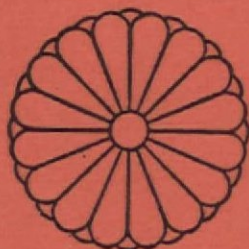


Journal of The American Institute of
ARCHITECTS



CONVENTIONALIZED
CHRYSANTHEMUM, JAPAN

MAY, 1955

Charles Donagh Maginnis — 1867-1955

The Work of Auguste Perret — I

The Press, the Architect and the Public

Necrology

Architecture and Sculpture

The Care and Housing of Women

What Does Your Chapter Do for You?

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WITH THE AIM OF AMPLIFYING
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MAY, 1955

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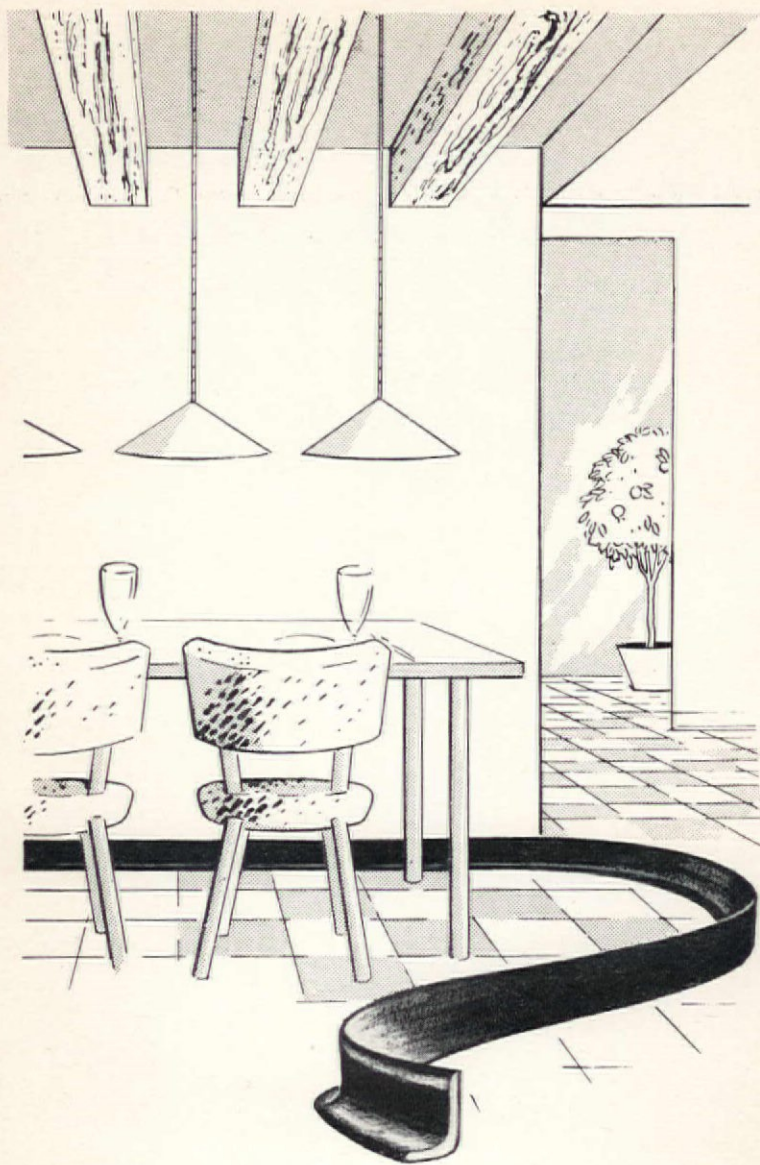
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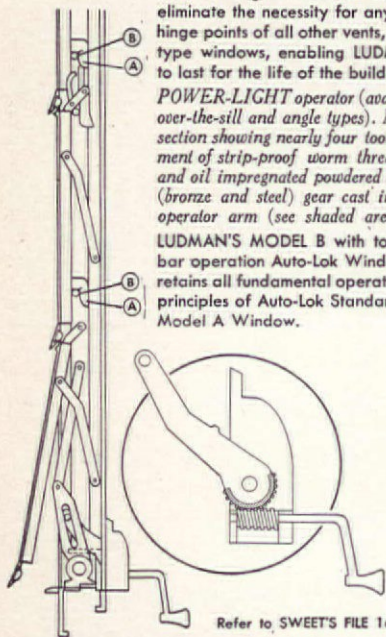
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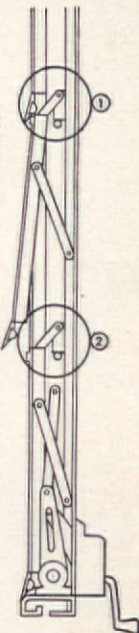
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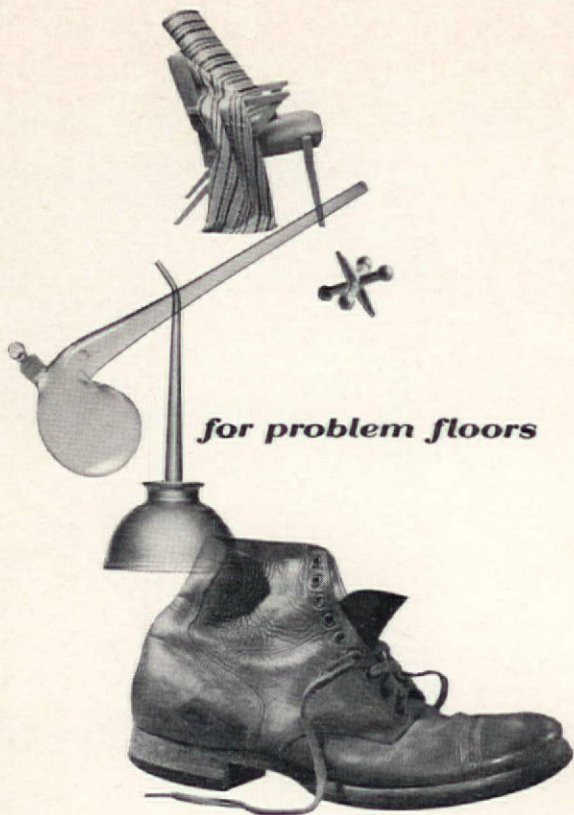


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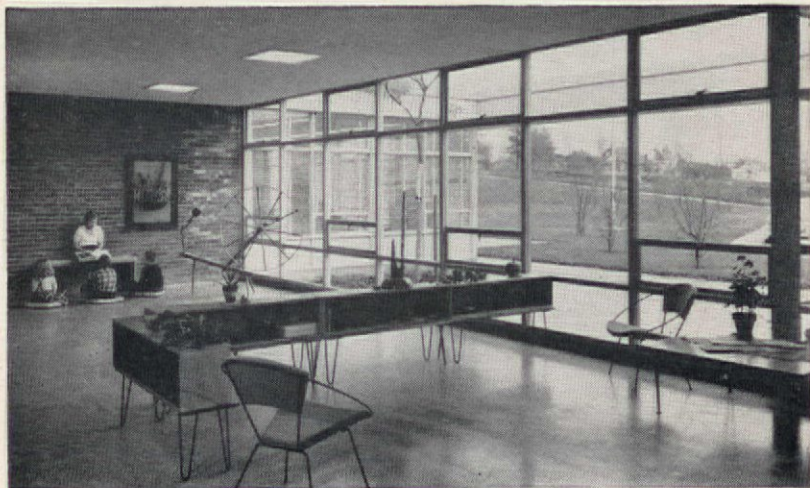
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The Work of Auguste Perret

IN TWO PARTS—PART I

By *Ernö Goldfinger*, L.R.I.B.A.

An intimate portrait of our own Gold Medalist for 1952. A paper read before a meeting of the Architectural Association (London) by a pupil of Perret, and reprinted by permission from the *AA Journal* for January 1955.

I KNEW AUGUSTE PERRET for some thirty years, since 1924, and worked in his atelier for three years. My talk may, therefore, be rather more personal and subjective than the detached appraisal of an historian.

