

Journal of The American Institute of
ARCHITECTS



MARBLE PAVEMENT
SAN VITALE

DECEMBER, 1954

Robert Woods Kennedy

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

George Caleb Wright, F.A.I.A.

Clement W. Fairweather, F.A.I.A.

Albert M. Dreyfuss

Willard Connely • Herodotus Jones

Honors • Index • Books

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DECEMBER, 1954

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The Hospital They Built with Porcelain Enamel

By J. A. Strum

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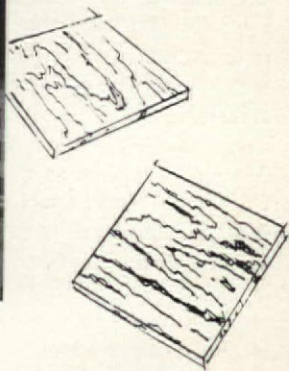
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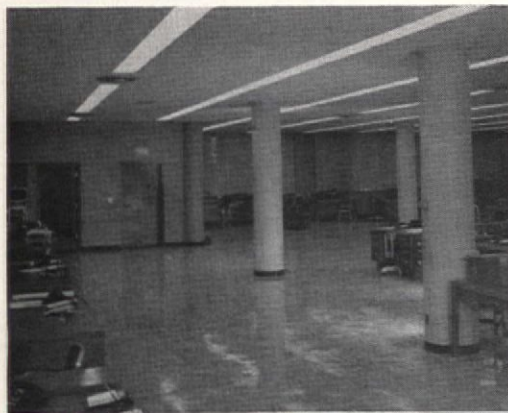


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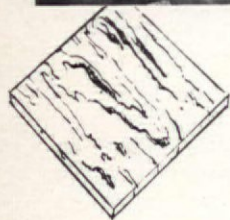
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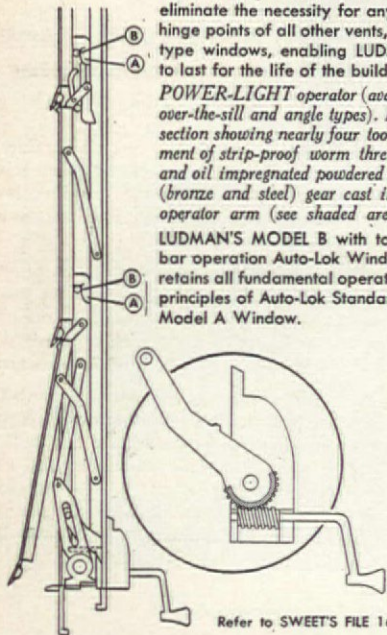
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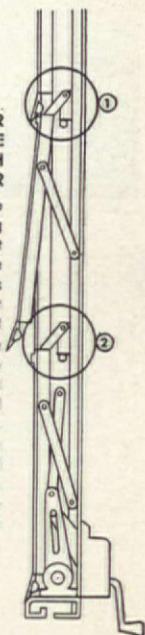
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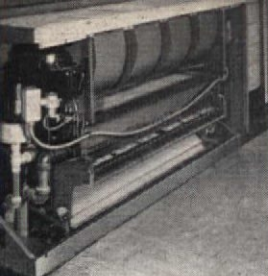
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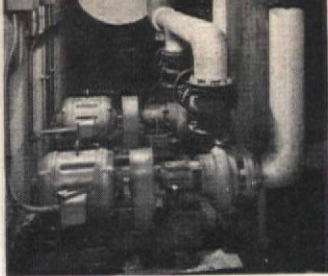
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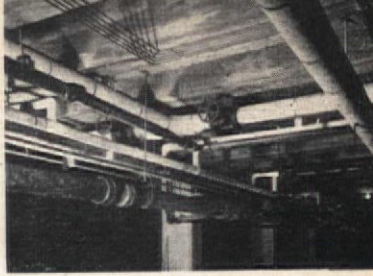
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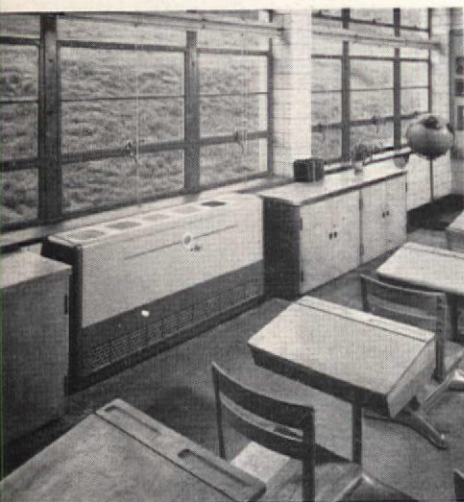


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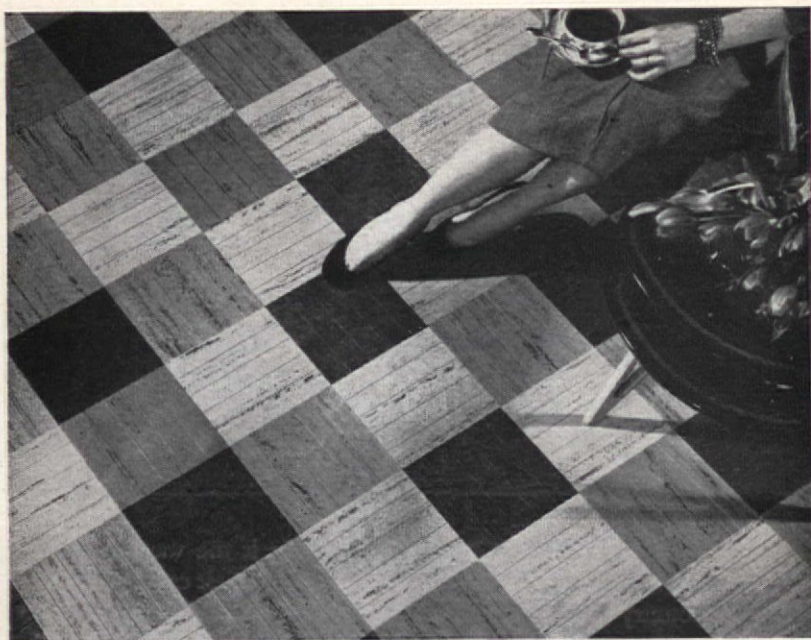
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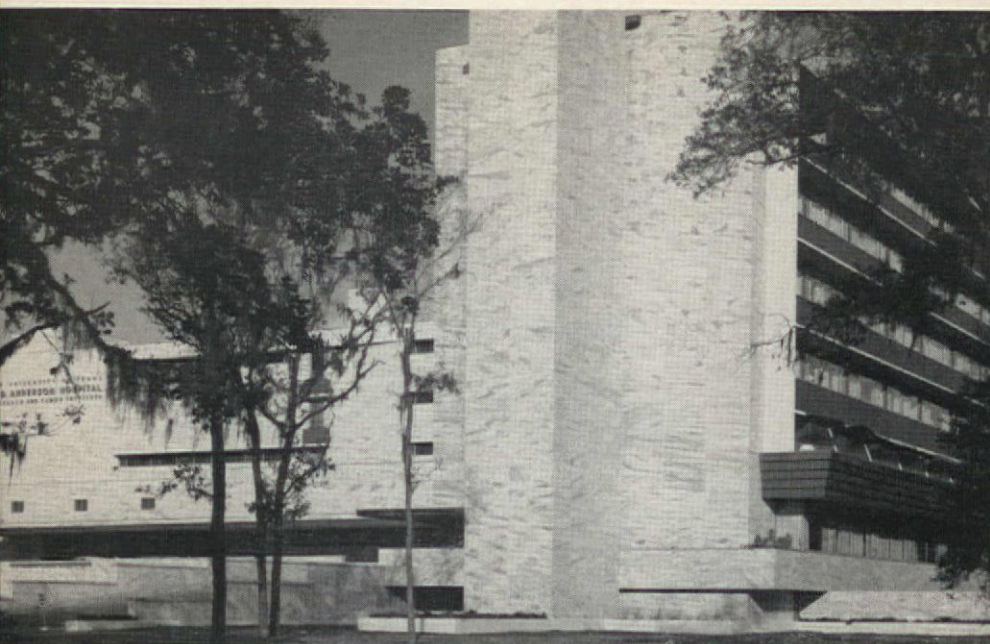
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Philosophy—Variable or Constant?

By Robert Woods Kennedy

AT the last convention of The American Institute of Architects there was held a panel discussion called, "The Changing Philosophy of Architecture." The contestants, and the audience, were not asked whether architectural philosophy *is* changing. The assumption implicit in the title is that our philosophy is in a continuous state of flux. Is this, in fact, the case?

A philosophy, in the sense used here, means that body of principles underlying a major discipline. If this body *is* changing, then it must be due to changes in some or all of its component principles. What are the principles of this dulcet art? And in what state of locomotion?

One of them, surely, is that which affirms the primacy of planning for human use. We recognize this, nowadays, under the heading "function." But the idea was well known to Leonardo da Vinci—we do not know under what name—perhaps something as esoteric as "common sense." We

feel that we have made great strides in functional planning. There has been progress. But this progress has been in fitting our buildings to our evolving culture. The principle involved, that buildings should reflect human needs, has not changed in the least.

Another principle, so well put by Louis Sullivan, affirms the interdependence of function and form. Sullivan thought of form, in the first instance, as structure. Structure is highly dependent on the tools and resources we have at our command at any one place and moment. It is thus closely linked to the human demands made on buildings at the same point in time and space. Again, the *results* of the working of the principle are infinitely varied. But the principle itself has never changed.

A third principle affirms that the expressive content of architecture be a true statement, from a single individual's point of view, of his relationship to his physical and cultural environment. We

seek to see mirrored in architecture a reflection of ourselves, through our sense of our own culture, and of another—the creator, through his interpretation of it. Architecture is a form of communication and thus must involve, in clearly recognizable terms, oneself, and another.

This conversation which goes on between the artist and his audience involves, as do all good conversations, speculation as to the future based on our experience of the present and on our sense of the past. Thus, a fourth principle affirms the importance of nostalgia and prophecy, as well as of interchange à la mode. We are in transition, even though the principles on which our actions are based are not.

