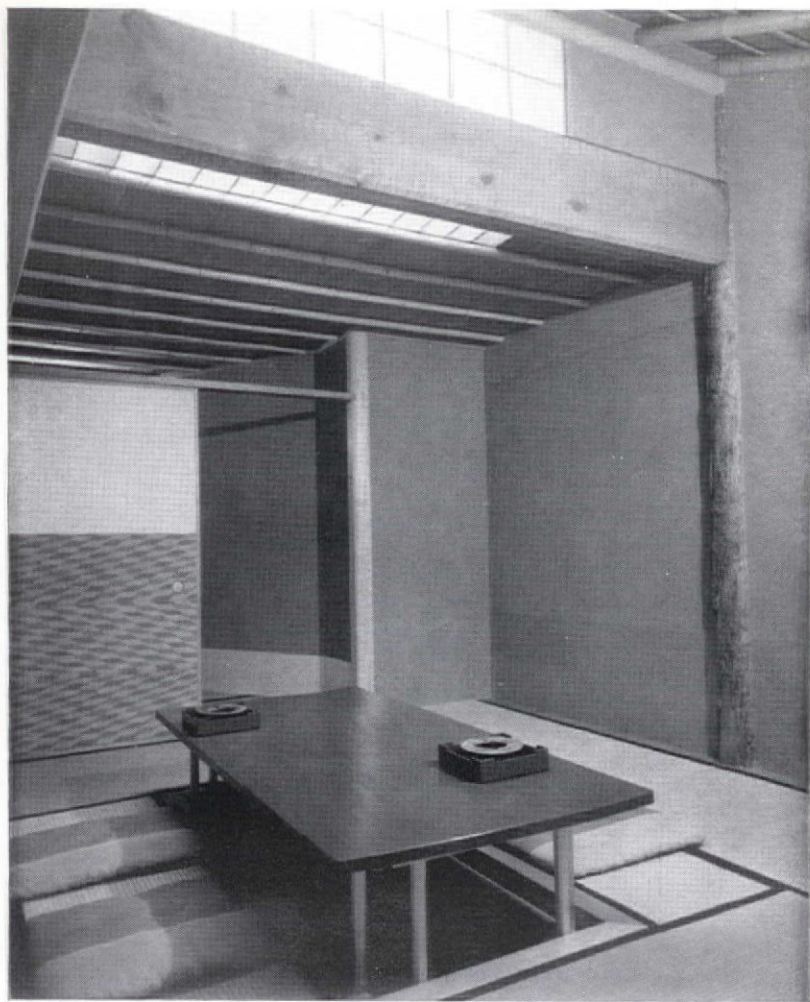
Exterior view of Hasshokan
which blends the ancient tradition of Japan
with the requirements of modern living

FOUR PHOTOGRAPHS OF WORK DESIGNED BY SUTEMI HORIGUCHI

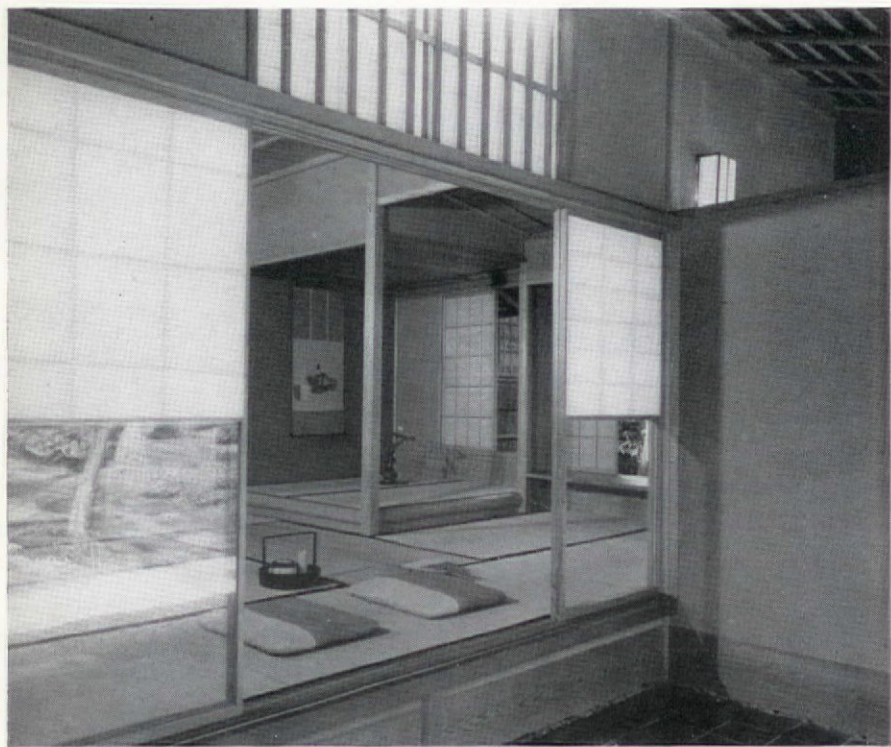
Journal
The AIA



A living-room which combines the beautiful proportions
and exquisite details of Japanese architecture with
the innovation of ceiling lighting



A multi-use room in a restaurant in Nagoya
The sunken part of the floor contains provision for heating
and allows sitting in the Western manner instead of on the floor



Exterior view of a room in a Nagoya hotel
Another outstanding example of
modern Japanese architecture designed for Japanese living

ods, the philosophical background and the ethical principles of traditional Japanese architectural design were practically lost. The education of architects became confined to structural engineering, civil engineering, mechanical engineering and construction methods, and that is the way it is even today. An exception exists in the case of architects who had had either American or European education after graduating from Japanese universities. Even they had only limited time to fully grasp the spirit of architectural design, as practised in Western countries. The result was, as could have been foreseen, not always fortunate, and we find that the so-called foreign buildings right through the period of modernization do not express the same knowledge and understanding as the structures of the past. On the other hand, the construction industry was making remarkable strides and with the abundance of well educated and experienced trades people like carpenters, masons, etc., and with the large construction organizations of former times headed by carpenters, the acquisition of modern techniques was just a matter of time. Today the Japanese builders compare favorably with builders of any

other nation and in some ways could even serve as an example. During the long years of the war, they suffered quite a setback, while the construction industry in the United States made remarkable progress. But since the war, because of the contact with the occupation forces and the large construction projects executed with American builders and engineers in Japan, Okinawa and elsewhere, they have gained experience rapidly in truly modern methods and are now well equipped to tackle any job in the most up-to-date manner.