Perret was no orator, but a delightful causeur, witty and sparkling, even in very old age. He was no writer or pamphleteer; the only two written works of his, to my knowledge, are a long article on the history and building of the theater, and his book of aphorisms, from which I shall later quote a few sentences. He was an architect in the sense of the Gothic master builders. He was also a delightful and likeable personality. He was a little vain—he was short, and wore high heels, so that it never struck us that he was short

—and he dressed eccentrically, wearing a black boater with white underneath in the summer, and used a lorgnette like an eighteenth-century beau.

Perret's life-work falls into four phases, punctuated by two world wars. These phases are interwoven and overlapping and are not in absolute chronological sequence. Nevertheless, for reasons of simplification I would say that the first phase, which could be called THE FINDING OF A MEDIUM OF REINFORCED CONCRETE IS DISCOVERED FOR ARCHITECTURE, stretches from 1900 to 1914. The second phase, ADVENTURE IN TECHTONIC TRUTH, spans the next ten years, from 1915 to 1925, but really started about 1906 with the garage in the rue de Ponthieu, thus overlapping the first phase. The

third phase, IN SEARCH OF A FRENCH STYLE, is from 1925 to 1937, but it has its roots in 1912 with the Théâtre des Champs-Élysées. The fourth period ends with Perret's death in 1954. This is the well-defined period of the FERRO-CONCRETE VERNACULAR. By this time Perret had found the expression of a "French style for the twentieth century," but it turned out, in spite of its remarkable qualities, to be rather an anticlimax in a century the characteristic of which is to search rather than to find.



It was in 1923 that I first met Perret, when I had been for some two years at the Ecole des Beaux-Arts. Perhaps at this stage it would be useful to remind you of the general climate in 1923 and of the position of the Ecole and the *Institut* in French art.

There was a complete cleavage between living art and official art. This cleavage, which had started some hundred years earlier, had reached farcical proportions. In painting, none of the great masters of Post-Impressionism had ever been recognised. Cézanne and Gauguin were considered, even then, as eccentric, irrelevant

and un-French. Picasso, Leger, Rouault, Braque and all the others just did not exist. It was the same in architecture. The teaching at the Beaux-Arts, while paying lip service to the rationalist theories of Viollet-le-Duc and Gaudet, in practice ignored these completely. Plans, as opposed to sections and elevations—as if there could be such a differentiation between them!—were said to be the great contribution of France to "modern" thought. "It was plans which made French architecture supreme." In fact, plan-making, as taught at the Beaux-Arts, consisted of making an abstract design of grey *poché*—never black, that was vulgar—and lighter grey mosaic, in accordance with some arbitrary rules, disregarding function as well as structure. Wall thicknesses of ten to fifteen feet were quite common in these magnificent exercises of a coterie which made its own secret rules, completely divorced from the world of reality.



Outside of Beaux-Arts everything stirred. There was a young man of thirty-four, Edouard Jeanerret, who, under the pseudonym of Le Corbusier-Saunier, had just

published an exciting book called "Vers une Architecture." There was Frank Lloyd Wright, a collection of whose drawings in a Dutch magazine was in the Atelier Library; there were tales of Hoffman from Vienna . . . and a chap by the name of Gropius had built an exciting factory at the Cologne Exhibition of 1914. There was also, of course, the Théâtre des Champs-Élysées. All these were consulted furtively, like some filthy pictures, or horror comics read under cover with a torch after "lights out."

Some of us went to see Jeanneret in the rue d'Astorg and asked him whether he would teach us architecture. He did not believe in teaching, and sent us to Perret, 25 bis rue Franklin. Perret said: "Jeanneret? Jeanneret? Oh! the young man who used to do those nice watercolour renderings in my Agence before the war!" That was the first world war. He always said that about Le Corbusier! Anyway, he took us on—thirteen of us—and arranged early in 1924 for us to move into the new Palais de Bois, which he had just built near the Porte Maillot; and so Perret, who officially was not an architect, became a *Patron*

of the Beaux-Arts, and the first Atelier Perret was born.

The Ateliers of the Beaux-Arts are self-governing, independent organisations run entirely by the students, who choose their own *Chef d'Atelier* or *Patron*, and send their projects, anonymously, for a jury to consider at the Ecole. In practice, with the only exception of the first Perret Atelier, the *Patron* is also a member of the jury, usually a *Prix de Rome*, an *Ancien de l'Atelier* and a member of the *Institut*. In fact, if one's *Patron* has not all these qualifications it is doubtful whether one can ever collect the requisite number of "mentions" or "medals" to finish one's studies and obtain a diploma. Perret had none of these qualifications, but we thought that he was the greatest living architect.



We bravely sent in our projects every two months. The new *Patron* came twice a week, on Tuesdays and Fridays, in the afternoon, to look at our projects, to criticise, to talk to us about the Parthenon and about the mosques at Constantinople, about Chartres and Amiens and the Sainte-Chapelle—he had just built the church at le

Raincy himself—about shuttering for reinforced concrete, and about the frieze of the procession of Panathénées on the wall of the Cella of the Parthenon, which was there, perfect, but never seen until it was taken down to be put partly in the Louvre and partly in the British Museum.

The idea of perfection haunted Perret and became infectious. In the atelier the sketchy plans of the Beaux-Arts gave place to careful study of architecture and structure. The fifteen-foot walls became fifteen-inch columns, the façades modulated and integrated with plans and sections. "Beautiful architecture is an architecture which will be a beautiful ruin," said the *Patron*, and he thought of the Pont du Gard and the Parthenon.

The Beaux-Arts did not like us and did not like Perret. Our projects were rejected month after month, year after year. In 1926 I left the Atelier and finished the Beaux-Arts in six months, after three years with Perret, in which period only one of my projects was accepted. The Atelier soon disappeared, but on Sunday afternoons we trooped to the rue Franklin, and later to the rue Renouard, to

hear about the Parthenon, the new Citroën, "avec traction avant," the mosques of Constantinople, and structures of stainless steel, and also ranting against the horizontal window—"Une fenêtre, c'est un homme, c'est debout"—or about the cornice which was like the hat on a man's head. We never wore hats at that time, but the *Patron* did. Or he would talk to us about wine, the 240 wines of France and the 240 cheeses, with a wine for each cheese.



Or we went to see him in his *Agence*. In that immense room the three brothers sat—Claude the business man, Gustave the contractor, and Auguste the architect. The three of them made reinforced concrete possible as we know it today; wrapped in stone or marble, as in the Théâtre des Champs-Élysées; *beton brute*, as in the garage in the rue de Ponthieu, or at Notre Dame du Raincy; roughened with the bush hammer, worked with the mason's tool, making concrete into a *matière noble* like the stone from their native Burgundy, the way Auguste Perret liked it best.

The three Perretts were sons of

a stonemason from Burgundy, who himself was the descendent of masons. All three of them were born in Brussels, Auguste, the eldest, in 1874. Their father had been a member of the Paris Commune of 1871 and fled to Belgium to escape the massacre after the Commune collapsed. The family returned to Paris, after the general amnesty of 1880, and the stonemason set up as a contractor, and prospered.

Auguste entered the Beaux-Arts at the age of seventeen in 1891. He was in the Atelier of Gaudet. He left in 1895 to join the family firm. He never completed his studies and never became architect D.P.L.G., and this was never forgiven. Worse than that, he joined a firm of contractors, the family firm, and he built his own projects. This was impossible! and, of all people, for a pupil of Gaudet, the author of the *Code Gaudet*, the first of the modern codes of behaviour of architects, the first rule of which is that *the architect cannot be a contractor*. Not until very late in his life—in fact, not until 1945, when he was seventy-one—did official recognition come; then he was elected an Academician, made a professor and a member of the

jury at the Beaux-Arts, and became head of the most popular Atelier of the Ecole. That is when he “found” the French style.

After the second world war, when the *Ordre des Architectes*, which corresponds in some respects to the Architects Registration Council, but also in some respects to the R.I.B.A., was inaugurated, Perret was made President. With real Gallic love for the paradox, he became the custodian of the institution whose first rule it is that an architect must not be a contractor. In fact, in the *Agence Perret* there worked side by side architects, engineers and surveyors, but there was always a separation of the various activities. Auguste was always the architect, Gustave the contractor, and young Claude the business man.



We can now examine some of Auguste Perret's work. I have omitted from this two very important sections: all the dwellings he built, his houses and his palaces in France, Egypt and North Africa, and also the last part of his work, after 1945, his work at Amiens and Le Havre, and his work as “architect-in-chief” of a

sort of Fine Art Commission controlling Marseilles. He was only in control of it, and other architects were responsible for it. I do not know that part of his work very well, although I have seen some of it, and I do not think that it adds much to what I want to say.