A fifth principle is that which affirms the primacy of the local place. Architecture must fit its locality, as it functions, in its form, and as expression. Every building is used, seen and felt in a frame and, in its turn, forms part of the frame for another.

Finally, there is the principle which affirms the interdependence of means and ends. Certain classes of structure—filling stations, for example—cannot achieve architecture. They are advertisements, both in intent and in fact. Likewise,

documentary and academic sources cannot be used as tools for the creation of architecture. Their primary purposes are standardization and information, not creation. And here, too, is a principle which is as old as architecture, less changed than the pyramids of Cheops, less changed than its latest manifestations.



These major principles underlying the discipline of architecture are highly interdependent. Their interrelationships are complex and far-reaching. We must, in sheer self-defense, treat them as a single tightly knit body—in short, as a philosophy. The fact that they are inextricably intertwined leads to some curious vulgarizations. Thus we have the “organic theory of architecture,” which sounds (purposefully, perhaps?) more like a patent medicine than like the classic, unpatentable principles which phrase attempts to encompass.

The principles underlying the discipline of architecture have not changed since the first piece of architecture was perceived as such. Were they to change, we could no longer see our architectural heritage as architecture—it would be-

come simply other sticks and stones. And, by definition, our philosophy of architecture cannot be changed. Why, then, the oft-made assumption that it is changing? The confusion is, surely, between practice and precept, between principle and action. While the principles do not change, everything else does. Style changes, techniques change, materials appear and disappear, but our sense of architecture remains constant. And the real subject for discussion is: how can we

apply the classic principles to the ever changing demands of our moment? For the practice of architecture is a continuing attempt to arrange a series of variables (technical, social and economic) in an invisible but consciously perceived pattern, the emotional result of which is a constant. The principles which, together, go to form the body of architectural philosophy are no more, nor less, than the intellectual tools we use in this endeavor.



Architectural Education Abroad and at Home

By John Stetson

THIS WRITER, being a mere practising architect of very limited success and without a wall covered with degrees, does herewith take pen in hand to rib, jest with, or good naturedly blast our American education system as opposed to first-hand observations of over a dozen of Europe's best schools, gained through visits made this year. With set teeth, I do hereby absolve The American Institute of Architects of any responsibility due to bodily harm stemming herefrom, have made my last will and testament, and have directed

disposal of the body. Let the chips fall where they may.

Since the last Great War, as have thousands of other offices, my practice has occasioned the hiring of draftsmen, designers, and other architects. At the time help was sought, it was my impression that, in addition to offering a slight remuneration for services rendered (which I naturally expected to be given to the limit of my employee's ability), I would give wholehearted assistance to the furthering of this person's experience, and when employment was terminated

be most happy to include a letter of recommendation for a job well done.

In my case, time has produced many situations. I am humbly appreciative of the fact that twenty or more graduates of this era have stepped down from their lofty perches long enough to give of their tremendous educational and experience background. Of course we disagreed as to starting salary (I still like to make a few bucks more a week than my newest employee), and as to the merits of the design on which they were to start working drawings. By compromise, I agreed to pay them many more times their worth; they finally promised to spend no more than half their working hours redesigning an approved project; and we finally got to the stage of getting the great one settled at a drafting-board. After several weeks of introduction to this weird new world of T-squares, triangles and tracing-paper, our hero discovered that there was something more to architecture than pretty pictures and theories. This coming as such a shock produced one of several results: he quit in disgust; he demanded more money; he asked to be put on strictly a designer's job; or he took a good client by the

hand, leading him away and into his own new office.

So, after many bitter experiences, I have reached the conclusion that the practising architect is being used as a stepping-stone (and a muddy one) by our graduates on their climb up the stairway to success. With Wright, Le Corbusier, Niemyer, etc., as their gods (possibly rightfully so), and classifying themselves only slightly below the Great Ones, our magnanimous maestros of articulate architecture go forth from our institutions of higher learning convinced that the vast majority of the profession are strictly nincompoops. Armed with theory, a wonderful ability to crib from the existing, and a head filled with the void of non-practical experience, they descend each spring and summer on a profession crying for good men of admitted limited knowledge, willing to work hard and learn a lot during the process. What would happen to the professions of law and medicine if their graduates tobogganed on the public intent to "take over"?

How do I have the audacity to come up with such statements? Only because I have seen the answer, and a working one, to a problem almost every practising archi-

tect within our shores is only too aware exists. The answer, a closer look at, and the incorporation into our educational system, of Europe's lead in this field. Ask the man who has been blessed by a graduate of Professor Hess' Zurich School or from the Royal Danish Academy. Interview a man who went to school where the science of putting materials together in an economical and sound manner was stressed equally with the necessity of designing swimming-pools in the shape of a piano, or laying out a building group to approximate the outline of a sketch Einstein might do of the composition of an atom. Believe me, it is a pleasure to talk to a young man these days who at least shows some humility and a consideration of the knowledge gained by experience usually found in an employing architect. It is an even greater pleasure to find a young graduate with a working knowledge of the everyday problems involved in the operation of an office.



Many years ago the medical profession discovered the necessity of requiring an internship for its graduates. Even prior to graduation, the medical student is re-

quired to sit in at operations, and over a period of time dissect a cadaver. On the other hand, we have graduated men whose only working knowledge of materials was gained by a casual glance at some tile samples lying in an attic storeroom. True, in courses dealing with materials and methods of construction, field trips and lectures cover a multitude of possibilities. But, actual contact with these materials by the medium of labor on a construction job, coupled with the colorful description of a designer's parents' marital status, etc., given vociferously by a disgruntled construction foreman unhappily trying to make a design work out, does more to accent an education than all the degreed professors in the world. The European educators, being aware of these strange and unscientific facts, are finding a way to utilize them to the marked advantage of both the student and the profession.

A discussion with some of England's leading educators, at the Royal Institute's Convention at Torquay in May, added the punctuation to facts I had noted in visiting Madrid, Rome, Venice, Zurich, Munich, Stuttgart, Copenhagen, Stockholm, Edinburgh, and, of course, the Beaux-Arts in Paris.

The four- or five-year course has gone by the boards, as has the career professorship as we know it. Instead of a mass production of degree holders, they are seeking to turn out architects. I found no major difference in the type of system used at Eidgenossische Technische Hochschule at Zurich, with minor exceptions, than that generally adopted by the other schools on the Continent. So, using that school as a criterion, it seems best to enumerate some of its features.

Professor Hess is blessed with no more physical space and considerably fewer full-time professors than our average university. As do the other Continental schools, he more than makes up for the dearth of the latter by using practising architects of noted achievement, locally available for lectures and critiques, supplementing their endeavors by importing well known professionals from other cities and countries. A student is familiarized with the inner workings of the profession from the start. Rather than put emphasis on pretty drawings or skyscrapers with cubed facades, the young student makes simple, freehand drawings of buildings he is accustomed to seeing on every hand. Generally, these are chalet-type small homes and inns.

His first working drawings are of these simple structures. Even construction details receive this freehand treatment. The resulting drawings are unbelievably accurate and far clearer than many I have seen turned out by oldtimers.



Here too, as at the other schools, just a given number of semesters, coupled with the completion of a certain number of projects, does not qualify a man for a degree. At last there are educators willing to admit the necessity of practical experience both for the student and for the educator. While the Royal Academy at Copenhagen chooses its dean from among the outstanding practising men of the community, Zurich, in choosing Professor Hess, has followed the pattern of some of our more progressive schools in selecting a man well respected in the field of education, but predominantly successful as a practising architect over many years. His assistants follow the same pattern.

At Edinburgh, with 220 students, the staff consists of seventeen professors, all practising architects, and three others who come in for lectures only. At Northern Polytechnic in London, over 450 full- and part-time students rate twenty

full-time professors, fifteen to twenty practising architects for lectures, and four specialists. The famed Beaux-Arts now has over 2400 architectural students alone. Its seven-year course, requiring two years of study preliminary to admission to the major courses, also includes two years' practice in an architect's office. It has only twenty-five professors full time, and fourteen Paris architects give of their time at the school. All in all, English schools seem most nearly like ours.

True, no one knows me from Adam's house cat, so who am I to speak out? But then again, usually I am not personally acquainted with the hen from whom was derived the egg that I diagnose as spoiled. This was primarily an observation, and my conclusion is

only that of a possible employer of some few future graduates. Nevertheless, I am firmly convinced that the future of our profession is none too bright without a closer cooperation and understanding between the educator and the practising professional. The continuing increase in our college-age group throws an almost impossible burden on our educators. Prosperity and a huge nation-wide building program are sending graduates and teachers into the greener pastures of practice. I predict that in the very near future we will either volunteer our services, as our European brothers have done, or find ourselves drafted to serve the cause of education in assisting in the production of a finished graduate of which both the educator and the profession can be justly proud.

Copyright Protection of an Architect's Design

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

THE SPRING 1954 issue of *Law and Contemporary Problems*, School of Law, Duke University, treats in great detail the problem of "Copyright Protection of Architectural Plans, Drawings and Designs" in an article by Arthur S. Katz, author of various articles on copyright law and constitutional

law. An architect, in venturing to review this authoritative article, is certainly getting beyond his legal depth but being an architect may perhaps interpret it better for architects than the lawyer treading water in the depths of architectural practice.

The ample legal citations will

certainly be left to serve the architect's lawyer. All that will be attempted is to find the nub of the matter as it appears to interest the architect. One sentence the profession will greet with a wistful smile. "By its very nature, no modern structure designed for human use or habitation may be built without reference to the technical writings of an architect." How we wish that were true!

The distinction between statutory copyright and common-law copyright is described at length. Quoting Drone, the author says:

"The former exists only in works which have been published within the meaning of the statute, and the latter only in works which have not been so published. In the former case, ownership is limited to a term of years; in the latter it is perpetual. The two rights do not co-exist in the same composition. When the statutory right begins, the common-law right ends. Both may be defeated by publication. Thus, when a work is published in print, the owner's common-law rights are lost; and, unless the publication be in accordance with the requirements of the statute, the statutory right is not secured."