The architects in Japan could be divided into three groups. The first and largest group is composed of those who are principally engineers, although they are engaged in designing buildings. The second group is made up of those who were educated in the United States or Europe and who have discarded or never had acquired the knowledge of the traditional basic Japanese principles, and are trying to do things in the manner of their foreign teachers, both eclectic and modern. The third group—and this is the most hopeful group—are those who have acquired the benefits of modern scientific engineering and Western modern architectural education, who are con-

scious of the rich treasure of their own tradition and try to combine these two in a creative way in buildings combining the foreign and Japanese way of living. This group is still very small but is growing constantly. There are still some other individuals among the Japanese architects, whose work is based upon ancient tradition and modern conditions of the Japanese way of living. The result of this kind of creative effort is extremely fortunate, as witnessed by Mr. Sutemi Horiguchi's recent work.

The Japanese accepted the disastrous results of the war without complaint; they got to work at once and have been working steadily and untiringly. The recovery of Japan from the ravages of the war, especially in the field of construction, is truly remarkable. The still great need for shelters and construction of every kind will inspire them to new efforts, and I expect to see in Japan a rebirth of the high level of architectural creative design that was so manifest in the best periods of the past.

The A.I.A.'s National Preservation Program

By Turpin C. Bannister, F.A.I.A.

An address before the 85th Convention, in Seattle, Wash., June 18, 1953

THE American Institute of Architects has always played an active part in the preservation movement. For fifty years it has owned and occupied as its headquarters one of the nation's finest historic houses, The Octagon. It has lent its prestige on occasion to the protection of significant historic buildings endangered by the march of progress. It cooperated most effectively during the 1930's in the Historic American Buildings Survey, which recorded some 6,300 historic buildings by measured drawings and photographs.

And it joined with other organizations in 1946 to set up the National Council, which last year was transformed into the National Trust for Historic Preservation.

The basis of these activities lies in our realization that architects who have preceded us often created works not only of intrinsic beauty, but which also symbolize in tangible form significant moments in the evolution of our national culture. Thus, even though we must live and work under the conditions and methods of our own day, building a new architecture for

new purposes with new materials toward new beauties, we can at the same time derive great inspiration from the quality which our predecessors achieved. And who should be able to judge and appreciate the technical qualities of their products better than ourselves, who constantly face similar problems today? We cannot escape, therefore, our social responsibility to seek out and conserve those works which represent the triumphs and development of the art we profess.

There was a time, three years ago, when it appeared that The Institute had decided to default this obligation. In 1951, however, at the Chicago Convention, Resolution 11 renewed our collective determination to fulfill our unique role in the preservation movement and charged our national committee with the formulation of effective ways to do so. Under its new chairman, Earl H. Reed, of Chicago, the committee took on new life, and out of its discussions has come a program of action which will enable The Institute to make valuable and unique contributions in the cause of preservation.

The process of destroying and disfiguring the nation's historic buildings continues relentlessly

year by year, by decay, demolition, fire, and unsympathetic remodeling. Your committee considers that one of its most important duties is to join with other societies and agencies to protect endangered monuments and to use the prestige of The Institute and its chapters to encourage local efforts to preserve them. Many such crises arise each year, and too often news of them arrives too late to prevent the loss. We recall with feeling, for example, the wrecking of the Larkin Company's office building in Buffalo, in which Frank Lloyd Wright created, in 1904, the first complete statement of his mature style. It was a cultural monument of the highest technical and esthetic rank, and it was lost from what seems today sheer perversity. Its desecration is worth mentioning, too, because it illustrates that our appreciation and vigilance is not reserved alone for ancient structures, but very properly includes significant buildings of the more recent past as well. In several cases your committee's protests, occasionally fortified with specific resolutions of The Institute itself, have prevented, or have aided the prevention of the destruction of valuable historic buildings. Thus was Bennett's

Rice Mill, at Charleston, S. C., safeguarded from thoughtless ruin. The attempt to demolish the handsome Greek Revival Courthouse at Dayton, Ohio, has likewise been successfully opposed, although in this instance, like so many others, continuing vigilance must be maintained. This kind of watchdog action will be a constant necessity for a long time until public understanding, appreciation, and concern become widespread and ready to take over the protection of local monuments.



One of the major difficulties in protecting important buildings is that local communities are unaware that they possess worthwhile examples. The result is that, when well meaning projects are proposed which involve discarding or defacing these structures, opponents who claim their importance are often suspected as "crackpots," reactionaries, or representatives of ulterior interests. Since all preservation agencies have had similar experiences, they concur in the belief that it would be very helpful to compile a national inventory of significant historic buildings, so that the status of a monument can be established and publicized long

before a crisis arises. Thus a prophylactic approach would be substituted for last-minute rescues. In Europe this function is served by official governmental bureaus, but in this country no such agency exists, nor is it likely to be provided.