In 1902 came 25 bis rue Franklin, the first reinforced-concrete apartment house ever built. Here I should like to quote another of Perret's sayings: "Architecture is the art of organising space, its means of expression is its structure." This idea dominates all his work. The plan of this apart-

ment house is revolutionary, quite different from anything which had been done before. The standard courtyard is turned inside out and is thrown into the street. The structure forms part of its spatial enclosure and accentuates it. He used glass bricks and tubular hand-rails in 1902. We still live on these inventions!

In 1906 he was responsible for the garage in the rue de Ponthieu. This could have been built today, but of course only by a very good architect! It is one of those buildings which have remained modern for fifty years.

(To be concluded)



Architecture and Sculpture

By Leo Friedlander

PRESIDENT, NATIONAL SCULPTURE SOCIETY

AS A NATION that to a large extent channels its culture abroad through governmental agencies, I believe that our Federal Government gives too little attention to the importance of the visual arts as a vehicle for conveying a vital phase of our culture to the Free World.

It must be borne in mind that the

visual arts of all the highly creative periods of cultural history have provided our contemporary civilization with the greatest insight and knowledge of these magnificent eras of the past. Thus, the noble art of the Renaissance and of antiquity mirror for us all the phases of the culture of those times far more graphically

MAY, 1955

than even the fine literature that has been handed down to us.

For more than half the years of this current century, the world has been beset by all sorts of extremisms, both political and artistic; the latter being popularly identified today as the "*avant garde*." This extremist movement in contemporary art has cut deep inroads into our cultural patterns at home and abroad. Its widely advertised goal is to establish the tenor of the visual arts not only for today but also for the future, through reducing their emotional appeal to an automaton-like, technological barrenness, devoid of human feeling, sentiment or warmth.

On the other hand, we have a second extremist faction who label themselves as traditionalists or conservatives. Unfortunately, these pseudo-conservative groups, who seek to identify themselves with sincere and true conservatives, are in reality retrogressive throwbacks. These reactionary elements cannot bridge the time lag of hysteresis between their static philosophy and true conservatism. Therefore, their aims become apparent with time for the simple reason that true conservatism is not a static entity. Rather, it is a dy-

namic force that advances on the thesis of sound and progressive moderation. In fact, many of our greatest minds amongst jurists, scientists and artists compose the nucleus of this orderly and traditional philosophy.



In our age of rapid technological changes which are constantly in a process of ferment, only progress that is confirmed scientifically can be recognized as true progress. This is the essence of progressive conservatism. Similarly, the arts must travel this path of progress in seeking to develop and confirm an art that is of and for our time. This thesis does not imply nor encourage a wild and vicious circle of blind experimentation with the obscure fantasies of a weird expressionism as an escape mechanism into astral voids, nor an abnegation of the sound fundamentals and principles that must govern all things in nature and with which we must create our works in harmony and interdependence.

The physical universe functions with orderly and mathematical precision and aims at all times to maintain and preserve its equations in balance; so too, must the

creative artist strive to be an integral part of the greater unit.

We are much indebted to great cultural art periods of the past, amongst which are those that were espoused, encouraged and realized by the Catholic Church in its evolution. It gave to the world the great architectural classics that are embodied in the Byzantine, Romanesque and the various interpretations of the Gothic. This impressive background of creative artistic beauty is still a living symbol of these worthy and most fruitful efforts.

In a like manner, it behooves us to express the age in which we live through artistic expression that is equally sound, articulate and intelligent. Thus far, I fear we have not realized success in this effort; for all of the above-mentioned architectural forms grew to fruition with the three components of the visual arts, namely; architecture, sculpture and mural decoration, simultaneously participating. I warmly endorsed the advent of the new architecture into this country because, at its inception, it included the other two components of the visual arts. Such earlier collaborative expressions as Rockefeller Center, the Nebraska and Oregon State Capitols, etc.,

indicated great promise for a flourishing era of contemporary design in which none of the visual art components would be subdued or eliminated. However, since that time, the new architecture developed to a point where it eliminated all forms of decoration and became quite barren, cold and devoid of human appeal.

It is only recently that there is evidence of a resurgence towards decorating the façades and interiors to some degree. This is a good omen, but unhappily the thread of continuity was broken when architects entirely eliminated sculptural and mural decoration, thereby leaving our artisans and craftsmen idle and without opportunity for practice and development through collaborative ventures with the new architecture.

In conclusion, I should like to say, as the head of an art society which among its founders included such eminent practitioners as Augustus St. Gaudens, J. Q. A. Ward, Paul Bartlett, that the future for the visual arts as well as politics lies in the path of progressive moderation and will never be found in the extremist forces of bitter reaction, nor in the misdirected energies of the "*avant garde*."

MAY, 1955



Honors

JUAN F. NAKPIL, F.A.I.A., of Manila has been made a Chevalier of the Legion of Honor. In conferring the award the French Minister expressed France's gratitude "for your contribution to the spread of French culture in your country, in particular in the branch of architecture of which you are the most eminent specialist here."

EDWARD D. STONE, architect of New York, has received the New York Chapter's Medal of Honor, the Chapter's highest award. The citation speaks of Mr. Stone as a "distinguished designer of buildings and inspiring teacher."

EUGENE H. CALLISON, Institute member practising in Paris, has been awarded the Medal of Liberation of the City of Metz. Colonel Callison participated in the liberation of Metz in October and November 1944.

JOHN STETSON, EDGAR S. WORTMAN and GEORGE J. VOTAW were honored by the Florida East Coast Chapter of the Associa-

ted General Contractors. Citations "For outstanding achievement during 1954" were given the men on the basis of three points of distinction: 1) preparation of clear and concise drawings and specifications; 2) cooperation with general contractors in adhering to recommended bidding procedures; and 3) protection of the interests of clients and equitable consideration of general contractors and sub-contractors.

ROY F. LARSON, F.A.I.A., has been named the recipient of the 1955 Philadelphia Art Alliance Medal of Achievement, particularly for his service in bringing beauty to the Independence Square Mall.

HUGH FERRISS, F.A.I.A., New York, and GEORGE JOHN MAGUOLO, St. Louis, were honored by Washington University during its Convocation, February 19-22, celebrating its hundredth anniversary. The Centennial Citations were "in recognition of outstanding achievements and services which reflect honor upon Washington University."



THE ARCHITECT'S TAX BURDEN, AS VISUALIZED BY ALFRED BENDINER,
ARCHITECT AND CARTOONIST OF PHILADELPHIA

MAY, 1955



The Press, the Architect and the Public

By *Frederick Pillsbury*

EDITORIAL WRITER, BOSTON HERALD-TRAVELER

The Boston Society of Architects, meeting on March 8, 1955, discussed the views and attitudes of the Boston newspaper men regarding architecture. The principal address follows.

MR. RICHMOND suggested that I speak extemporaneously tonight, but I thought it over and decided that it might be better for everybody concerned if I put it down on paper. Five minutes of *ers* and *ahs* would hardly be entertaining or enlightening. So, if you don't mind, I will read what I have here—I will probably get the pages all mixed up, but never mind.

I feel extremely vulnerable up here this evening. It is the height of folly, I think, for somebody to address a group of experts on what they are expert about. It is a little like trying to tell the Devil about what goes on in Hell, or St. Peter about what goes on in Heaven. (Which place architects are closer to I have no intention of saying at this time.)

I see by yesterday's Boston *Herald* that I am to speak on "How The Public Views Modern Archi-

ecture." To be perfectly honest with you, I didn't know myself exactly what I was going to talk about until I saw that article. Thank Heaven I found out! I might have made the mistake of talking to you about something on which I am informed!

The only impression you ladies and gentlemen have of me is the fact that I wrote an editorial for the *Herald* which bore the headline: "This Modern Architecture."

Now, before the tomatoes start flying, let me go back a bit. Let me do a little back-pedaling, a little explaining. And I'll do my explaining by telling you about an argument I had a week or so ago.

I had lunch with an old school friend. My old school friend brought a friend of his whom I didn't know. Before we had looked at our menus we—my friend's friend and I—were en-

gaged in mortal combat. The argument? It was architecture.