For the architect this immediately raises the question "What

constitutes publication of an architect's design?"

In spite of a New York Appellate Division case, the author argues that "the filing of architectural plans for building permit purposes should be held, at most to be a limited publication," and hence should not be held to divest the architect of his common-law rights.

The author also contends, in spite of decisions of the Missouri Appellate Court and a Philadelphia City Court, that the building of a structure from hitherto unpublished plans, and its exposure to public gaze, should not be considered a publication that destroys the common-law copyright in the plans. He argues that "these cases are wrong in principle and destructive of an architect's intellectual property." He adds, "From the business point of view, these decisions are unjust. And as concerns the law, they are unsound. This contention is supported by an examination of the authorities on the concept of publication."

The analysis that follows is of more interest to lawyers than architects. At this point the architect may well say, "All right then, what can I do to protect my copyright in my design?" The author seems to answer such a query as

follows. The architect should "affix the appropriate statutory notice of copyright in the proper place on each plan, drawing or design *before* it is filed for building permit purposes." That would meet the first requirement and permit the architect to register a claim to statutory copyright, a right existing in this country, the author states, "only since the passage of the copyright Act of 1909." However, he adds, "It is not yet clear, to what extent, if any, this statute protects the completed structure itself." The author asserts that "other persons may build the structures he has designed. *However, they must build these structures without copying his copyrighted plans, drawings and designs.* This is the sole effective measure of protection available to the architect."

It is apparently not necessary to trace the architect's drawings as the author states that "if one paces off distances, measures angles, takes photographs, makes sketches and notes, and, from these varied acts proceeds to put the information thus garnered on to paper *in the form of a plan, drawing or design*, an infringement by copying has occurred." By legal process, it appears, the "court will order the destruction of all infringing copies"

thus preventing their use for securing a building permit or a loan, and for use on the job.

Thus we see the legal line drawn solely against the copying of the plans. Apparently if the structure could be built without any plans, that would be permissible under the law. And to secure the limited protection from copying of his plans the architect must carefully follow the technical requirements of publishing his plans with valid notice of copyright, register a claim of copyright, and duly deposit two copies in the copyright office.

The writer is unaware of any trouble of this sort in the field of relatively small houses. Any architect whose designs are likely to be copied without permission will be interested to study this treatise in detail and learn of the damages he may collect (limited by statute to \$5,000), and thus form an opinion of the value that inheres in the technical routine which is required if he is to protect his copyright.

Use of customary standard clauses in his agreement with his client and in the related construction contract will protect him entirely from unauthorized use of

his plans by his client and by the client's contractor. It is, therefore, only their unauthorized use by third parties with which he will have any concern. It will be up

to each architect to decide whether the chance of infringement is sufficient to warrant the copyright routine required for the limited protection provided.

Does your own community need a Jeremiah also?

Call to Arms

By Paul Thiry, F.A.I.A.

A talk before the Congress of the Allied Arts of Seattle, Penthouse Theatre, October 3, 1954.

WE live in a new country. In every direction, we look out beyond our own enterprises to a panorama of lakes, of waterways, and of mountains. We are surrounded by unsurpassed beauty. Here lived wild animals and primitive peoples for centuries without change. Ours is an inheritance of wealth, of forests, of minerals, of plentiful water and of rich land. Now we disturb the scene: we level the hills, fill and bypass the streams; we fell the timber, and where the flats laid serene, stand our factories.

What have we done? What will we do to replace what we destroy? The air becomes laden with dirt, the ground and the waters become polluted—and, given time, the beauty that is our inheritance may disappear from the face of the earth.

As I see the new highways and bridges, the influx of new people; and as I see the urbanites driven away from the city by the obsolescence of its buildings, the widening of its streets, by roar and filth, out into the suburbs, only to see the suburbs swallowed up; as I see houses encroaching on the very foothills of the Cascades I am inclined to ask what is going to happen to all of this. Is it going to resolve itself into a mere ant hill, a center of feverish activity, a maze of twigs and sticks, a conglomerate mess of people crawling all over each other; or is it going to have order and be a place worthy of human kind?

Sometimes, I question, when the arterials are put through and the quiet becomes noisy, and the trees are rooted up and not replaced, whether all of this is really neces-

sary, whether all of this follows a plan; whether it really is our destiny, or whether we are fatalistic and accept what we believe to be the inevitable. Perhaps we accept the false.

We are told we have over-all planning—comprehensive planning. Well we do have rudimentary planning, but because ours is basically a spade-work activity, I prefer to call it “overalls planning.” Without the practical aspects of culture, of beauty, these plans do not inspire.

It is time the sensitive people are heard from. It is time they stop running away. Perhaps, it is time they had a voice in the molding of their environment. It can't all be wiring and plumbing and streets and sewers.

You might ask what is the Planning Commission doing? Well, I can say it is coordinating, it is attempting to set up districts—residential, commercial, industrial. It is interesting in zoning, in land use. It is trying to make an integrated plan. But as you know, our Planning Commission has no authority to enforce its plans. The Commission is advisory. As we all know, advice is only good to those who listen, or to those who seek it. Few do. The County has its own

planning; most towns look to themselves. Because we know that before long we must consider all towns and cities of the Puget Sound area as one, we have created the Puget Sound Regional Planning Council to correlate and make comprehensive our joint and mutual interests—in the development of roads, parkways, parks, etc. But strangely enough, our own mindful and wise county fathers have been first to turn it down. They still seem to want to look at the hills and the valleys without too much concern. They apparently want the mushroom life interrelated to the county road.



We must see this whole thing Big—for it is as big as the eye can see. We are surrounded by ranges of mountains. Some can see beyond, but now all must see the full scope within.

We should not only be interested in what we do, but, most particularly, how we do it. We need ladies and gentlemen interested in the *Country Beautiful* and here in Seattle in the *City Beautiful*. I am thinking of what others see when they look at us.

Thank the Lord for the visionary citizens of some forty years

ago who gave us Woodland Park, Volunteer Park, and our fast disappearing Boulevard system; for such short stretches of widened tree-lined streets as Ravenna Boulevard and Seventeenth Avenue, N. E.!

As a city of half a million people—potentially two millions—where are the plans for our tomorrow, for our Embarkadero, our Civic Mall and Promenade, our Central Park? Where are all the so-called unnecessary necessities that make for a noble city? Where are our public buildings plans? Where are the proper and adequate sites for our future Music Hall, our Festival Halls, our Museum of Natural History, our Aquarium, our Planetarium and countless other Civic buildings that are to come? Because we are yet surrounded by the wilderness, we can escape, but if we are not careful our few parks will become isolated unreal places amidst a scene of grotesque shapes of wood and steel, of pavements and upward juttings of lamp posts, light poles, television antennæ and billboards, all cloaked in an aura of smoke.

As we ride along the waterfront

on our most recent collosus (viaduct), and enjoy the awesome spectacle of the Sound, let us not be misled by the view. Let us go beneath and see the shadows and darkness and the litter; let us look at the human beings who are dedicated to work in the atmosphere of our creation; let us look at the buildings that must abut it; let us contemplate the sign hangers who crave to beautify it; and let us ask ourselves how much sensitivity was employed in its design. Be mindful—this is only the first half of the structure; there are many things to come—immensely expensive things to come that merit your prompt attention.

We need the interest of the people of the arts, not only of painting and sculpture and music and architecture, but of the great art of living—of good living. We need an environment that is the direct result of our cultural aspirations. We need places that pulsate with the music of life. In our destruction, we need creation. It can all be practical and beautiful too, if we will it. Great things can be brought about by people who have an interest in great things.



Honors

RICHARD J. NEUTRA, F.A.I.A., has been awarded, through the Technical University of Berlin, an honorary degree of Doctor of Technical Sciences.

FRANCIS KEALLY, F.A.I.A., has been awarded the Freedom Bell Model "in appreciation of the particular honor which the recipient earned as consulting architect in the planning and construction of the American Memorial Library—Berlin Central Library . . ."

The library is one of the first to be erected abroad as a gift of the American people. In its entrance lobby is cut the following quota-

tion from Thomas Jefferson: "This institution will be based on the illimitable freedom of the human mind. For here we are not afraid to follow truth wherever it may lead, nor to tolerate any error so long as reason is left to combat it."

FRANCIS KEALLY, F.A.I.A., has also received the following citation: "The Alumni Federation of Carnegie Institute of Technology bestows on Francis Keally the Award of Merit in recognition of his achievements in the field of architecture which have brought credit to him and to his alma mater."

Dudok Deprecates

IN RECEIVING A BOOK, illustrating his work and marking the anniversary of his seventieth birthday, at Hilversum, Willem M. Dudok said:

"Too much praise is bad for a man; it is as bad for the soul as too much wealth is bad for the body. I do not stand so firmly in my shoes as did Johannes Brahms, who was highly praised and miserably

abused in his day, but who—if we believe his biographer—let both praise and abuse ooze down his feathers with dignity and strength of character, because he knew his own value. Alas! in my case it is not like that at all. Praise still makes me intensely happy and abuse makes me utterly miserable.

"In the past few weeks I have received an extraordinary amount

of praise and I am grateful indeed for it, but I hope I have too much common sense to become conceited. Some of it oozes down my feathers, nevertheless, because deep in my heart I feel I do not deserve such a tribute as this. After all, I have done too little."

Mentioning some of the projects which he had designed but which

had not been realized, Dudok went on to say:

"Partly I blame those people who were my antagonists, but most of all I blame myself. A really great man creates the conditions of his own life to a far greater extent than I have ever done. Truly, I feel that I do not deserve this great tribute."



Simplified Dimensioning

By Albert M. Dreyfuss

IN THE PAST FEW YEARS (as well as the past few hundred years), there have been numerous movements to simplify architectural drafting. Everything from simplified drafting standards to modular coordinates have been suggested, and in many cases adopted.

I propose a simplification that is neither original nor new. It has the simplicity of the metric system, without completely discarding our present dimensioning systems. I suggest that we use feet and decimal parts of feet, in place of the ordinary feet, inches, and fractions of inches.