Your committee believes that the preparation of such an inventory is a local, state, and national service that The A.I.A. should undertake through the cooperation of members and chapters. No other agency in the country is available to do it. Fortunately most architects are well prepared for such a task, for they have studied the history of their craft during their professional education, and many have continued to expand their knowledge of architectural history in subsequent years. Moreover, A.I.A. chapters performed a similar service in the 1930's which aided the Historic American Buildings Survey to select the buildings to be recorded. Another aspect is that, while such an inventory will fulfill in part the social obligation of architects to foster the recognition and preservation of historic buildings, it will, at the same time, render a valuable local service which should be an excellent source of favorable notice that each chapter and member can create, for them-

selves, The Institute, and the profession—a hitherto untouched reservoir of public good will.

To implement this project the committee, some months ago, asked our then President Stanton to appoint, on the recommendation of each chapter, a Chapter Preservation Officer, who with the aid of chapter members will undertake to prepare a list of significant historic buildings in his own chapter's territory. As of recent date, 50 Preservation Officers had already been appointed, and it is fervently hoped that the remaining chapters will make their nominations within a short time. The committee has provided each officer with a supply of standard inventory cards upon which the basic data for each building can be placed. As these are completed, they will be assembled at central depositories to form unique and unprecedented archives of this nation's architectural treasures.

The records of the Historic Buildings Survey will provide an obvious starting point for each officer's campaign. Since the HABS data is now twenty years old, the A.I.A. inventory will be especially useful in bringing it up to date. The A.I.A. inventory, however, will cover a wider scope than the

HABS attempted. HABS was limited almost entirely to buildings constructed before 1850, a terminal date conforming to the taste of the day, and the priority accorded the oldest and the then most appreciated monuments. During the past twenty years, we have come to recognize that the period after 1850 also produced many meritorious buildings. Therefore, The A.I.A. will set its arbitrary, but practical, terminus at about 1900.

The committee conceives this A.I.A. Inventory of American Historic Buildings as a project which will take several years to carry through, but it will require prompt beginning and steady effort. Your committee has had the enthusiastic and unstinted cooperation of the National Park Service, which has contributed experience gained from its administration of HABS and the many historic monuments under its care. The National Trust has been equally helpful in its suggestions. Thus the Inventory will not lie unused, but will be a magnificent tool which will exert many important influences and stimuli on the future of preservation in the United States. Because of the significance of the Inventory, both locally and nation-

ally, your committee urges each chapter to give it full and sympathetic support, first by completing the appointment of its Preservation Officer, and then by backing his activity energetically and continuously.

Your committee is tackling three additional projects urgently needed to further the preservation of historic buildings. First is the preparation of a digest of preservation law and a list of agencies active in preservation work. These documents will be important aids to many communities and will disseminate much pioneering experience from past and current efforts in the field. Emil Lorch of Michigan is spearheading this work, and he is in close consultation with Frederick L. Rath, Jr., Director of the National Trust.

The second project is the definition of Standards of Restoration. This document will outline the currently accepted aims and methods which should govern the rehabilitation and maintenance of historic structures. It is intended to acquaint architects commissioned on such projects with the general problems, and the philosophy of approach which has evolved through past decades of practical experience.

Finally, your committee is very conscious of the difficulties which those initiating restoration work have in finding architects who are interested in such projects. It is, therefore, undertaking to compile a Voluntary Roster of Architects who are available and desire to render such services. Your committee urges each member of The A.I.A. who is interested in such work to make his interest known when, in the near future, the call for it is issued.

It might be surmised that interest in the preservation of historic buildings is confined to doddering oldsters, reactionary escapists, or devotees of tea and crumpets. This is far from the truth. Indeed it is truly amazing, in an age of aggressive and unabashed modernity, how many architects, young and old, possess genuine regard for the monuments and qualities of past ages. Your committee believes that this fact is no accident, but that, just as a whole society is impelled consciously or subconsciously to seek out its roots, so a profession draws strength and inspiration from its own past. Today we no longer study the history of architecture to acquire a vocabulary with which to design contemporary

buildings, nor do we cherish our historic monuments as models for literal copying, but, nonetheless, both history and monuments can inspire and challenge our own creativeness. We and our fellow citizens and future generations to come would be poorer in spirit if these monuments perish. These are

the reasons that have motivated your committee to plot the course herein described, and it is the belief of its members that these proposals are of such importance and appeal that they will stimulate each member of The Institute to vigorous and sympathetic cooperation toward their prompt fulfillment.



Learning to be The Secretary

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

THIS IS the second part of the story of my effort to serve The Institute as Secretary. Are you listening, my successor? I shall hope, when you take over, that no matter how conscientiously I may have performed my function, you will do a better job. And this story may help you.

The regular Fall meeting of The Board of Directors has just been concluded here in Santa Fe and I write this in my hotel room at an altitude of 7,200 feet. When I raise my eyes I see the snowcap of Truchas Peak, 13,275 feet above sea level, climaxing the Sangre de Cristo mountains in mid-eastern New Mexico. The air is clear and the sunshine warm and comforting. And the color! Against

the deep azure of the sky are masses of golden brilliance as the cottonwood and poplar trees gallantly surrender to oncoming winter, contrasting with still-green weeping willows and piñon. Nature is so generous and rewarding to those with seeing souls!

But this mood of appreciation and exhilaration stems from the great satisfaction of having participated in the meeting of the last three days, in company with the other directors and the staff people who have assisted. Each man is so dedicated to the work. Each shows integrity of character and independence of mind. Imagination and fresh thinking produce ideas aplenty which are vigorously argued with no holds barred. But

when issues are settled and recess is called, differences are promptly forgotten in the fellowship of men who like and respect each other and find satisfaction in teamwork in a high cause.

It was an arduous meeting. Except for a brief and unforgettable get-together with the members of the New Mexico Chapter at the lovely home of John Gaw Meem, F.A.I.A., and his gracious wife, late one afternoon, we were in continuous session from 9:30 Friday morning until 1:30 Sunday afternoon, with time out only to eat and to sleep. Evening sessions did not break up until eleven o'clock and we were at it again at nine the next morning, unless called to committee meetings earlier.