I don't remember whether I started it or whether he started it. But anyway the clichés flew like machine-gun bullets. My opponent—and this may surprise some of you—was advocating the Cape Cod Cottage and the Colonial and the Garrison. The old house was cozy, he said, and good looking, and practical. Somebody should pass a few laws about this modern stuff, he said.

I was defending modern architecture, or at least the modern house. The modern house, I said (stealing my material from somewhere in the best editorial-writing tradition) is the true successor to the Cape Cod Cottage and all the rest. The Cape Cod Cottage was a practical house in its day, but why go to all the bother of building one in 1955 when the materials have changed, when there is a chance to build such more exciting stuff? The master builders of the eighteenth century, I told him—trying my damndest to sound as though I knew what I was talking about—would, if they were around today, build modern houses. (Which was probably a silly thing to say. They might sell insurance.)

But you can see what kind of a lunch it was, a little uncomfortable for my friend who introduced us, who undoubtedly wished to hell that he had never met either of us. And for all I know we may have eaten our napkins and neglected our food completely. The climax in the mighty battle came when I began to hear some strangely familiar phrases, stuff like "the houses have a strange, boxy look to them" . . . "They have flat roofs . . . and butterfly roofs . . . They have acres of glass . . . They are devoid of ornament . . . They are inhuman in their simplicity . . . Is it natural to live or work in a fishbowl? . . . What is so picturesque about a picture window that looks out on a drab, melting winter scene?"

For one wild moment I thought my opponent was going to reach into his pocket and pull out my editorial. Thank God he didn't and I was able to pay my check and beat a hasty retreat!



There is another point to that luncheon conversation, I think, besides the fact that the patrons of Patten's Restaurant probably though they had a couple of drunken fools in their midst.

That other point is that architecture is a controversial subject. I was talking to somebody a while ago who teaches art in a museum near Boston. He said that the "battle of modern architecture is all won, that there is no fight about that any more, thank goodness!"

But thank goodness there is a fight about modern architecture, modern and traditional. Thank goodness it is not "Accepted." I hope it never will be "Accepted." For once it is "Accepted," then it will have run its course and will be on the way down. Maybe that is a very cynical way of looking at it. It is not a way of looking at things which can very well be transferred to everything else. But the trouble with most designing in general in America today, I think, is that it is supposed to fit a standard called "What The Public Likes." There is no such realistic standard, for there is no norm, there is no average, there is no such thing as The Public. There are millions of individual Americans who have incredibly different ways of looking at things. If they are given the impression that there just is nothing else but what they see advertised in the newspapers and national maga-

zines, then they are not going to ask for more; they are not going to expect their designers and architects to design something new and original.

The American automobile is the major offender in the world of design today. The automobile manufacturers have tried to satisfy something called the mass market, and since there just is no other standard except the enormous, chromium-plated monsters that the automobile companies sell, there is nothing for the individual buyer to look for. There are no horizons in the automobile world. The automobile—every superfluous, expensive tone of it—has been "Accepted," and therefore, except internally, it is going nowhere but down the road.



I'm supposed to tell you about "How The Public Views Modern Architecture," and of course I have just said there is no such thing as "The Public," so what can I say? I will say that I think architects have a hard lot compared to other professionals, because they are so eligible for, and open to, criticism. The physician taps your chest and feels your pulse, asks you indecent questions

and makes you stand there naked in body and soul, and then says you've got to have an operation. All you can do is whisper hoarsely, "Yes, Doc." The nuclear physicist works away in his laboratory and comes up with something which will either blow you and your rights off the face of the earth or give you electricity for the next 10,000 years. All you can say to him is "Ain't it the truth?" And of course when a lawyer gets through with you, all you can say is, "How much?"

But an architect—that's different. The architect does something you can understand, or think you can understand. He designs the roof over your head and the bathroom and the kitchen. He advises you about how big your windows should be, and how much room you need in your living-room. It is he who convinces you that cinder blocks are more practicable than marble, and that even though you don't have a washing-machine now, you'd better leave space for it in the kitchen anyway.

And therefore it is the architect who gets the most abuse piled on his head. Sometimes, of course, he deserves it. But while the doctor and the nuclear physicist and the lawyer can get away with a lot of things, the architect can't. The architects' clients live in what he designs and they know how every gadget works or doesn't work, and how every ray of sunshine hits and how every door squeaks. Architecture is something that everybody can legitimately criticize because everybody lives with it every day.



To get back to the editorial I wrote—I hope, incidentally, that I am mentioning it and that you are thinking about it for the last time—the whole point of it was to stir up comment about architecture and arouse interest in the forthcoming Boston Arts Festival. It did that, all right. We had bales of letters, pro and con modern architecture. And that, I think, was a sign that yours is a wonderfully healthy profession.

Catholic Institutional Design Competition

S PONSORED by the magazine *Church Property Administration*, the competition for 1955 re-

sulted in the following awards:

First award for church design, to Chaix & Johnson, Los Angeles;

honorable mentions to W. R. Ussner, Vancouver, Canada, and to Mario J. Ciampi, San Francisco, Calif.

First award for elementary school design, to Perkins & Will, Chicago, Ill.; honorable mentions to Nolen & Swinburne, Philadelphia, Pa., Frederick G. Seelman, Palm Beach, Fla., and G. Thomas Harmon, Columbia, S. C.

For a school remodeling design,

first award to Brust & Brust, Milwaukee, Wisc.

The Jury: Rev. William G. Ryan, President of Seton Hill College, Greensburg, Pa., and A.I.A. members: Thomas H. Locrift, F.A.I.A., Head of School of Architecture, Catholic University of America, Washington, D. C.; Robert A. Green, Tarrytown, N. Y., and David L. Eggers, New York, N. Y.



Charles Donagh Maginnis

1867-1955

CHARLES D. MAGINNIS was born in Londonderry on January 7, 1867. He studied at Cusack's Academy of Art in Dublin, and came to Canada with his mother, brothers and sister in 1885. After three years in Toronto he journeyed to Boston where he entered the office of Edmund Wheelwright in 1890.

It is certain that he had received no formal education in architecture before he arrived in America, but nevertheless he brought with him such an endowment for the practice of his profession as is granted to few of us, enriched by

the memory of the fine old buildings that are still the glory of Dublin.

So we see Charles Maginnis as a draftsman and maker of perspectives starting on the long road that brought him recognition, honors, responsibility and leadership as an architect. As he grew in stature and experience, his gifts as a speaker, his love of beauty, his unflinching good taste and contagious humor won the devoted loyalty of his associates, and in particular the affection of those who worked for and with him.

No work left his office un-

touched by the skill and knowledge of his own hand. No task was undertaken, whether great or small, that was not warmed and vitalized by his conscientious devotion to its least detail. Thus, whether he was fulfilling the tedious, time-consuming demands of the Fine Arts Commission of Boston, or gallantly guiding The American Institute of Architects to new fields of usefulness and distinction, each and all were enriched by the charm of his presence, the dignity of his high purpose. A lover of beauty, with an almost spiritual reverence for the imagination that characterized the best of our architectural inheritance, Charles Maginnis interpreted in his own designs the spirit of these beliefs.

Called upon early in his career to give substance in brick and stone to his written critique on current Catholic Church architecture, hesitatingly conscious of his inexperience, he nevertheless accepted the commission to design his first church and thereby justified the confidence of the Rev. John O'Reilly, pastor of St. Patrick's Church at Whitinsville, Mass.

It is a far cry from the simplicity of the Whitinsville Church to

the graceful lines of the tower of Boston College or the mature beauty of the Carmelite Convent at Santa Clara, California, and the Chapel of Trinity College, Washington, D. C.; to both of the latter The American Institute of Architects awarded its Gold Medal for Ecclesiastical Architecture in 1925 and 1927. So imbued was he with the derivation and the spirit of ecclesiastical forms, so sensitive to the liturgical significance of every detail, that each new opportunity brought forth an answering response from Maginnis' store of knowledge and innate good taste. It is indeed no exaggeration to say that during the past fifty years Charles Maginnis completely transformed our Catholic ecclesiastical architecture, raising it from the commonplace to the graceful beauty that was his gift to all that he touched.