This system has numerous advantages. It makes it more easily

possible to add a string of figures either by computer or by hand. It would simplify calculations, particularly in the laying out of curved walls or portions of buildings not at right angles to one another. (This would be even more effective in steel-fabrication drawings than in architectural drawings.) There would be less chance of error in interpreting the plans, since all measurements would be in feet or parts of feet. It would make the checking of drawings much simpler and would make the use of a computer much more practical in an office. It would make it possible for one scale divided into tenths and hundredths of feet to be used for all

scales in a complete set of architectural drawings.

Now isn't it more simple to read 5.87' instead of 5'10½"? And suppose we had a square whose sides were each 5'10½" and whose area we wished to find. Certainly, in that case, the decimal system is far superior, for with feet and inches it is necessary to convert to decimals to make the calculation and then back to feet and inches for placing on the drawing.

Just look at the following columns of figures and see how much easier it is to add with the decimal system.

1' 10¼"	1.85'
9' 7⅞"	9.66'
3' 9½"	3.79'
15' 3⅝"	15.30'

Follow your mental processes in the first operation. You must convert all fractions to a common denominator, in this case eighths. Adding, you find thirteen eighths or one and five-eighths inches. Now adding the inches, you find there are twenty-seven inches. From this you must take twenty-four inches or two feet, leaving three inches, and then add the feet column! As you can see, the second column of figures can be added by

a simple addition or, if the columns were longer, on an adding machine.

Anyone who has had to calculate arcs or chords or offset lines with the laying out of curved walls, or has had to calculate distances by means of the trigonometric functions, can readily see the advantage of a decimal system.

The system of scales which might be used with the decimal system could be very similar to those now in common use. For one-eighth inches equals a foot, we could substitute one equals one hundred. For one-fourth inches equals one foot, substitute one to fifty. For one-half inch equals one foot, substitute one to twenty. For one inch equals a foot, use one to ten. Using the scales suggested would of course change the sizes of the drawings somewhat but it would be possible with a single one-foot rule divided into ten parts, those ten parts divided into hundredths and the hundredths into five parts each, to work at any of the suggested scales. This elimination of the many scales in use by architects today might be enough in itself to make the system practical.

The greatest objection to the system would probably be from the

draftsmen who would find it takes some time to convert their knowledge of standard sizes in feet and inches to feet and tenths of feet. This, however, is a minor problem and can either be handled by a simple approximate converting system, accurate to an eighth of an inch, or by a conversion table.

The approximate system mentioned above consists of knowing that 6" is $\frac{1}{2}$ or .5 of a foot., 3" is $\frac{1}{4}$ or .25', 9" is $\frac{3}{4}$ or .75', and $\frac{1}{8}$ " is approximately equal to .01'. Always work from the nearest quarter of a foot, figure the number of eighths times .01 and then add or subtract as the case may be. For example, $7\frac{1}{8}$ " is 6" plus $9/8$ or .5 plus .09 or .59'. $8\frac{5}{8}$ " equals 9" minus $\frac{3}{8}$ " or .75 minus .03 or .72'.

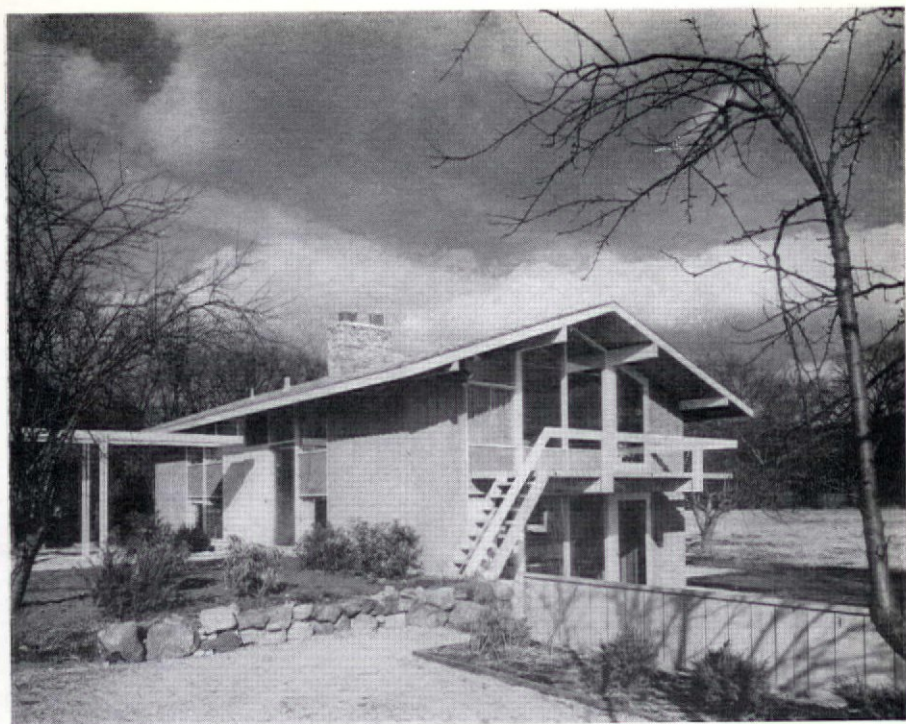
An additional reason for the adoption of this system was given me by my stenographer who, after having typed this article, extolled highly the advantages of typing decimals over that of typing feet and inches. As I mentioned early in this article, this system is neither new nor original. Mr. Samuel G. Wiener, Mr. Aubrey E. Butler (with whom I was associated the past few years practising architecture) and I have discussed it many

times and have invariably reached the same conclusions. It is simple, it could easily be put into use, and best of all it works!



Ford Foundation Fellowships

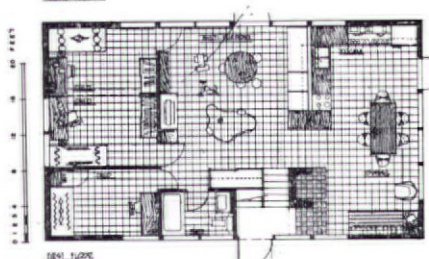
THE FORD FOUNDATION announces the opening of its Foreign Study and Research Fellowship competition for the academic year 1955-56. These awards are for study and research dealing with three areas: Africa, Asia and the Near East, and Soviet Russian and Eastern Europe. The purpose is to increase the number of Americans professionally competent to interpret the cultures, histories and current problems of these foreign areas. The fellowships cover from one to three years of postgraduate work, either here or abroad, and are open to U. S. citizens and to aliens permanently residing here who can give substantial evidence of their intention to become citizens. Further details and application forms may be had from the Ford Foundation, Foreign Study and Research Fellowship Program, 477 Madison Avenue, New York 22, N. Y. Applications must be filed by January 7, 1955.



1954 NATIONAL HONOR AWARDS
PROGRAM



FLOOR PLAN



FLOOR PLAN

Special Mention by the Jury
of the Best Development House
CARL KOCH, ARCHITECT



"THE LIGHTS THAT FAILED"

A PRODUCTION IN 1904 OF THE THUMB TACKS THEATRICAL
TROUPE, SCHOOL OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA

On floor: Frank Winthrop Reynolds, James William Thomas, Jr.; seated l. to r.: Walter Mellor, William Boyd, Edwin Bateman Morris as "Sunny Jim," unidentified man, Leicester B. Holland; standing l. to r.: James B. Karcher, Henry D. Wood, David C. Allison, unidentified man, J. R. A. Hagemans as "Warren P. Laird," John T. Emlen.



Indiana's State Building Code

By George Caleb Wright, F.A.I.A.

IT IS DIFFICULT to glamorize the building code subject sufficiently to attract the attention of the architect reader. However, the building code is so persuasive in directing the architect's activities that it becomes a matter of first importance to him. In fact, if the architect is one of those who takes seriously his civic obligations, and has found the outlet for this seriousness in the business of code writing, it becomes a fairly exciting enterprise.

Two factors were compelling in attempting an outline of the Indiana Code. First: It was believed that other states were considering, or were in the process of preparing state codes, and that the Indiana experience might be of interest to the architects in those states. Second: It was felt that the Indiana experience, which dates back to 1923, was of sufficient duration to warrant some positive conclusions.

It is interesting to note that the first crying need which stirred the building industry into code activ-

ity was the one of uniformity. The important matter of flexibility was a later consideration. The attentive reader will note the mention of the *building industry*. The Indiana Building Code is the product of the industry and not of any of its branches. It is almost essential that it be so. In the first place, it is a matter of sound political mathematics. You appear before any legislative body in the interest of a bill, and almost the first request is that you identify yourself and whom you represent. If you represent four hundred voting architects, you may be greeted with a polite but meaningless smile. If you are appearing in the interests of twenty-five thousand voters of the building industry, you are given keen attention. More particularly, the purpose of engaging the interest of the entire industry rests in the old philosophy of checks and balances. The resultant is not going to be one that leans too seriously in one direction. It stands erect and favors none.

The initial bill presented to the Indiana General Assembly provided for the creation of a Commission whose job would be to codify existing building rules and regulations, and to add to them to create a State Building Code for presentation to the succeeding session of the Assembly. The code was to be an act of legislation. As has been suggested, the matter of flexibility had not yet entered the picture. The thing of concern to the industry was a code common to all parts of the state. Fortunately, the bill was buried in the House, after passing the Senate. This is the point at which to interject the obvious warning: Avoid a code by legislative enactment. The result is an unwieldy thing, unalterable except by act of the legislature (a very difficult thing to do), and certainly incapable of bending readily to meet rapidly changing materials and methods. It soon becomes archaic, and a very heavy stone about the neck of the designer. Better no code than one by act of the legislature.

By 1923, the element of flexibility had entered the considerations of the proponents. The bill then successfully presented contained the essentials of our present Administrative Building Council.

There have, of course, been some changes. However, these are largely minor in nature and not of enough significance to detail here.

The Administrative Building Council consists of two bodies, the Administrative Committee, and the Advisory Committee. The Administrative Committee is made up *ex officio* of the chairman of the Industrial Board, the Secretary of the State Board of Health, and the State Fire Marshal. These are the representatives of those departments of state government most concerned with building regulations. The Advisory Committee is composed of three representatives from each of four groups comprising the building industry—architects, engineers, contractors, and building mechanics. These members of the Advisory Committee have generally been recommended by their respective state organizations, and the Governor has generally followed the recommendations. In the cases of the engineers, contractors, and mechanics, the effort has been to have each branch of the trade represented. Thus the contractor members will be a general contractor, an electrical contractor, and a plumbing and heating contractor.