There were 83 items on the formal agenda and several appearances before The Board. In addition, each man had opportunity to introduce items of new business and many did so. Several regional directors brought reports from recent council meetings with proposals to be placed before The Board. With one exception, all Regional Councils have now been formed and are functioning in a way that promises well for the integration of effort throughout the profession. Charters were granted

to a new Monterey Bay Chapter, a West Texas Chapter and a new Southeast Texas Chapter. It was learned that new chapters are in the process of formation in several other areas. I was able to report 306 admissions (and only 14 terminations) to corporate membership since June 19th. One state chapter was reported to have enrolled every registered architect in the state, a goal worthy of emulation!

So much for general scope. The Treasurer reported a healthy financial condition, reflecting prudent policy and sound management. Each regional director presented a picture of the condition of architectural practice in his region, and the outlook for next year. The summary of these reports will have been received and read by you before this issue of the JOURNAL appears.

Plans are shaping up for the Boston Convention to be held June 15 to 19 next year. Careful consideration is being given to all the comments received in answer to the questionnaire on the wishes of the membership regarding convention arrangements and programs. Decision has been made as to the site of the 1958 Convention—

Cleveland, Ohio. (It has become necessary to decide these matters five years in advance!) Most serious study is being given to the problem of facilitating the democratic process of legislation at conventions. There is no problem of this kind that cannot be solved by intelligence and goodwill.

Large, imaginative projects are being studied. One of these, proposed by Howard Fisher of Chicago, would lead to the formation of pools of experience and study of various building types—pools into which each member (as well as outside experts) could pour his contribution and from which each member could draw freely to meet his own need. Another project mandates the formulation of policies which The Institute desires to promulgate in assertion and support of its position of leadership in the national field—leadership which the people of the country expect of it.

To this purpose, the vertical organization of major committees effected at the Seattle Convention, will contribute most opportunely. The statement of duties and scope of activity has been given to each committee. The national chairman presides over the committee

composed of the twelve regional chairmen. Each regional chairman presides over the committee composed of the chapter chairmen of his region. Each chapter chairman presides over his own chapter committee. The program defined at the top will be carried out in each chapter, with findings and results carried up and correlated at each level, as the national committee finally reports to the Board. Here is a splendid device for obtaining prompt and comprehensive response from the entire membership on each major phase of the Institute's interest and program; a device for effecting integration of effort to replace the "scatteration" of the past.

Are you still listening, my successor? And are you wondering whether I may not have digressed from my subject, "Learning to be The Secretary?" Well, at least you may observe from the foregoing certain things that I have learned in these four months, all of which need to be learned. There is so much yet to be explored, investigated, weighed and precised—in fact, I know now that I shall still be learning to be The Secretary when my term ends and you become my successor.

The Mystery of Louis Sullivan and His Brother

IN TWO PARTS—PART II

By *Willard Connely*

The author is completing a new life of Sullivan, incorporating, with other material acquired from the Sullivan family, a few chapters that, with this one, are appearing in the JOURNAL.

WHEREAS Edelmann adorned the notebook (apart from his architectural drawings and his ruminations thereon) with sketches of the sprinters and the wrestlers in action, and whereas Albert Sullivan pertinaciously set down athletic records made by himself and by some of the others as late as 1881 (at which time he had become Chief Clerk of Machinery for the Illinois Central), Louis devoted his entries in the notebook either to the analysis of flowers or to drawings of profiles and faces. In August 1876 he was still counting stamens and pistils, delighting in botanical terms and peculiarities, "alisma plantago," "sagittaria heterophylla," "corolla deciduous," "calyx persistent." There was a Madame Girard at the Lotos Club who cooked for the athletes. Two profiles in the notebook signed L.H.S., one dated in June of this year, very likely depict this important servant. She was a woman approaching middle age, rather severe of mien, and with a nose

long and retroussé; the curve of this nose alone would delight Sullivan. First he drew her in a peasant's bonnet and shawl; then bare-headed, her hair in heavy coils at the back, a fringe upon her forehead, and an enormous flower above her ear, with magic in the symmetry of the petals. The eye of Madame, though rather a fine eye, seemed to say she did not approve of posing for her portrait, even though only in pencil.

But Sullivan made his most arresting sketches on July 4, 1880, by which time, of course, having joined Adler, he was in the flood of his powers. Since he often attended concerts with Edelmann, it is likely that the two friends now and again heard opera as well. In that case, if peradventure one performance was Berlioz's "Faust," Sullivan might readily have been inspired, soon afterward, to draw his impressions of Mephistopheles and of one of his attendant devils. That is what the two likenesses

in the notebook immediately suggest. Satan wears an elaborate skull cap, jewelled at the edge, pointed between the eyes, his horns emerging from it, and the cap surmounted by a serpentine plume which is itself a work of art. With the most irresistible fascination of evil his eyes look slightly down, their upper lids rising at the ends, like the brows. He holds his head a bit to the left while his eyes are glancing to his right. This pose enabled Sullivan to show the nose as he wanted to: it is vulpine. The mouth, its shadows beautifully drawn, its corners up, is wicked in its very tranquillity. A high embroidered open collar to the jacket leaves the throat dark. This was enough of the costume.

On the next page the tricornered lesser demon, with ears of a faun, splay nose, cracked lips, and chin and cheeks a mass of knobs, might but for the horns be Caliban. The brows are mere tufts, the wide eyes insanely eager for deviltry. It is a moon face, but a monster of a moon. Below the chin a neck as thick as a camel's curves away. To look at this frightening picture, singly, prompts one to imagine what Sullivan could have done if he had illustrated Dante. Together with the Mephistopheles, it

is a bequest to posterity that cannot but reinforce the position of Louis Sullivan as an original artist of tremendous power. If he had been as interested in portraiture as he was talented in it, his achievement as a painter might well have rivalled his marvels of architectural decoration.