The detailed story of his architectural record is a long one, too long for the limits of this tribute. Furthermore, it is there in brick and stone for each of us to read and appraise. The story of the man, his growth and mastery of the fine art of his profession, is not so easily told nor so readily apparent



H.H.S.

AN UNPOSED PORTRAIT OF MR. MAGINNIS AT THE BOSTON CONVENTION OF 1937

Journal
The AIA



CHAPEL OF TRINITY COLLEGE, WASHINGTON, D. C.

AWARDED THE INSTITUTE'S GOLD MEDAL FOR ECCLESIASTICAL ARCHITECTURE IN
1925 AND 1927

CARMELITE CONVENT, SANTA CLARA, CALIF.



Journal
The AIA

Charles Maginnis was not an easy person to know; indeed his intimate friends were few in number, and yet those of us who rejoiced in his gracious charm, in the delightful companion—witty and urbane—were legion.

Never was The American Institute of Architects more worthily represented than during the years of Charles Maginnis' presidency. Not only was he a notable architect, imbued with the very spirit of his profession, but he spoke of and for Architecture with a mastery that defies description. His vocabulary was phenomenal, as individual and distinguished as was his architecture, and warmed by a subtle wit that must have come with him from Ireland.

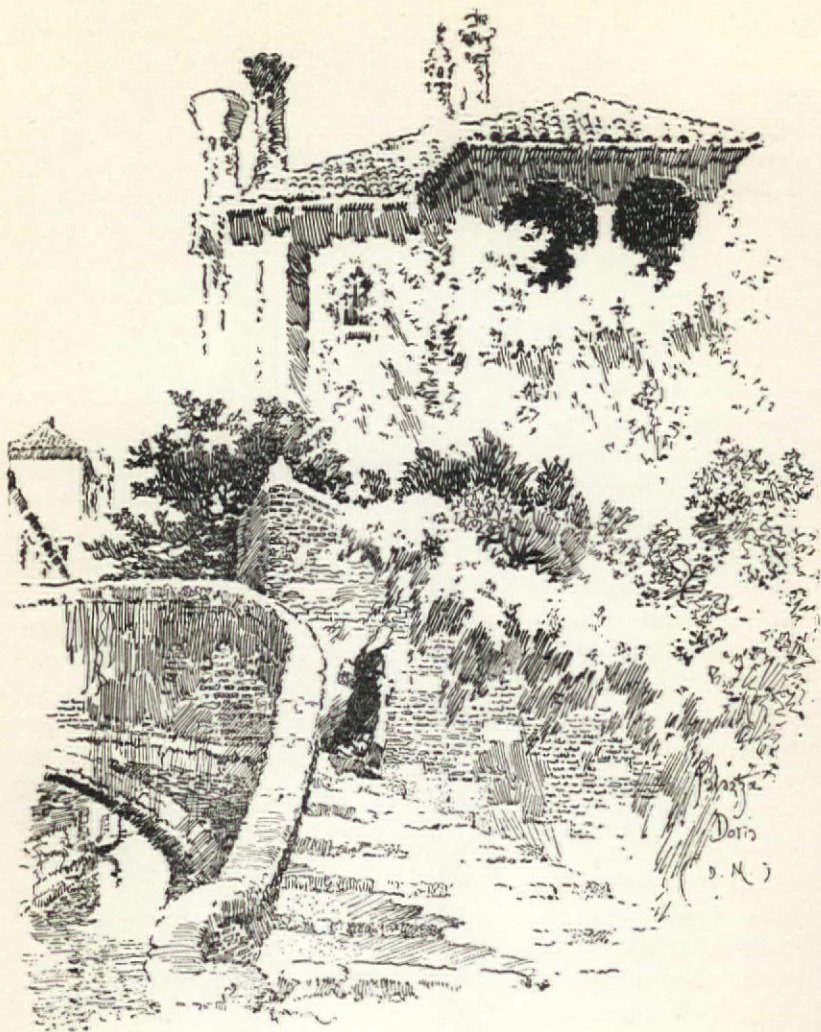
One who worked closely with him during his presidency said: "To me he was a man on a big scale, at all times an heroic figure. His rugged devotion to the principles of Architecture as he loved it and practised it, was apparent even to a layman. That devotion brought him the love and admiration of his fellow architects."

So sensitive was he for the feelings of others that, after his firm had won the competition for the interior treatment of the apse of Trinity Church, Boston, he was

fearful lest the Episcopalian congregation might not be in sympathy with the jury's selection of a design by a Catholic architect. So, in consultation with the then rector of Trinity, the Rev. Dr. Kinsolving, he appointed a time when he would answer all questions. As a result the congregation became fully as enthusiastic as the jury over the beauty and appropriateness of the Maginnis design.

It is a source of constant wonderment to those of us who have enjoyed the benefit of school, college, and often of professional training as well, how Charles Maginnis at 18, starting life in a new country, in unfamiliar surroundings, without any formal architectural preparation, can have gained such a grasp, such a conception of the innermost meaning of our profession, such a dedicated devotion to its highest aims as have characterized him and his work from its early beginnings.

It seems to me that he was inspired. For his was no mere copy-book Gothic. It emanated rather from the very roots of his being, inspired alike by spiritual devotion to his Church, whose glories he so notably advanced, and by the inner fire of his own creative im-



PALAZZO DORIA, ROME — ONE OF CHARLES MAGINNIS'S EARLY PEN DRAWINGS

MAY, 1955

agination. Every aspect of his profession was known to him. He was like a musician playing upon a fine instrument; he knew its infinite possibilities and drew forth harmony and beauty from them all.

He was indeed a Master Builder.

WILLIAM EMERSON, F.A.I.A.



AN AFFECTIONATE PORTRAIT:

STRIDING DOWN NEWBURY STREET, westward, a robust man, a gallant man, distinguished, head up, with a slight limp, clear eye, alert with a very definite aura of light and energy about him: Charles D. Maginnis.

What countless recollections rise at the mention of his name; there is a gathering of the brethren in the snug quarters of the Boston Architectural Club (it was a Club then, not a Center), and Ralph Adams Cram rises to say a few words about a recently completed building of Maginnis's, which, he warming to his effort, becomes an encomium on Maginnis's skill. Praise from Cram is praise indeed, and when he sits down amid the satisfactions of the gathering, Maginnis rises to reply.

In his modest and disarming way he paid tribute to the stimulus and pleasure he had enjoyed from Mr. Cram's acquaintance, and he observes that their minds had run along in sweet concord on basic architectural concepts for many years, but now at this embarrassing moment a falling out, a parting of the ways, had come—he certainly took righteous dissent to Mr. Cram's last words of undeserved praise. And again, how pleasant to sit with him in the mellow atmosphere of Locke-Ober—Hubert Ripley would be sure to be there—beneath the guardian eye of plump Euphrosyne distractingly clad in one thin red ribbon, smiling at us out of her gold frame above our heads, while Eddie, our competent Ganymede, cunningly replenished the emptying glasses. How invigorating to hear him defend the fortress of tradition against the onslaughts of the new school; what eloquent indignation flashed from those bright gray eyes as he recalled the brash challenge of the Dean of the Harvard School to match the subtlety of the gleaming curves of a modern Crane bathtub with the entasis of *any* column of the Parthenon; and how he twirled his moustache with a brisk upward flick and cleared his

throat—haa-rumphph!! as he castigated Mr. Wright's observations on the vitality of The American Institute of Architects.

For at heart Maginnis was wistful of the future of architectural design. Had we reached some point in our architectural history when we were to anticipate a movement that would really cast discredit on the lovely architecture of McKim, however reminiscent that might be? He felt himself happy, with a sad sort of happiness, that his days were numbered, that he would not be faced with the necessity of dealing with an alien idiom. But always gay, generous and open, he carried a capacious spirit for friendship into every department of life. A father to his office force, they all adored him. His skill in drafting and design, his pungent and discerning criticisms, were a joy to them all. What stature he brought to The Institute as President, what luster, how fittingly he wore its Gold Medal, how welcome was he to the many organizations that were glad to count him in their midst—artists, sculptors, painters, educators; a devoted supporter of the Center both in the atelier and at its meetings. And to his Church. His presence was

a benediction and a stimulant. It was worth every effort to hear him speak, the twist of his tongue always unexpected, always felicitous; contemplating the perspective of an incinerator the chimney of which had been skillfully veiled behind the branches of a noble white birch, "If the doctor can bury his mistakes, thank the Lord for the umbrageous charity of vegetation." His warm Irish heart, once known never forgotten. His eye was sensitive to architectural harmonies, his finger touched with fire. The enduring glory of his creations testify to his genius.