The act prescribed that the

Council should have jurisdiction over existing laws; but, more particularly, should have the power, jurisdiction, and authority to fix "reasonable standards, rules, regulations, classifications" of places of employment and public buildings. In brief, the writing and enforcement of a State Building Code was placed in the hands of the Council, and flexibility was obtained by permitting it to change the code by properly promulgated official rules and regulations. As will be seen, this does not become too flexible, too easily changed. A too easy changeability is a distinct hazard to be avoided.

The first act of the Council after organization was the preparation of a basic code. This went through one or two forms before its present shape was achieved. Before becoming effective, it had to go through proper legal channels, concluding in a public hearing and promulgation.



I believe the reader who has had the fortitude to read thus far will be most interested in procedure relative to changes in the code. A new material or method is presented to the Council, usually by a

manufacturer or one of the technical professions. The matter is listened to in detail by the entire Council, with comments, and then referred to the proper committee of the Advisory Committee. These committees are generally made up of representatives of each group. In some instances where purely technical matters are concerned, this is not so. The committee to whom the problem is assigned makes its research and reports to the Council at its next meeting. The report makes definite recommendations upon which the Advisory Committee acts.

The Advisory Committee only recommends to the Administrative Committee of three. Final action is taken by the Administrative Committee. It should be noted here that the Administrative Committee has (except in one instance, so far as I know), accepted the recommendation of the Advisory Committee. I think this can be readily appreciated. To over-rule the recommendation of a group such as composes the Advisory Committee would be a very hazardous thing for political appointees to do. As a matter of fact, in the instance of the single time I recall, the Administrative Committee reversed its first decision and

accepted the advice of the Advisory Committee.

After acceptance by the Administrative Committee, it is referred to the Attorney General's office and is put into proper legal language, or else is rejected by that office as unconstitutional. After approval by the Attorney General it goes to the Governor for approval, and this is largely a formality. A public hearing is properly advertised and held. Incidentally, the public hearing is also, in general, a formality. Usually no one appears. This, we may conclude, is because interested parties feel that they have been well represented by virtue of the very make-up of the Council. After the hearing, there is final adoption by the Administrative Committee, and the promulgation in accordance with law; and then the new code becomes effective.



It must be apparent that the procedure and careful scrutiny by all branches of the industry makes it not too easy to change the code. However, changes are made by members of the industry who know what they are doing, rather than by non-technical farmers, lawyers, bookkeepers, etc., making up a

state legislature. It is possible to speed up emergency changes, but these (so far) have not happened.

There is an Executive Director of the Council employed, and it is required that he be either a registered architect or a registered engineer. He functions much as does a city building commissioner. Plans and specifications for buildings, included by the act must be submitted to him for approval. The Council is also empowered to enforce the code. In Indiana, this matter of enforcement is a bit weak, in that the appropriation for the Council does not permit employment of inspectors. The act does impose upon local officials the responsibility of enforcement. In general, local officials were not aware of this, and a part of the Director's time has been devoted to educating them. At times, these local officials were very poorly qualified. At other times, the changing political winds blew out one poor official and blew in another, who was helplessly ignorant of his duties. It would be helpful if we could have inspectors at the state level who could pay particular attention to the smaller communities.

The State Building Code is a minimum code and applies to the entire state. Separate governmental

units (city, town, or county) may adopt the Code by resolution and may add more stringent requirements, but they may not modify it.

So-called variances from the Code are possible. They generally arise in the active, fertile mind of some architect and are usually a peculiar design, method, or material not fully covered by the Code; or, in some instances may be contradictory to the Code but, naturally, something not anticipated when the Code was written. Appeals for variances generally come to the Director, who presents them to the Council. It is noteworthy that it must be a very good case and, particularly, one that does not lower the standards set by the Code, before such an appeal for variance is granted. The bulk of such appeals are denied. If it is a worthwhile item that the code has not covered fully, the procedure is to grant the variance and then to cover it by amendment to the Code.

A natural question is, "Is not the Council the object of pressure from all sorts of interests?" The answer is, "No." Due to the fashion in which it has functioned, and the character of the men on the Council, the Council has gained the confidence and respect of the

industry. The few attempts to exercise pressure that have been made have failed; and the pressure boys have learned that there is only one proper way to approach the Council. Perhaps, more particularly, membership on the Council is not a political plum. It usually falls to a man of distinction in his branch of the industry, who accepts his appointment as an opportunity for public service. He is paid ten dollars per day for the days he works, which is a minimum of four a year. Thus, membership on the Council anticipates a financial contribution to the industry. It's rather difficult to put pressure on such members.

Details have been omitted. It's a rather dry outline, unless you are interested in the construction of building codes—and, by heavens, you should be! If you are, I feel that our Indiana experience has the elements inducing real excitement. It has the real value of thirty-one years of successful operation behind it. It isn't final perfection, all framed and hung on the wall—immutable and unchangeable. We in Indiana find leaks in the dike that require constant attention. And we must constantly patrol the dike even though no leaks appear. But—well, it works!



Louis Sullivan and His Younger Staff

By Willard Connely

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

AFTER Elmslie left the Sullivan office in 1909, the master was fortunate indeed in the choice he made of the younger man to replace him. Parker Berry was talented beyond his years, a pupil as apt in picking up the Sullivan style of design as Frank Lloyd Wright had been twenty-two years before. Berry was such a swift and accurate draftsman that, what with the small amount of work in the office, Sullivan needed no other staff for two years. Then in June 1911 Homer Sailor, just out of the Illinois Institute of Technology, joined the office.

Berry and Sailor worked mostly on designs for banks, but (in 1913-15) did one store, the Van Allen Building, Clinton, Iowa. The method of work required by Sullivan was that all drawings and details be done on manila paper stretched on a drawing-board 28 by 42 inches. Staff then traced these pencil-drawings on linen, in

which process Sullivan demanded the utmost accuracy. In the case of the Van Allen store, they had determined the center lines of the columns as 20' o.c., and the scale, $\frac{1}{8}$ inch to a foot.

One day Sullivan stopped by Sailor's desk and inquired:

"What center lines are those columns, Sailor?"

"Twenty feet, sir."

Sullivan picked up Sailor's scale, put it on the plan, and peered closely at the work. The last red line which he measured scaled 20', 2".

"If those columns are twenty feet o.c.," he objected, "draw them all exactly twenty feet. I don't rush you on this work. But I expect all my drawings to be absolutely correct."

Yet, unlike the case a generation earlier, in the great days of the designing of the Auditorium, Sullivan was no longer a martinet in the office. He was now kindly

to his staff. Their hours were nine to five, with one hour for lunch, and when the master came in of a morning he greeted his men good-humoredly. When visitors distinguished in the arts called, as they often did, sometimes architects, and again men in other arts, such as the sculptors Gutzon Borglum and Lorado Taft, Sullivan always brought them into the drafting-room and introduced them to his staff.

Homer Sailor upon a certain afternoon returned early from lunch, and was whiling away a few minutes in the library. He picked out a book of poetry called "Old-Fashioned Roses," of which at least the title at one time had borne a special interest for Sullivan. But he had in 1908 lost his famous rose-garden at Ocean Springs, Miss. Sailor observed that these poems were by James Whitcomb Riley. The book was a presentation copy, in the year 1900, and was inscribed:

To My Friend Louis H. Sullivan:

From the city's stifled streets,
To the country's cool retreats,
From the riot to the rest,
Where hearts beat the placidest.

JAMES WHITCOMB RILEY

Sullivan chanced to step in, saw what his colleague was reading, and said that he, Sullivan, had forgotten he possessed such a book.

"Do you like poetry?" he asked.

Sailor nodded, and said, in jest, that the master could will the book to him. Sullivan took it up. He glanced through it. Then he signed his own name under Riley's, and handed the book to his young pupil.

"You might as well have it now," he said.

It was as if the very word, *Roses*, awakened recollections too sad to endure. The title of these poems had been quite another matter in 1900, in the heyday of his wedded life with Margaret, in their "cool retreats" down by Biloxi Bay. For all that, the gift to Sailor was a testament of the friendship between master and man.

In 1916, after Homer Sailor had enjoyed five years of training under Sullivan, and Parker Berry likewise for nearly seven years, both Berry and Sailor sat for the Illinois State Board examinations for architects. Happily for them, the problem in design was a small-town bank, with offices on its second floor. Berry finished his problem an hour ahead of the time allotted for it. The papers were marked on a basis of 200. Berry

made a perfect score; it was the first one given by the State Board. (Another candidate who was not a pupil of Sullivan, Edward Bennett, received the grade of 198.)



After Berry left the Sullivan office in the following year, he and Sailor planned to go into partnership. But Berry died in the epidemic of "Spanish influenza" in 1918, and the loss to American architecture, it may be said, was almost comparable to its loss in the untimely death of John Root in 1891. Berry knew the Sullivan idiom nearly as well as did the master himself.

In 1918, Sailor, being recommended as an architect by a kinsman, was on the point of being awarded a commission of considerable proportions for a bank, with offices on its upper floors. Although after qualifying as an architect two years earlier he had left Sullivan, owing to the lack of work in that office, he now thought it well, Berry having died, to re-associate himself with Sullivan in this sizable job. The master and Sailor called upon the president of the bank and his building committee to discuss plans.

In the course of the conversation, Sullivan suggested plate glass fronts for the tellers' cages. He had invented this style of designing, later so widely adopted. But the president, a man who unfortunately held views of his own, said the idea was "silly." Sullivan, after *his* fashion, resented the remark. He made no bones about informing the president that he was not progressive, and had a lot to learn. Nor did Sullivan's pride suffer him to apologize. The hapless history of the Owatonna high school, only a year before, repeated itself. Although Sullivan's scheme for the plate-glass fronts was right, his insistence on being right was not tactful, and it lost him and Sailor the commission, much to the embarrassment of both Sailor and his sponsor.