The Sullivan brothers, after their father died in June 1884, appear to have grown more devoted to their mother. With Albert Sullivan she was always the favored parent; he thought his father a "severe" man. In November of this year Andrienne Sullivan took up her pencil and drew her son Louis seated at an upright piano. It is obvious that he played with his head and body as well as with his hands. Mrs. Sullivan drew him from the diagonal, showing his right arm at the keyboard. Now twenty-eight, he was already bearded, as through middle age, and he sat with head and shoulders well back, playing, as the phrase goes, "with expression." Between this son and this mother the affinity was extraordinary: he could play whilst she drew, or he could draw whilst she played; continually each was a source of entertainment to the other.

Yet the brothers became ever more engrossed in their professions, Albert being now promoted Assistant Superintendent of Machinery, and Louis designing a dozen buildings in this year alone. Most of their athletics they dropped, as men touching the thirties are likely to do, and instead, the Sullivans mingled socially in Chicago, but with people of talent and ability. They did not allot much time to the ladies. This their mother may have regretted, inasmuch as two such thriving sons were easily able to marry; as if to encourage them in that direction, Mrs. Sullivan left Chicago in 1885 and went to live with her sister Jenny, Mrs. Whittlesley, at Lyons Falls, New York. There she resumed making her exquisite drawings of flowers. In October of that year a sketch she made of the *anemone japonica*—stems, leaves, buds, and five glorious blooms—was as fine a bit of artistry as anything her son ever did.

Albert and Louis Sullivan continued in their brotherly intimacy like twins, whilst each in his chosen work contended for distinction somewhat as they had formerly competed in sports. As the profession knows, Albert threw a little work in his brother's way: the

building in 1886 of two suburban stations near Chicago for the Illinois Central; and again in 1892—after Albert had relinquished his divisional post downstate in Cairo, to become superintendent of lines in Chicago—the building in New Orleans of the terminus of the same railway. But the departure of their mother to an isolated village in New York State had not served to awaken in either brother any particular interest in individual ladies. Indeed, so much was this the case with Albert Sullivan that he longed to persuade his mother to return to Chicago, and to this end he commissioned Louis in this same year of 1892 to build for her a house on Lake Park Avenue. And then, just as this house was ready for her tenancy, she died of diabetes in Lyon Falls, aged only fifty-seven.

Bereft of both parents, the family link gone, the brothers suffered an impairment of their intimacy almost at once. Albert, in the course of visits to New Orleans on railway business, was appointed to a Mississippi Levee Board, another member of which, Mr. Spelman, originally from Albany, New York, befriended him, and invited him to meet the Spelman family. There was a fair, hazel-eyed daughter,

Mary, aged twenty-three, low-voiced, well-dressed, piquant. The bachelor of thirty-eight, who hitherto had admired no woman so much as his mother, herself seventeen years younger than Patrick Sullivan yet a devoted wife, fell in love with Mary Spelman. In February 1893 they married.

But Albert had not reckoned upon the disposition of his young wife. She turned out to be possessive, hypercritical, managing, and not charitable in her judgments. From the first she grew jealous of the strong affection between the brothers. Her husband took her to live in Kimbark Avenue; in this house Louis Sullivan was not made welcome. He himself was now living in the house he had designed for his mother; but his sister-in-law no more desired to visit him there than to receive him in her own drawing-room. As an excuse she said she did not approve of the "attentions" that Louis Sullivan was paying to the wife of a professor at the University of Chicago. By all accounts this was nothing more than a flirtation; but it was enough to rouse the censure of the governessy bride. She went further, and in time alienated all of the men whose friendship the brothers together had

enjoyed. Albert Sullivan, so dominant an executive in his office, seemed powerless to assert himself at home.

Not able to conciliate, he had to choose; he chose his wife, and Louis drifted away. Whilst his heyday in architecture lasted, the family break did not matter in business. But in the wake of the Panic of 1893, another commission or two from the Illinois Central would have helped Adler & Sullivan a lot; and it did not come. Not precipitately did the fondness of the brothers for each other die, but hard. In the teeth of the dislike of young Mrs. Sullivan, Albert and Louis did meet from time to time, even at their own firesides, though with diminishing frequency. In 1896 a daughter was born to the Sullivans. On the plea that the house in Kimbark Avenue was not well enough heated for the infant, they ousted Louis Sullivan from Lake Park Avenue, and moved thither. This house was the only real anchorage Louis had known since his father had died. To be dispossessed, in the very year after he had lost Adler as partner, embittered him.

While the brothers may thereafter have met casually, there was no reconciliation, and when in

1904 Albert Sullivan cut his long service with the Illinois Central—in which railway he had steadily risen until he ranked fourth amongst its highest executives—and left for St. Louis to become General Superintendent of the Missouri Pacific, the estrangement was for life.

Setting aside the ill-will engendered by Mary Sullivan, one does not find it easy to apportion the fault between the brothers. Such a sorry history emerges all too often from a family quarrel, the hardest kind either to mollify or to comprehend. It can only be said with certainty that the tragic

last third of Louis Sullivan's life would have been far less unhappy if his prosperous brother, however hindered by an unrelenting wife, however repulsed, perhaps, by Louis himself, had insisted upon doing something to assuage the plight of the greatest American architect, of which he could not have remained unaware.

Albert Sullivan retired in 1912, then settled with his family still farther away, in Poughkeepsie, N. Y. Both he and his wife survived Louis, Mary Sullivan having impeded to the last any possible sign of mercy from the elder brother.

The League's 1954 Gold Medal Exhibition

THE fifty-seventh annual exhibition of the Architectural League of New York will take the form of an exhibition to honor the work of designers of high merit in the various arts, with the award of gold and silver medals and honorable mentions.