"To him whose elastic and vigorous thought keeps pace with the sun, the day is a perpetual morning." And gratefully and affectionately that is the way we shall always remember him.

H. DALAND CHANDLER, F.A.I.A.



THE EULOGY OF HIS CHURCH:

LEADERS OF CHURCH, *state and nation thronged St. Lawrence Church, Brookline, Mass. on February 18, 1955 to pay final tribute to Charles Donagh Maginnis.*

Francis Cardinal Spellman of New York headed the list of church dignitaries at the solemn

high mass of requiem. Following is an abbreviated transcript of the eulogy delivered by Archbishop Richard J. Cushing:

IT IS ONLY THE EXCEPTION that we pause in the ceremony of burial of a Catholic layman to pay tribute in words of eulogy to his service of God and the Church. I think it will be universally agreed that an exception should be made in favor of the illustrious gentleman whose passing we all so deeply mourn today, and whose long years of dedication to his profession have brought him into such close relation with the bishops, priests and devout faithful of the Catholic Church in North America. . .

The beautiful edifices whose stately and harmonious forms, conceived and realized by the noble soul whose body we are about to lay to rest, symbolize over the length and breadth of this country the presence and the power of God. The glorious worship of liturgical services, the intellectual and spiritual formation of rising generations of the faithful, the merciful ministrations of Christian charity—all these visible evidences of the workings of God's grace have been artistically enhanced and spiritually ennobled by the efforts of Mr.

Maginnis and his associates to provide for them an environment worthy of their supernatural character.

It is not my purpose today to enumerate or to describe the architectural triumphs of Mr. Maginnis, many of which represent the contributions of his collaborators as well as his own artistic vision.

Rather would I think today of what Mr. Maginnis meant as a man and as a lover of the church which he served so loyally and so faithfully to those who came under his influence. . .

He was a leader whom it was a privilege to follow, a formulator of ideals whose validity was universally recognized, a master of his profession whose judgment no one would think of questioning. It would be impossible to think of him as anything different from what he actually was, or of anyone else who could have filled with greater distinction the position which divine providence so wisely appointed as his earthly career.

Of few men can it be truthfully said, as it can be said of him, that he lived only for his work, and that his work was inspired from beginning to end by his love of God. No thought of human gain

could have conceived the exquisite Gothic spires of Boston College, the transcendent magnificence of the National Shrine of Our Lady at Washington, the delicate simplicity of Trinity College Chapel, the medieval splendor of new cathedrals, the charming simplicity of Nazareth, or the stately structure of the new Carney Hospital. No artistic talent of profane or pagan development could have brought all these, and so many more ecclesiastical structures so closely into harmony with the functions they are meant to serve, in lifting men up to God and beautifying with divine brilliance the material surroundings of religious life.

It was impossible to talk with Mr. Maginnis on any matter pertaining to his profession without sensing his completely unselfish and disinterested loyalty to the most authentic standards of ecclesiastical art. He was not one to force his point of view on those who were unwilling to accept it. At the same time, he had an amazing capacity for sensing in the crude and untutored conceptions of his clients the elements of possible artistic development, and in presenting to them in a form which they would recognize as their own, an interpretation of their plans,

which would, nevertheless, eliminate everything that was architecturally undesirable and satisfy the most exacting demands of his professional associates.

It was this rare combination of a realistic understanding of loyal and individual needs and a sublimely idealistic determination to achieve artistic perfection that raised Mr. Maginnis from the ranks of those who serve and pass on, to the lonely eminence of those who live forever.

We need not say of him, as we say of so many others who have made notable contributions in their chosen fields, that his passing leaves a void that can never be filled.

The impact of Mr. Maginnis' personality on the development of ecclesiastical art will continue for generations to come in the work of those whom he formed according to the principles which were fundamental to his own greatness. Scores of his one-time pupils, now masters in their own right, are proud to acknowledge their indebtedness to him and to proclaim their determination to perpetuate the ideals which have become associated with his name.

We thank God, as we pray today for the eternal repose of Mr.

Maginnis' soul, that he lived and worked in such close union with the church, and that the church, under God's Providence, has derived such permanent benefit from his labors. . .

Mr. Maginnis, like all really great men, was humble and unassuming, never boastful of his own achievements, always conscious of his dependence on the power of divine grace and on the spiritual grandeur of the church whose message he sought to express in the creations of his genius.

As we pay to him today the honor which is his due, as an outstanding Catholic layman, let us remember that his own wish would be that we think of him principally as a soul who stands before his God, to be judged according to his

merits. Not our words of eulogy, which we bestow upon him as those who have nothing to give, but our prayers, fortified by the divine efficacy of the holy sacrifice of the mass, can bring to him the lasting benefit which he so richly deserves as the all-seeing and impartial eye of his Creator scans the record of his life. . .

He has loved the beauty of God's house and the place where His glory dwelleth. He has made it possible for uncounted thousands to find peace and rest in the holy city which he has symbolized so appealingly in the churches which immortalize his name. May eternal light shine upon him and may his great and gifted soul rest in peace. Amen.

News from the Educational Field

ILLINOIS INSTITUTE OF TECHNOLOGY plans to expand its education programs in urban planning, architecture and design. This will call for the establishment of a Department of City and Regional Planning, the expansion of architectural curriculum and the removal of the Institute of Design from its present location on North Dearborn St. to the Institute's

south side campus. All three departments will be housed in a new building at 34th and Dearborn St., ready for occupancy this summer.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY announces a grant of \$93,750 from Resources for the Future, Inc., to carry forward a five-year study of the principles and methods of analyzing resource

problems. The project will be in M.I.T.'s section of Urban and Regional Studies in the Department of City and Regional Planning, under the direction of Dr. Walter Isard, Associate Professor of Regional Economics.

M.I.T. will also hold a two-week Special Summer Program on "Noise Reduction," August 15-26. Dr. Leo L. Beranek, Associate Professor of Communication, is in charge of the program.

UNIVERSITY OF ILLINOIS, through the Small Homes Council, will conduct a 10-day short course in home planning and construction, July 11-20, on the Urbana campus. Registration, at \$75, is open to persons engaged in home financing and appraising. Further information from Supervisor of Engineering Extension, Room 116, Illini Hall, 725 South Wright St., Champaign, Ill.



Scholarships and Fellowships

THE AMERICAN ACADEMY IN ROME announced the award of 13 Rome Prize Fellowships, beginning October 1, 1955.

In Architecture a fellowship goes to Charles G. Brickbauer of

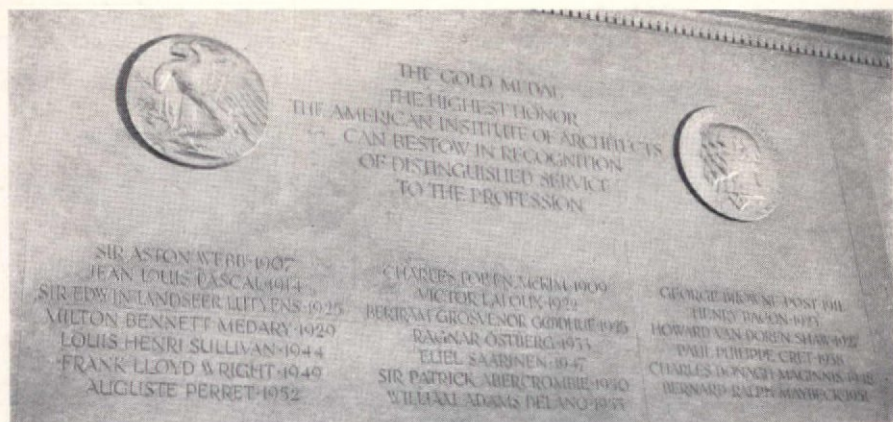
New Canaan, Conn., whose educational sources include the University of Wisconsin, the University of Hawaii and Yale University.

Another fellowship in Architecture goes to Dan R. Stewart of Boston, Mass., educated at The Cooper Union, the University of Cincinnati and M.I.T.

Another fellowship is awarded to Warren Platner of Birmingham, Mich., educated at Cornell and at present with Eero Saarinen and Associates.