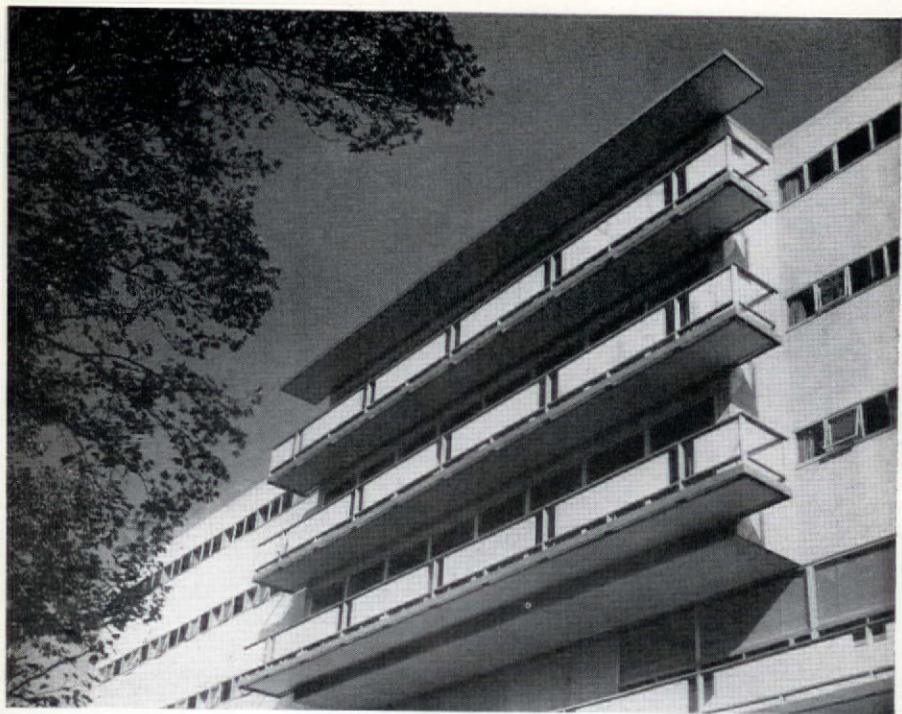
However, the friendship of Sullivan and Sailor did not end thereby. The master gave to his pupil, by way of souvenirs, many sketches and drawings, including, oddly enough, a pencil-sketch perspective of the ill-fated Owatonna high school. The last memento, presented in March 1919, was an inscribed photograph of the oil portrait of Sullivan by Frank Wagner.



THE ALTAR OF ST. WILLIAM'S CRYPT CHAPEL. ST. WILLIAM'S HALL, ST. JOHN'S SEMINARY, BRIGHTON, MASS. MAGINNIS AND WALSH AND KENNEDY, ARCHITECTS

Favorite Features of
recently elected Fellows:
Eugene F. Kennedy, Jr., F.A.A.A.

Journal
The AIA



DETAIL OF YOUTH STUDY CENTER, PHILADELPHIA, PA.
CARROLL, GRIDALE AND VAN ALEN, ARCHITECTS

Favorite Features of
recently elected Fellows:
J. Roy Carroll, Jr., F.A.I.A.

*Journal
of
The AIA*

Calendar

December 16-17: Meeting of the Executive Committee, Board of Directors, A.I.A., Washington, D. C.

January 16-20: Eleventh Annual Convention and Exposition of the National Association of Home Builders, Conrad Hilton and Sherman Hotels, Chicago, Ill.

January 24-27: 61st Annual Meeting of American Society of Heating and Ventilating Engineers, Bellevue-Stratford Hotel, Philadelphia, Pa.

April 23-30: Historic Garden Week in Virginia, the proceeds of which are to go to the restoration of Woodlawn Plantation. Further details from Mrs.

Irving L. Matthews, Jefferson Hotel, Richmond 19, Va.

January 28-30: Annual Meeting of the Society of Architectural Historians, Metropolitan Museum, New York City. Further information from James G. Van Derpool, Chairman, Avery Library, Columbia University, New York 27, N. Y.

April 28-30: Regional Conference of the Western Mountain District, Camelback Inn, Phoenix, Ariz.

May 5-7: Regional Conference of the South Atlantic District, Fort Sumter Hotel, Charleston, S. C.

Building in the Netherlands

THE Smithsonian Institution, through its Traveling Exhibition Services, is booking dates for an architectural exhibition with the above title. Here is a comprehensive showing of the architecture of postwar Holland, a country wherein the architecture cannot fail to be influenced by the fact that land is one of the scarcities and has to be largely reclaimed from the sea.

The collection, largely photographic, was sponsored by the Netherlands Government and by the Dutch architects through their *Bond van Nederlandse Architecten*. On this side of the water the exhibition is jointly sponsored by the Smithsonian Institution and The A.I.A.

After having been shown in Washington, the exhibition is scheduled for the following dates: Dec. 17-Jan. 9, Louisville, Ky.; Jan. 23-Feb. 15, University of Arkansas, Fayetteville, Ark.; March 1-22, open date; April 3-24, University of Oregon, Eugene, Ore.; May 8-31, open date; June 15-July 15, open date; Aug. 1-Sept. 15, open date; Oct. 1-26, University of Illinois, Urbana, Ill.; Nov. 9-30, Massachusetts State Association of Architects, Boston, Mass.

There are open dates beyond the Boston showing, through the first half of 1956. Further details may be had from Mrs. John A. Pope, Chief, Traveling Exhibition Service, Smithsonian Institution, Washington 25, D. C.

The Origin of the Grotesque

By Herodotus Jones

When dark superstition and dire malnutrition
Controlled the arts and the minds of men,
Young Henry, the mason, was putting the face on
A buttress of stone near the town of Vincennes.
Though Henry attended, he often amended
The lessons and stories he heard from the priest.
For things animistic seemed more realistic
Than heavens reserved for the good, but deceased.
And legends were told of demons quite bold
Who guarded the life and the limbs of the trade,
And this personal service just seemed to deserve his
Sincerest devotion and high accolade.
One they called Sandag, a reptilian sand bag
Was graced with a power uniquely his own
To mend broken ramparts with bodies and spare parts
Of enemy dead which he turned into stone.
This mending of breaches with prayerful beseeches
Instead of in person, made quite an appeal
For a foe would soon spare a well pointed arrow
For any small part that a man might reveal.
So while Christianity was winning humanity
From Lubeck clear down to the Straights of Gibraltar
This worship of Sandag evinced no demand lag
And the masons kept goodies piled high on his altar.
The Bishop alerted, quite plainly asserted
Apostles of Sandag were doomed to perdition
So the masons devised a way to disguise
Their patron, and save their pet superstition.
They carved a grotesque and made the request
That this petrified corpse of all demons from hell
Be used to repair the breach of despair
Which occurred in the walls of God's citadel.

DECEMBER, 1954

So in spite of the clerical war on chimerical
Sandag, his memory still lingers today
In the grotesques that glower from transept and tower
Of churches designed to diminish his sway.



What Does the Architect Expect from the Church?

By Clement W. Fairweather, F.A.I.A.

In an address before the Particular Synod of New Jersey, Reformed Church in America, September 27, 1954, the author had dealt fully with what a church should expect of an architect—the resumé of professional services familiar to all architects. His concluding remarks echo thoughts that plague many a practitioner.

A FEW WEEKS AGO I visited the Paper Mill Play House and saw and heard Bizet's *Carmen* (in English). The first line of the *Torreador Song*—"This is the Moment I've been waiting for" (*Torreador, Torreador*) lingers in my memory. As far as this paper is concerned, this is the moment I've been waiting for, for the next and last heading is what an architect ought to expect from the church.

First of all, the architect is entitled to expect competent organization of the committees and that is a difficult task for the church management. Certainly the chairman of the general committee should be a business executive of

proven ability as should also be the chairman of the Finance Committee. I recommend that church members who are in the building business be put on non-building committees. A plumber, for instance, can usefully serve on the Religious Arts Committee, where he will probably serve with becoming humility, whereas, put on the Building Committee, he may feel responsible for the plumbing installation and thereby get in the architect's hair; the contract with the architect places that responsibility on him. The church may have an active member who is in the roofing and sheet metal business. Put him on the Sunday School Committee. That will get his mind

off the flashing. Maybe there is an artist in the church. Make him chairman of the Dedication Committee. By such means you will cause a minimum of interference with the functions of the architect. One hears a lot about functionalism these days. Sometimes in church work there is misunderstanding as to what is the function of the architect and what are the functions of the committees.

I have known cases where the minister was really helpful in the building operations, but, generally speaking, the best thing to be done about him (as far as the building operations are concerned) is to escort him to the pulpit, put him in

it and shut the door. The success of the operation hinges on the architect's exercising his functions without hindrance by those members of the committee who are suffering from *amateur architectitus*. Be sure you get a good architect, and having got him, let him be the architect.

I ran across a nationally known architect recently and when he inquired what I was doing I told him mostly church work. "Well," he said, after a thoughtful pause, "It's the cream of the business if you can stand the committees." Personally I have had good luck with my committees and liked them all. I think that they all liked me, but am not positively sure.