Preliminary submission is required, in the form of photographs only, of works in all design fields. No fee is required for these submissions, which will enable the jury

to determine which exhibits are to be invited. These preliminary submissions, consisting of not more than ten photographs, unmounted, of one or more projects, are to be sent to National Gold Medal Exhibition, 115 East 40th St., New York 16, not later than December 31, 1953. Full details of the requirements, names of the jurors, and further instructions are set forth in a Circular of Information and entry slip, obtainable from the League at the above address.

They Say:

J. M. Richards

*(In "In Defence of the Cliché,"
The Architectural Review, Lon-
don, August 1953)*

Architecture cannot progress by the fits and starts that a succession of revolutionary ideas involves. Nor, if it exists perpetually in a state of revolution, will it achieve any kind of public following, since public interest thrives on a capacity to admire what is already familiar and a need to label and classify. In the affectionate regard he can so easily win from the man in the street the plagiarist finds his consolation for not being an original.

G. Everett Wilson

*(In an editorial in the Journal of
the R.A.I.C., July 1953)*

There is a noticeable change [in the architectural undergraduate of today]. He is now keener and more enthusiastically devoted to the art . . . It is a shock to be questioned by today's eager beaver as to how much design he would be doing and whether he will have full control. However, he is a better equipped student than we were, and he is a better draftsman in every respect except rendering . . . He also has a better knowledge of structural design . . . The student

in my day did have one great advantage. We had a much more thorough course in architectural history and the evolution of design. And we had no idols to worship . . . This idolatry sometimes results in a narrow-minded approach which is just as aggravating as the traditionalist who thinks that all progress in design ended in the eighteenth century.

Lewis Mumford

*(Speaking before students at the
Architectural Association, London,
May 26, 1953)*

One does not have to accept a problem. It is always possible to resign; it is always possible to go on strike; it is possible to cry out at the top of one's voice, "This is the wrong thing to do and, as an architect, in all decency you must not ask me to do it. I should not do it if I was starving." With such strong morals and principles, our town councils and governmental bodies would presently be shamed into doing the right thing. If, on the other hand, the architect merely accepts a commission and carries out his work in accordance with what he is told by his superiors, then our civilization is in

a bad way. We must create conditions in which real architecture will be possible.

Alexander S. Cochran

(At a joint meeting of the Committees on Education of The A.I.A. and A.I.D., November 6, 1953)

It seems to me, in view of the new directions observable in virtually all schools of architecture today, that the training of the interior designer should differ from that of an architect only in the emphasis in the later stages. Whereas one student may veer toward regional planning or engineering, his fellow design student might specialize in interior design.

Maurice Nelles

(In "Deliberate Creativeness in Science and Engineering," The Chemical Bulletin, February, 1953)

We have passed through the age of random creativeness and are entering an age of deliberate creativeness. With this technique there is almost certainty that we can fulfill our needs, desires and whims in the future.



The Architects' Trek 'Round South America

CONTINUING the popular treks in foreign lands by groups of Institute members, the United States

Travel Agency, Inc., has arranged for a visit to Panama, Peru, Chile, Uruguay, Argentina and Brazil. An important feature of the trek will be receptions at which the architects will be hosts to the architectural societies of the lands visited. Under the direction of Harold R. Sleeper, F.A.I.A., the party will leave Miami January 19, by plane, and will return February 20, one stop being in São Paulo where is being held the second International Exhibition of Architecture, with 41 nations participating.

Full details of the trek may be had from the U. S. Travel Agency, Inc., 807 15th St., N. W., Washington 5, D. C.

Architectural Exhibit of Church Buildings

IN CONNECTION WITH the annual national Joint Conference on Church Architecture, sponsored by the Church Architectural Guild of America and the Bureau of Church Building and Architecture of the National Council of the Churches of Christ in the United States of America, there will be an exhibit of church buildings in Knoxville, Tenn., January 5-7, 1954. The rules of submission of material by

architects are set forth in a circular of information which may be had from Anthony Ferrara, Suite 316,

Ring Bldg., Washington 6, D. C. The entry blanks are due not later than December 31.



Architects Read and Write

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



GO SOCIETY

BY GOLDWIN GOLDSMITH, F.A.I.A., Austin, Tex.

THE Central Texas Chapter has found the key to ethical newspaper publicity for the profession of architecture. The annual convention of the Texas Society of Architects (TSA) is about to be held, as I write, in Austin, the city of its birth.

The front page of the Society Section of the Sunday edition of our local paper consists of seven pictures of groups of the women's committees for the convention, showing sixteen wives of local architects, naturally designated in the captions by their husbands' names. These groups also show

six chapter members, one honorary member and a student associate.

An accompanying article starting briefly on the same page is continued on an inner page, giving a list of members of all of the women's committees, also designated by their husbands' names, thus bringing before the reading public the names of all of the chapter members except for a few who unfortunately had no wives.

Every woman in Austin will now become familiar with the word "architect," even those who do not know how to pronounce it.

For free (ethical) advertising architects should "go Society."

A "REGIONAL DIRECTOR REPORTS"

BY LAUREN V. POHLMAN, Elizabeth, N. J.

I READ with considerable interest the article by Mr. Howard Eichenbaum in the September issue of the JOURNAL, entitled "A Regional Director Reports," which should be read before every chap-

ter, and the closing paragraph memorized by every member.

Many architects are preparing good plans and specifications in general construction work, but the mechanical work is covered in one

sentence: "The contractor shall install a heating system to heat the building to 70° F. when the outside temperature is zero." Then, with an indication of a few elec-

trical outlets they roll up the drawings and say, "That's done."

Services should be complete, and unless they are complete we have not done justice for our clients.