A fellowship in Landscape Architecture was awarded to Stephen F. Bochkor, Cambridge, Mass., educated at the State University of New York and at Harvard University Graduate School of Design.

COLUMBIA UNIVERSITY School of Architecture has available a number of fellowships, scholarships and assistantships, open to qualified students holding degrees in Architecture, Landscape Architecture or Civil Engineering, or other degrees acceptable to the University, as aid in their work leading to the degree of Master of Science in Architecture. Further details may be had from the Dean, School of Architecture, Columbia University, New York 27, N. Y.



THE BOARD OF DIRECTORS DEDICATES THE PANEL OF OUR GOLD MEDALISTS





Federal Housing Administrator Norman Mason was an honored guest at a luncheon given by the Board of Directors on the occasion of The Board's Annual Meeting. L to r: Executive Director Purves, Secretary Cummings, Administrator Mason, Treasurer Chatelain and First Vice President Heitschmidt.

What Does Your Chapter Do for You?

By *Ulysses Floyd Rible*

The retiring President of the Southern California Chapter answers the question—with figures comparing the cost of what you get with what you pay in dues.

AMONG OTHER OBJECTIVES of The American Institute of Architects, it is provided: "The objects of the A.I.A. shall be to organize and unite in fellowship the Architects of the United States of America; to combine their efforts . . . ; to advance . . . standards of . . . practice; and to make the profession of ever-increasing service to society."

So, it is entirely proper that upon this occasion you should be advised with regard to implementation and advancement of these objectives within your own Chapter and that pertinent accomplishments be here reviewed, which—may you be apprised at the outset—are to be slanted toward encouraging a greater appreciation of what the Chapter and The Institute do for their members, Corporate and Affiliate alike.

A total membership of 517 has been served by 21 standing, and 9 special committees during the year. While some of these committees have, of necessity, been one- or two-man committees,

others have enjoyed participation of between 10 and 15 members. The total of 30 committees has had an average active membership of four. The approximate total number of all committee meetings for the year has exceeded 300 and has averaged two hours in length. Elementary calculations reveal that in this Chapter 2400 man-hours have been devoted in pursuance of The Institute's broad objectives through a widely diversified activity at committee level.

Your duly elected Board of Directors has, during 1954, been particularly conscientious in its obligations to you. Few members were absent from its deliberations. All were prompt in arrival. No meeting required postponement because of absence of a quorum. During 1954, 8 members of your Board held 57 regular meetings, averaging $2\frac{1}{2}$ hours each. These men have taken directly from their own livelihood a total of 1,140 man-hours for this *one phase* of their service to you. In addition, these men have attended com-

mittee meetings, studied and rendered reports, met with other groups in discussion of mutual interests for a probable total of an added 900 man-hours.

In addition to his share of these 2,000 man-hours, your President, in behalf of the Chapter, has written 600 letters, made and received 2500 telephone calls, attended 100 luncheon and dinner meetings, appeared in four television and radio programs, and made five major addresses.



The 12 regular Chapter meetings have, during this year, provided a vehicle for fellowship and professional advancement, to the success of which your attention is respectfully invited. Of interest were the meetings held at General Controls, Mississippi Glass Company, and the Compressor Plant of the Southern California Gas Company. More particular to the promotion of architecture and the profession was the Dinner and Exhibition held in recognition of the 60th Anniversary of our Chapter. 3,950 persons visited the Exhibition held in Los Angeles, Bakersfield, and Riverside. Admittedly, this is a smaller number than we had hoped for, but nonetheless it

is several times more than the number who visited a similar exhibition of National Honor Awards held at The Institute's Gallery in Washington, D. C., during a like period of time.

In recognition of the importance of professional soul-searching, 1954 witnessed the birth of a newly founded annual program. Three symposia, including panel discussions, were conducted for the benefit of fellow practioners. Guests and members participated in the exploration and potential improvement of three prime areas of professional service, including design, consulting services, and contract documents. As these general subjects are re-examined over the years to come, the stimulus of discussion cannot but contribute immeasurably to the competency of experienced and young practitioners alike.

It may be interesting to note that an average of 171 persons attended each regular Chapter meeting, which reflects a 27% increase over the preceding year and represents the largest total meeting attendance of any year in Chapter history.

The rather fantastic total of man-hours heretofore mentioned as having been given by our own

colleagues did not include members of the paid staff. In case you haven't drawn on the tablecloth any rough totals, you are informed that substantially in excess of 10,000 man-hours have been expended in 1954 in the servicing and promotion of your interests.

Perhaps you will ask what budget figures were behind all this. The year 1954 saw the inauguration of two separate budgets—one of about \$27,000 to cover the chapter activities; the other for a Public Relations Program, in round figures \$12,000.

The Board of Directors has served to set and guide policy, to administer fiscal matters and to approve actions. Through the numerous committees, you have been afforded vehicles for participation in a variety of activities established to serve members and public alike, namely:

1. To guide internal functions (with particular emphasis this year on adoption of long-desired changes to both Chapter and Institute By-laws).

2. To provide civic service (which has included continued advice to and cooperation with the Civic Center Authority, and participation in the Councils of Dis-

aster Relief and Community Defense).

3. To inform the public with regard to professional service (by means of 18 addresses given by members of the Speakers Bureau and through the extensive publicity program which will shortly be detailed, including contributions of an effective Exhibits Committee).

4. To stimulate exchange of ideas and information (specifically as through the "Job Clinic" of which five issues on informative subjects were distributed to members. This committee publication was, during the year, cited by The Institute as a "document of the month"—an honor, indeed!).

5. To urge better practice, higher ethics and substantial increase of competency. (These ideals have been constantly brought to our attention through a judicious and effective Ethics and Practice Committee, as well as through the Symposia.)

6. To provide a bulwark against intensive expansion of bureaucratic encroachment (which policy has been pursued by the Legislative Committee in cooperation of a like function in the California Council).

7. To study legislation affecting professional practice (an activity

requiring constant counselling with inter-professional groups).

8. To collaborate with numerous related organizations in the construction industry (as pursued by our liaison members qualified to press architects' point of view).

9. To keep pace with new tools and new techniques (a service which has been rendered our city through the actions of the Building Code Committee, and a service which has been rendered our members through our own as well as Institute publications, including contributions offered through Chapter symposia).

10. To provide direct communication with The American Institute of Architects and the California Council of Architects (so that each member of our Chapter may be adequately represented on a State and National level and so that, conversely, each member may receive the benefits of State and National participation, significant in which is the assurance that in unity there is strength, and only in strength may the profession develop the respect and position it deserves, and, in fact, must have, to adequately and convincingly present its views).

Earlier a total of more than 10,000 man-hours was mentioned

as having been expended in 1954 by the Board, Staff and Committees in essential pursuance of the broad activities you have just heard outlined.

Relating time devoted, to dues paid, it is evident that substantially effective service in your behalf was rendered for about \$1.25 an hour. These accomplishments at this bargain price have been made possible only by your colleagues in the Southern California Chapter who have unselfishly served through a comprehensive framework made possible by The American Institute of Architects. Should the time given by committees, officers and staffs on both state and national levels be included, this bargain price would drop to but a few cents an hour.

The field of Public Relations these days has become increasingly important. Let's examine what the Chapter budget in that area developed in your behalf.

133 news pictures were published in 1954—an increase of 140% over the preceding year. 1,042 news stories emanating from your office were published during 1954. This number exceeds the total in 1953 by 70%. The aggregate exceeds 10,200 column-inches.

Individually, you couldn't buy that kind of publicity—but, if you could, it would have cost about \$65,000. Relating to the pertinent budget this one direct advantage to you, mathematicians will come up with another bargain price—publicity at an 80% discount!

Like all members of business and industry, the architect is faced with the problem of ethically "selling" his services. How could understanding of these professional services be more effectively stimulated, and how could acceptance by the public be more forcefully

developed than by the pursuance of vigorous action by your Chapter? Increasing awareness that architects act in the public interest is ample justification for your program. It is evidence of effectual effort by your Board, staff and committeemen.

This brief review has, it is believed, evidenced in 1954 a steady promotion of the major Institute objectives; namely, to unite in fellowship the architects, to combine their efforts, to advance standards of practice, and to make the profession of ever-increasing service to society.