A Specification of 1815

BENJAMIN HENRY LATROBE'S COMBINED SPECIFICATION AND CONTRACT FOR BUILDING ST. JOHN'S CHURCH OPPOSITE THE WHITE HOUSE

MEMORANDUM of an Agreement made this fourth day of September One thousand eight hundred and fifteen between the superintending committee of the Protestant Episcopal Church in the first ward in the city of Washington by their Chairman Thomas H. Gilliss of the said City, of the first part and Richard Skinner of the

same place Carpenter, of the other Witnesseth:

That for the consideration, and on the conditions, hereinafter mentioned, to be by the party of the first part, well and truly paid yielded and performed, He the said Richard Skinner, party of the second doth agree and bind himself his Heirs and Administrators,

DECEMBER, 1954

at his or their own proper cost and expence to furnish and supply all the Materials of every kind whatsoever which shall be required and necessary to the execution of the Carpenters work of the Protestant Episcopal Church to be erected on 16th Street facing the Presidents square in the aforesaid city and also to execute in the best and most workmanlike manner all the Carpenters work of the said Church at his own proper cost and Expence, and to put up the same agreeably to the Schedule or specification and also to certain drawings hereunto annexed, and under the direction and to the entire Satisfaction of Benjamin Henry Latrobe, Architect, or such other Agent of the Party abovementioned of the first, as shall in case of his demise be appointed in his stead; the said Schedule or specification and the drawings signed by the parties hereunto being a part of this Agreement: And the said Richard Skinner doth also agree as above, to put up and take down all Centers which may be required in the construction of all the arches which are to be turned by the Bricklayer in the construction of the said Church, and to have ready and put on all lintels, templets, and plates, so as that no hindrance whatsoever shall

be given to the Bricklayer or Mason in the performance of the work agreed to be performed by him; and it is further agreed that whereas for the accurate setting out and construction of the domes, it is convenient to put up a perpendicular trammel in the center of the dome to reach from the floor to the Selle of the lanthorn, he the said Richard Skinner shall put up such Trammel, strongly supported and running upon a pivot below, and a gudgeon above, and shall hereby set out all the circular work of the Dome and Gallery, which it is his duty to provide and put up in pursuance of this agreement; and that he shall moreover permit the same trammel to remain in its place for the use of the plaisterer, without any charge to the plaisterer for the use thereof, but he does not hereby agree to find for the plaisterer any arns braces or gauges attached to the said trammel, other than such as were required for his own purposes.

And the said Richard Skinner does also hereby agree and engage to remove from off the premises and lots all rubbish, shops, scaffolding and materials and utensils which may remain after the full and entire completion of all and

every part of the work hereby agreed to be done and specified in the Schedule and drawings hereunto annexed; and arising from the performance of this agreement.

And it is hereby further agreed, that in the construction of this contract no advantage shall be taken of the omission in the Schedule hereunto annexed or in the drawings, of any part material, or work which essentially belong to the workmanlike performance and completion of any part of the Work expressly stipulated to be done, nor shall any work or material be charged as not within this contract, and for which a separate claim or demand may be made, unless orders in writing signed by the parties of the first part or their Agent are produced authorizing the same.

And in consideration of the due performance of all and every the stipulation herein contained by the said party of the second part the aforesaid parties of the first part by their Chairman above mentioned do hereby bind themselves and their Successors to pay or cause to be paid unto the said Richard Skinner his heirs administrators or Assigns the sum of Five thousand Dollars, at the time and in the portions herein after specified, to wit:

1. Thirty days after signing this Agreement, One thousand Dollars.
2. Whenever there shall be materials and workmanship on the premises, so certified by the Architect or other agent of the party of the first part appointed in his stead to the amount of Two thousand Dollars, the further sum of Five hundred Dollars.
3. When the roof of the upper part of the church shall be raised the further sum of Five hundred Dollars.
4. When the building shall be covered, (excepting the Lant-horn) if completed on the 1st of January the further sum of Fifteen Hundred Dollars.
5. When the framing of the Gallery and pews shall be put up further Sum of Five Hundred Dollars.
6. When this agreement shall in all parts be fully complied with, or within thirty days thereafter the Sum of One thousand Dollars, making in all the above named sum of Five thousand Dollars, which shall be in full of all and every demand accruing to the said Richard Skinner on account of this Agreement.

And it is hereby further agreed and Covenanted by the said Richard Skinner with the party of the first part, that he will and shall complete and finish agreeably to the drawings and description in the Schedule hereunto annexed and to the full satisfaction of the Architect of the said party of the first part, all and every Part of the work which he hereby agrees to perform to the full extent and meaning of this present writing on or before the Twenty third day of June in the year of our Lord One thousand eight hundred and Sixteen.

And to the due and full performance of all and every the articles covenants and conditions in

this agreement, and in the Schedule and drawings hereunto annexed, the parties hereunto bind themselves; the party of the first part themselves and their successors, and the party of the second part himself his heirs and administrators, in the penal sum of One Thousand Dollars to be by them or him recovered in any Court of the United States.

Witness our hands the day and year as above written.

T. H. GILLISS

Chairman of the Church
Committee

RICHARD SKINNER

Witness:

B. HENRY LATROBE



Books & Bulletins



CITY REGION AND REGIONALISM.

By Robert E. Dickinson. 356 pp. 5 $\frac{3}{8}$ " x 8 $\frac{1}{2}$ ". London: 1947: Routledge & Kegan Paul Ltd. Available from Grove Press, 795 Broadway, New York 3, N. Y. \$5

A book that concerns itself not with the actual planning of urban development but, rather, explores the whole background of the geographical region as a social unit. The study deals mainly with Eng-

land but gives some attention to Europe and the United States.

THE GENESIS OF MODERN BRITISH TOWN PLANNING. By William Ashworth. 284 pp. 5 $\frac{3}{8}$ " x 8 $\frac{1}{2}$ ". London: 1954: Routledge & Kegan Paul Ltd. Available from Grove Press, New York. \$4.50

A study from a historical viewpoint in British town planning, particularly the economic and social

history of the nineteenth and twentieth centuries.

THE CRAFTSMAN'S HANDBOOK.

By Cennino D'Andrea Cennini, translated by Daniel V. Thompson, Jr. 176 pp. 6" x 9¼". New York: 1954: Dover Publications, Inc. \$3.50

Here is a modern interpretation of Cennini's "Il Libro Dell' Arte," first published in the fifteenth century. It has been twice translated into English, twice into German and once into French, and still remains for the painter a compendium of techniques and particularly the experiences of the masters with pigments and their qualities of endurance.

ARCHITECTS' YEAR BOOK, VOL. 5.

Edited by Trevor Dannatt. 294 pp. 7¾" x 9½". New York: 1954: The British Book Centre, Inc. \$9

Continuing the tradition of an annual architectural survey of contemporary progress in town planning developments abroad, and technical contributions—all from the British viewpoint.

A HOUSE CALLED MORVEN. By

Alfred Hoyt Bill. 226 p. 5½" x 8½". Princeton: 1954: Princeton University Press. \$3

The story of a house built in what is now Princeton, N. J. in 1701 for the Stockton family, in-

cluding Richard, a signer of the Declaration of Independence. The house was acquired by Walter E. Edge, formerly twice Governor of New Jersey, who presented it to the State as a permanent Governor's Mansion. George B. Tatum, Vice Dean of the School of Fine Arts, U. of Pennsylvania, has contributed an essay on the architecture.

REGIONAL ANALYSIS, TRENTON-CAMDEN METROPOLITAN AREA.

Prepared by N. J. State Dept. of Conservation and Economic Development, and Bureau of Urban Research, Princeton. 130 pp. 8½" x 11". Trenton: 1954: N. J. State Dept. of Conservation and Economic Development (Planning Section, 520 E. State St., Trenton, N. J.). \$3

A study of the economic factors affecting development in New Jersey along the Delaware River, illustrated with maps and charts.

THE ARCHITECTURE OF HUMANISM. By Geoffrey Scott. 200

pp. 4⅛" x 7⅛". New York: 1954: Doubleday & Co. Inc. 75¢

A modern reprint and revision of Geoffrey Scott's classic, first published in 1914. One of the most widely quoted works on the philosophy of architecture, in part at least because of the charm of its author's writing.

THE ART AND ANTIQUE RESTORERS' HANDBOOK. By George Savage. 146 pp. $5\frac{3}{8}$ " x $8\frac{1}{2}$ ". New York: 1954: Philosophical Library, Inc. \$4.75

Covers a multitude of technical subjects, arranged in alphabetical order from Abrasives to Zebra-wood. There are recipes for every sort of restoration, from mending a crack in porcelain to treating an old mirror or removing fungus growth from paintings or paper.

A HISTORY OF ARCHITECTURE. By Sir Banister Fletcher. 1036 pp. 6 " x $9\frac{3}{8}$ ". New York: 1954: Charles Scribner's Sons. \$12.50

The 16th edition of the late Sir Banister's widely known survey of architectural history. Although this edition, with its over 4,000 illustrations, is "revised," the section on Architecture in the United States still bears references to and illustrations of buildings that are rapidly passing from memory of the present generation. Perhaps that is the part of wisdom.

THE CITY FIGHTS BACK. By Hal Burton. 334 pp. $5\frac{3}{8}$ " x 8 ". New York: 1954: The Citadel Press. \$5

The author has gathered together examples of what our cities throughout the country are doing

to combat obsolescence, traffic congestion and many other ills to which the urban unit is exposed. A popular interpretation as written for the Urban Land Institute.

NEW DESIGN IN EXHIBITIONS. By Richard P. Lohse. 260 pp. $11\frac{1}{4}$ " x $9\frac{1}{4}$ ". New York: 1954: Frederick A. Praeger, Publishers. \$13.50

A review covering the past 20 years of exhibition technique and exhibition architecture, with more than 600 photographic illustrations. The text is in parallel columns of German, French and English.

PROFESSIONAL PEOPLE IN ENGLAND. By Roy Lewis and Angus Maude. 292 pp. $5\frac{1}{2}$ " x $8\frac{1}{2}$ ". Cambridge: 1954: Harvard Univ. Press. \$4

An analysis of what is happening to the professions in the British Isles. A frank look at the question of what will become of the professional men, now salaried servants with no guarantee of professional freedom and with a very uncertain prospect of personal security—an elaboration covering all the professions, of what Michael T. Waterhouse told us at the Convention of what is happening to the British architects.



Professional Services on a Price Basis

IT SEEMS HARD to dispel the public's belief that professional services, like material commodities, can be subject to bidding. The layman would laugh at the idea of taking bids from physicians, naming the competitive price for which they will treat his wife's illness. Yet he or his building committee—or even a government agency—will occasionally set up a procedure calling for price bidding from other members of the learned professions. The architects have frequently called attention to this absurdity; now the American Institute of Consulting Engineers speaks:

"The procurement of professional engineering services through competitive bidding on a price basis is a repudiation of the status of engineering as a profession, and the American Institute of Consulting Engineers hereby places itself on record as unalterably opposed to such practice.