Excerpts from letters to Mr. Eichenbaum

I AGREE WITH YOU wholeheartedly that the graduating students from our leading colleges who come to look for employment in architects' offices are missing the vital point of architectural practice. We are besieged at all times with men who would like merely to be designers. We cannot hope to take in such men and teach them the essential drafting which is so necessary in our profession. What is there we can do to get our schools to emphasize this point?

J. STEWART STEIN, Chicago, Ill.

I APPROVE of every word. In fact, I thought for a while you had read my diary.

EARL HEITSCHMIDT, F.A.I.A.,
Los Angeles, Calif.

IT IS SO MUCH IN LINE with my ideas that the service an architect renders should be based on good planning, structurally sound construction, and within the owner's budget. These factors create better respect from clients than a building which may be a masterpiece of design in some people's eyes and a nightmare to others.

True, good design is necessary, but not to the detriment of construction and finance.

M. H. STARKWEATHER,
Tuscon, Ariz.

YOU ARE CORRECT in stating that we architects are too prone to fall into a state of lethargy and contentment with ourselves and our past achievements, and that we are not keeping pace, as are other professions, in contributions to humanity. Perhaps too much stress and attention has been placed upon adopting a schedule of architectural fees. We should spend our thought and effort upon the quality of our services to the client and to the general public. Your statement that one bad job by an architect will damage beyond repair the costly public relations program upon which The Institute has embarked is quite true.

OSSIAN P. WARD, Louisville, Ky.

HOW DEAD RIGHT you are when you say that the whole profession suffers when an architect turns out an incompetent set of drawings.

FRANCIS KEALLY, F.A.I.A.,
New York, N. Y.

The Editor's Asides

OVER THE YEARS there have been many attempts to list by vote the "ten best" buildings, but the organizers of the Middle Atlantic Regional Conference in Washington last month brought out a new version. Each of the chapters in the region was asked to vote upon, and send illustrations of, its local best building of all time and also its best building built since January 1, 1946. Delaware replied with its Newcastle Presbyterian Church of 1707 and the Homseys' Frederick D. Stubbs School in Wilmington; Pittsburgh offered H. H. Richardson's Allegheny County Court House and the Alcoa Building by Harrison & Abramovitz; Philadelphia came up with Independence Hall and the Philadelphia Saving Fund Society Building by Howe & Lescaze; Baltimore named the well known mansion, Homewood, of 1801-03, and the Sunpapers Publishing Plant by Palmer, Fisher, Williams & Nes; and the Washington-Metropolitan Chapter voted for Henry Bacon's Lincoln Memorial and the U. S. Courthouse by Justement, Elam & Darby. Thus the majority of the region's chapters found their affection and admiration still fas-

tened on a work of long ago—one which had weathered many changes of taste and still stood forth as a milestone of architecture.

LONDON IS PUTTING TO GOOD USE the large steel-tubing arches built to carry the Coronation decorations above the Mall. They will be used in rebuilding the Palm House in the Botanical Gardens at Kew, a structure damaged in World War II.

HENRY S. BOOTH, chairman of Cranbrook Academy's board of trustees, sees a head-on collision between the arts and crafts made possible by our increasing leisure and the fact that we are building our dwellings smaller and smaller, with no place to put the paintings, furniture, textiles we turn out. "We make our homes smaller and smaller and omit basement and attic storage. We make exterior walls of glass at \$8 or more a square foot so we can look at our neighbors rather than at something we like, and omit interior walls which in the old days held a picture and a piece of fine furniture on *both* sides. Unless we possess a green thumb, we pay a florist to create

the wide open spaces indoors by keeping plants healthy in unnatural, unhealthy situations where formerly we patronized an artist who painted something we recognized as fields spacious enough to contain a few cows or sheep. By such methods we discourage art, for who is going to purchase or produce something for a non-existent wall or storage room? Who is going to produce some really fine silver to place in the crude brick interiors so popular today? How many rugs can you use in a small space?—You can't give them to your friends, for they are probably weaving too."

ILLINOIS TECH says that American industry is facing an estimated \$2-billion loss from loss-of-hearing claims from employees. We have progressively muffled the noise of the internal combustion engine; why not get to work on the industrial plant? For the acoustical engineer who seeks his doctorate there are awaiting the problems of the riveter and that compression drill that breaks up concrete paving.

ERNEST A. CONNALLY, of the faculty of Miami University, has hit upon an aid to architectural education which should please Earl Reed's Committee on Preservation

of Historic Buildings. Instead of requiring the students to write descriptive papers on Ohio's notable historic buildings, he suggested their making small-scale models—much to their delight. Provided with HABS drawings and photographs, the students built $\frac{1}{8}$ "-scale models which now form the nucleus of a permanent collection at Miami.

AFTER SPENDING FOUR NIGHTS in one of Mr. Pullman's roomettes, we are appalled by news of an opinion poll among architects to the effect that residential bedrooms will continue to dwindle in size. The Hollywood researcher responsible for this news reports his conviction that ten or twenty years from now the up-to-date sleeping quarters will be only a little bigger than the bed itself. "And it makes sense," he goes on to say; "the smaller the cubic area, the easier and cheaper it will be to control its temperature, humidity, sound-proofing and so on." Another functional advantage which the Hollywood prophet seems to have overlooked is that when the victim dies in his sleep—which cannot be long postponed—there will be no need for a coffin; just bury the bedroom and contents.

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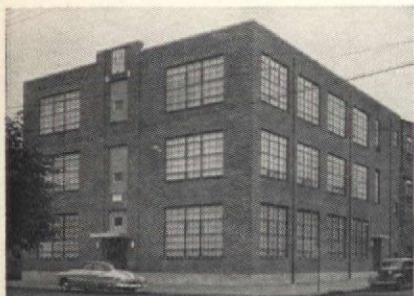


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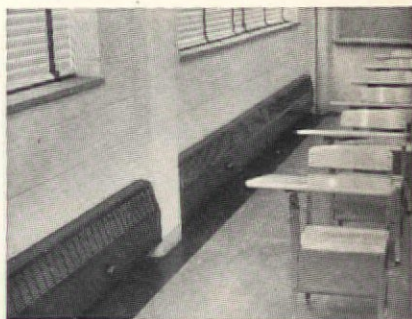
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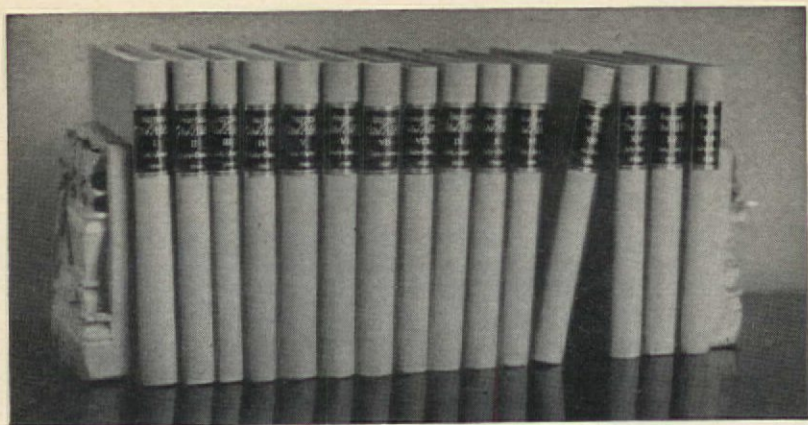
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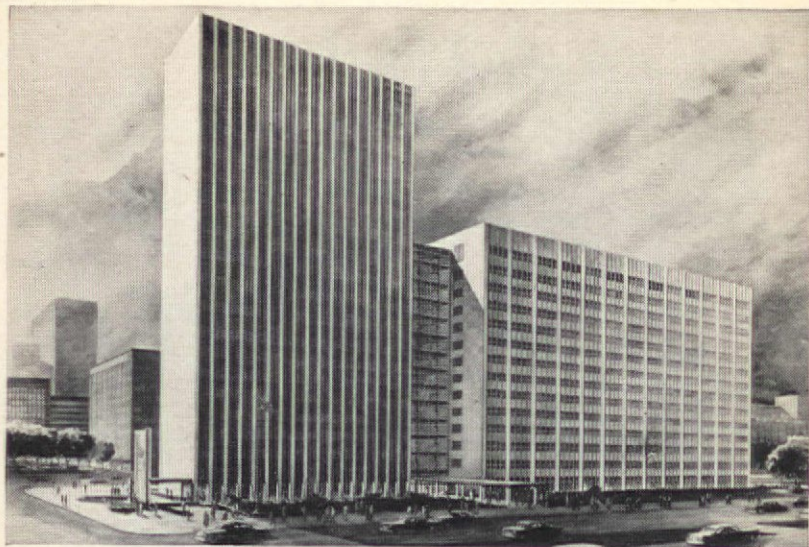
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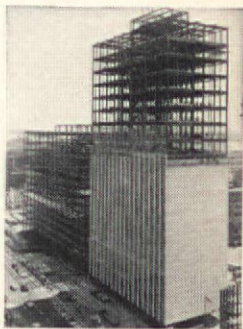
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For the second building in the development of Detroit's notable Civic Center, Vermont marble was again chosen for the exterior stone work. The Veterans' Memorial was constructed three years ago in Danby marble. The City-County Building exterior is being completed in marble from the same quarry. It calls for 190 carloads of Highland Danby, as well as 17 carloads of dark green Ver-Myen Serpentine for contrast in spandrel areas.

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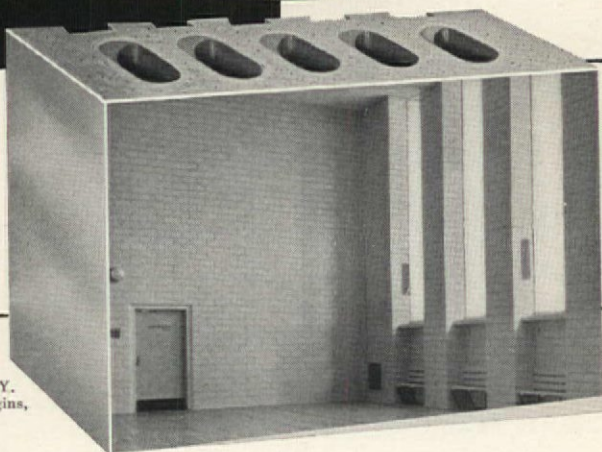
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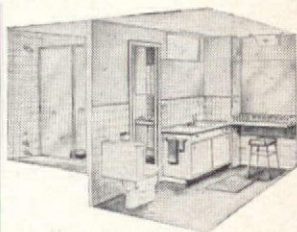
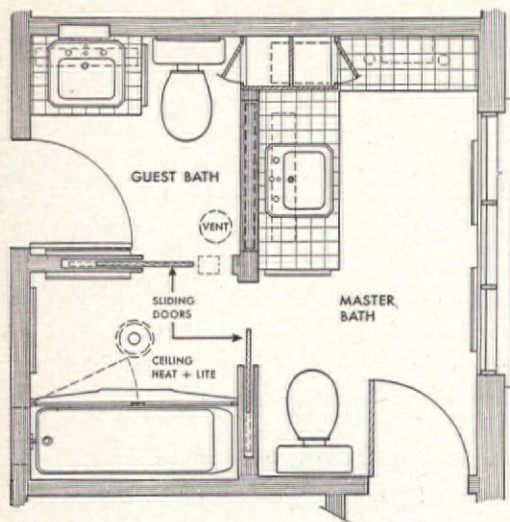
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