"Competitive bidding for engineering services is not in the public interest since it may lead to the employment of the engineer least qualified for the particular work under consideration instead of the best qualified, which should be the objective. The public inevitably

suffers from the selection of an unqualified engineer through engineering design which results in uneconomical construction or an unsafe structure.

"The Institute subscribes to the procedure of procuring professional engineering services through negotiation between the principal and the engineer in such a manner that the interests of both parties and the interests of the public, where the public is involved, shall be protected."



News from the Educational Field

CORNELL UNIVERSITY'S College of Architecture announces the appointment of the following five visiting critics for the current year: Edward Millman, Roland A. Wank, Edward Wormley, John W. Ross and Caleb Hornbostel; also Henry Elder for spring term.

GEORGIA INSTITUTE OF TECHNOLOGY'S School of Architecture announces the appointment of Demetrios A. Polychrone as Associate Professor to teach courses in structure and to act as structural consultant in design criticisms.

The Editor's Asides

IN THE MERRY MARCH of higher and higher building construction totals, it may be thought that we are on the crest of a building boom, and that, like many booms, it presages a bust. It should not be forgotten, however, that dollar-wise, our currently achieved totals are swollen by the present scale of prices. As the Dodge economists point out, it is well to measure our present figures against those of 1926 and 1927. New construction put in place then soared to over \$12 billion—the highest peacetime peak ever reached until the current wave passed these figures in 1947. Now, 1954 construction will reach \$36 billion or so—the most dollars spent in all our history. But this mountain of dollars must be measured by a yardstick of construction costs that has stretched to nearly three times its length. Our \$36 billion then shrinks to, say, \$14 billion—still over 1927's \$12 billion. But we should also adjust for the fact that we have a larger population for which to build. In 1927 the new construction *per capita* was about twice what it is in 1954. Or, to make comparison with those boom years in another way: in 1927-29 con-

struction expenditures accounted for more than 15% of the total national output; for the last three so-called record-breaking years they have averaged less than 10% of the national output. Dr. George Cline Smith, Dodge economist, deduces from all the above that, instead of being in a dangerous speculative boom, we are experiencing only two-thirds of a boom. The boom-bust sequence comes from overbuilding national needs through speculation. Looking about us at our needs, it is apparent that we are not even in sight of that condition.

NEW YORK CITY is hardly outstanding among the cities in its love for old things, but the *Times* calls attention to what must be the oldest structural elements still in use in the City. They are columns from the ruins of Pompeii, brought from Italy in 1840 by Lorenzo Delmonico to embellish the outside of the family restaurant, the old Merchant Marine House at Beaver and South William Street.

SUMNER M. CROSBY, Professor of the History of Art at Yale, points out that, while international

treaties protect prisoners of war, there is no specific machinery to protect the world's cultural heritage—a lack that is now in process of being remedied. An intergovernmental conference has just been held at The Hague, and 37 countries signed a treaty—to become binding when ratified by their governments—which would protect museums, libraries, historic monuments and the like by identification with a blue-and-white shield, just as we protect hospitals with the red cross.



WASHINGTON has just held a conference on the subject of *Plastics in Building*. Representatives of the building industry and of the plastics industry met for two days to hear a program superbly arranged by BRAB, the Society of the Plastics Industry and the Manufacturing Chemists' Association. We had a revelation of what plastics already can do to the architect's palette and heard eager demands upon the manufacturers for further advances in reinforcement, resistance to high temperature, lessening creep under continuous stress. Plastics have already achieved such successes in adhesives, lacquers, flooring, wallcovering, textiles,

transparent sheets, lighting fixtures, that there is real danger that we shall expect them to bring panaceas for all our building difficulties.

Two days of learned talk of cast phenolics, cellulose acetates, butyrates, ethyl cellulose, nylon, melamines, acrylics, sacroiliacs (no, no!—our mind is wandering to those hard chairs), polyethylenes, polystyrenes, ureas, polyesters, and vinyls—two days of this leaves us rather dizzy, but definitely impressed with the need to watch closely the revolution that looms just ahead in new materials and techniques in building.



The banks, with their night-deposit receptacles, drive-in fronts and bullet-proof glass surrounding tellers located almost at the curb, are approaching the techniques of New York's cheap-clothing salesmen who collar the passerby out on the sidewalk and propel him willy-nilly into the store. Drive-up-on-the-roof provisions and a helicopter roof parking are portents of the banking fraternity's designs on our savings. Nevertheless, it must discourage them to note that the Government has a better system—taking earnings before they even reach the earner's hands.

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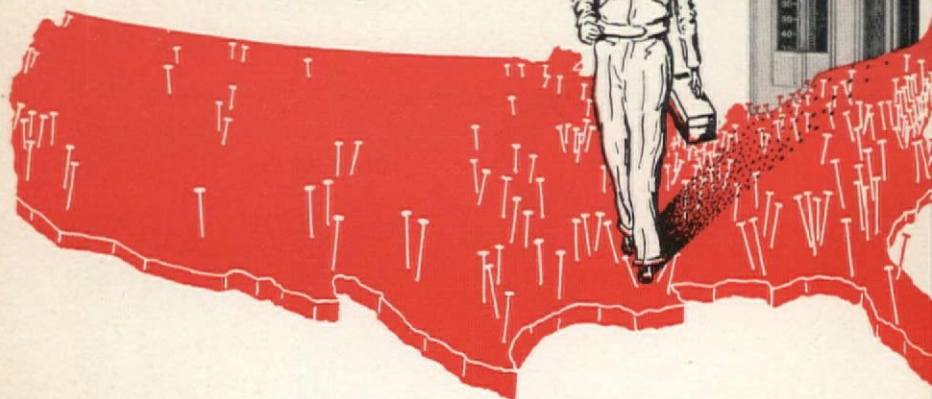


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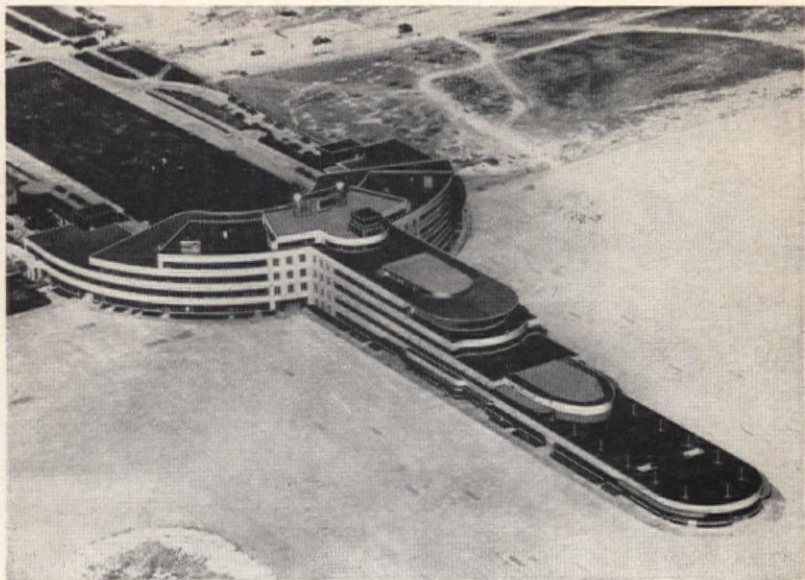
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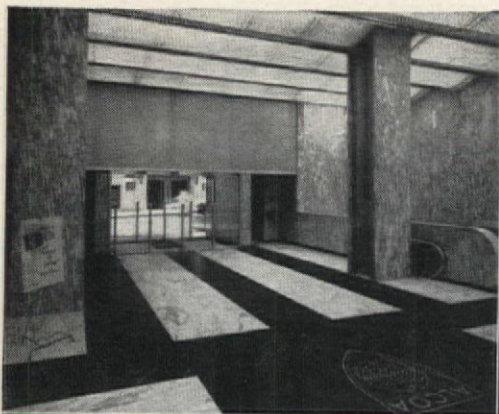
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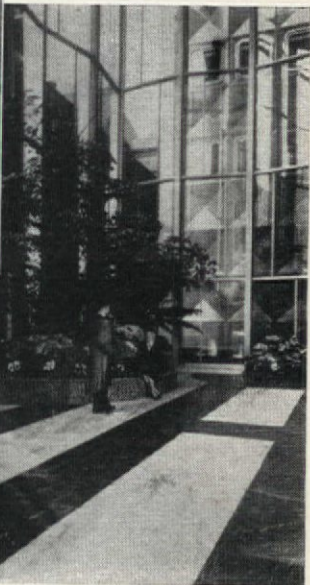
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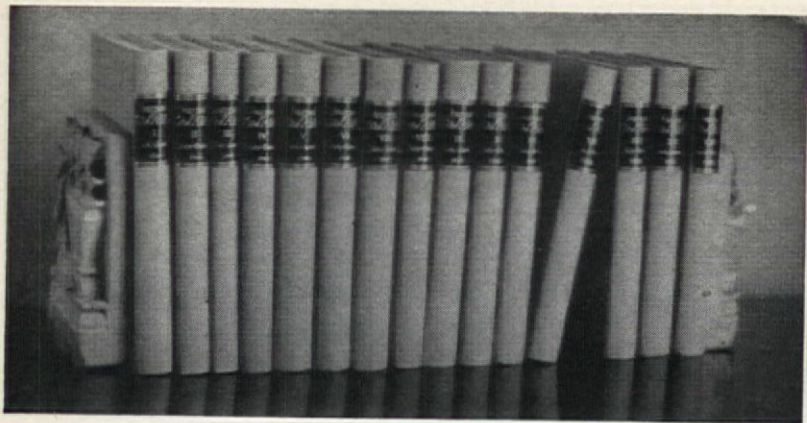
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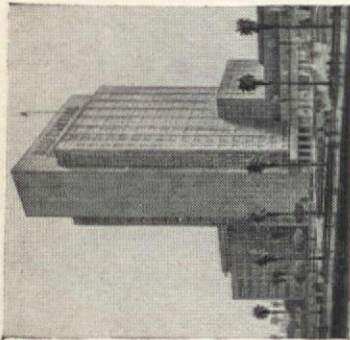
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