The Care and Housing of Women

By Hubertus Junius

THERE COMES A TIME in every man's life when his wife decides to build a house. An early diagnosis is, in most cases impossible due to an inclination on the part of women to vary from any plotted norm. Research has revealed, however, that certain early symptoms may be recognized in a few of the more naïve types of wives, and these are given below in the hope that they may be of some assistance, with the warning, however, that the most highly respected authorities maintain that

traces of residual naïveté are to be expected in less than ten percent of the cases on which any reliable records have been kept.

With the above fact always in mind, the following examples are submitted as indicative.

The Martyr or God-Help-Us Approach: The first symptoms of this type are recognized by such remarks as:

"This house is making an old woman of me!" Or, "I just hate to think of Junior growing up in

a messy place like this!" Or again, "I am ashamed to ask Agnes to visit us in this house."

This approach is most effective when used by the cheerful type of wife and is frequently overlooked by men who are married to normally despondent types. The latter men frequently fail to react because of over-familiarity with, and resistance to, the daily moan. Then too, the complaining wife generally overplays her despondency to the point of monotony, thus failing to distract her husband's attention from the comic strips in which he has learned to take refuge.

However, in the hands of a normally cheerful and intelligent woman, this approach, used at a carefully selected time, can become highly effective and should be carefully guarded against by the more sympathetic males.

In example two we have the Proximity Approach: This attack is possibly based on the old idea of sympathetic magic, though it has dangerous elements of instinct, that, in the hands of a subtle woman, are almost invariably fatal.

The operation takes place over a period of time and consists of a series of visits to friends each of

whom recently acquired a new house. As a rule these visits are carefully spaced and are to a selected group of intimate friends whose income is in approximately the same bracket as that of the intended victim.

In certain instances it is reinforced by a great show of enthusiasm on the part of the little woman, but it can sometimes be much more effectively applied by encouraging the victim to criticize the houses visited. If, however, he succumbs to the temptation, and begins to outline his own ideas, he is sunk.

In those husbands of envious dispositions, the subtle operator frequently selects some home recently acquired by a couple whom the victim particularly detests, and who have a slightly higher income than his own. This latter method has proven highly successful, and the wise husband will be immediately warned when he finds himself unexpectedly drinking Scotch from the trick bar of a long cherished enemy.

The two examples given are those used by the common or garden variety of wives. More subtle devices are so varied and numerous that space will not permit us to give them, and any warn-

ing on our part would be useless against the more intelligent types. There is, however, one rather unusual approach that should be listed.

Once in every thousand or so marriages, some man secures an utterly unsubtile woman, who disdains to use feminine wiles. Men, this type is dynamite, and no sound defense has ever been discovered against her. It will, however, enormously enhance our self respect to at least be able to recognize this type in the event you have been so fortunate as to secure one of these Latter-day Liliths.

She starts by announcing frankly she wants a new home, and follows this immediately with a well planned budget showing that by the elimination of certain extravagancies (none of which affects you directly) this new home may be acquired. She bases her arguments on the certainty of your increasing importance in the business world, and the necessity of supporting this swelling prestige with a commensurate social background. She points out that Junior and Little Matilda will soon be old enough to form their own group, and the wisdom of moving to a more desirable neighborhood.

The only known defense to this

attack is a quick admission that you are a business and social failure, a flop as a father and a husband, but there is no record of this defense ever having been tried.

This work could well merit several hundred pages of such samples of attack, together with the proper defense against these various methods. Our experience, however, has been limited to a mere forty years of contact and to only a few hundred specimen cases. Our married life, which has paralleled this research, has resulted in four extremely unexpected houses of our own, which we are sure came into being through no volition on our part. We would like to report on these cases in detail, but we have never been able to discover exactly how we happened to do it. In the interest of this research and in the hope that we could interest our help-mate in giving her whole-hearted and extremely valuable cooperation, we asked her in all earnestness to detail the manner in which she brought these houses into being.

We regret to report that after a careful analysis of all of our discussions and the economic conditions which caused us to enter into these ventures, we are convinced that they were entirely my

idea, that my wife knew when she married me that she would always live in a home consisting entirely of my ideas and that, after all, architects were such sweet and understanding men that a woman would be idiotic to try to impose her ideas about a house, when they had so many ideas which were so much better.

While undoubtedly true, on a basis of carefully examined facts, I cannot help but wonder how I overlooked (and four times at that!) the room I had always planned where I could keep all my junk, and—you know, just lock it up each time so no one would touch anything. I know the idea was present in the begin-

ning of each house, but it seemed to lose its identity each time as the plan developed. The first time I believe it turned into a boudoir, and if I recall, in the second or third house it was a laundry. I do remember, however, that it did get built in the fourth house, but because of limited funds it had to be used for storing a lot of extra china and silver that I had thoughtlessly given my wife for Christmases, and birthdays through the years.

But, of course, our relationship is entirely different from that of most married couples, and my personal experiences would neither be pertinent nor typical of those encountered by the average man.



Architects Read and Write

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



THE GOVERNMENT IN BUSINESS

BY CHARLES C. PLATT, New York, N. Y.

Part of a letter written to and published by the New York
Herald-Tribune.

DOES NOT the whole question of government controlling business, or entering into business enterprises, all hinge on the absolute necessity that government take on as few of these outside activities as possible, because gov-

ernment itself is complicated, and getting more complicated every day; and there is a limit to what the human mind can successfully encompass?

A wise public official should shy away from these extra activities

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as he would from a plague. The added personnel to handle them and the added problems connected with them are all a drain on the time he can ill afford away from his strictly governmental duties.

Government should regulate business only as an emergency measure, and should never go into business excepting as an emergency measure, not so much because we fear the socialistic trend as be-

cause *we cannot get the kind of good steady government we vitally need* if our public officials are drawn away from their governmental duties into other affairs and problems that overload the already overloaded public office.

Is not this the real and basic reason for keeping government out of business; and is not the money-saving feature of its nonprofit operations outweighed by this more potent consideration?

"SECURITY"

BY G. E. KIDDER SMITH, New York, N. Y.

IN THE January-February issue of the *Empire State Architect* there is a notice of a resolution unanimously passed at the last convention of the New York State Association of Architects (at Lake Placid, October 21, 1954). This states—

"That the New York State Association of Architects request and desire that an oath of office, consisting of the allegiance and the upholding of the Constitution of the United States and the State of New York, be incorporated in the registration and re-registration of the Architect."

As a member of the New York

State Association of Architects and of The American Institute of Architects for thirteen years, this resolution, it seems to me, is not only an affront to the professional integrity of the architects of this state, but an unnecessary, uncalled for and potentially dangerous requirement for architectural registration.

Professional qualifications and professional qualifications alone are the province of registration boards, not the private political thoughts or choice of neckties of the applicants. We have national security organizations far more capable than a registration board for taking care of such anomalies

if they reach the point of danger as interpreted by the Constitution of the United States. Are we as architects to urge the removal of the paintings of Picasso from our museums, or seek to prohibit the music of Shostakovitch from our music halls!

Robert Woods Kennedy, through his clever protégé, Merton Catfish, wrote an amusing satire on this oath-taking, this think-organizing—this “Mummification of Opinion” as Senator Fulbright calls it—in the March, 1955, JOURNAL. However, I feel that a more militant protest is in order

if we as citizens and architects are not to fall into the pattern of the dictators where every organization, indeed every man and member of a family, is enjoined to spy and report on every other organization and family member.

It seems to me, therefore, that this resolution, however well intentioned it may have been, has no place in the architectural registration laws of any state, and that our architectural cohorts—the registration board examiners—are qualified to pass on our professional abilities and professional abilities alone.

AN OPEN LETTER TO HUGH FERRISS

BY WELLES BOSWORTH, F.A.I.A., Vaucresson, France

YOUR ARTICLE in the JOURNAL for February gave me the greatest pleasure.

I've been waiting ten years, for you!—for it seems so absurd that buildings shouldn't be studied to please the eye, just as music does the ear. That old saying, “architecture is frozen music,” is a good one; and of course you and I agree that any construction to which it cannot apply is mere building—practical and serviceable perhaps, but not the Fine Art of Architecture.

I'd say that if Hugh Ferriss can't make a simple rendering of it that makes it *look* beautiful, it's not up to the degree of Architecture.

What has become of all those laws of rhythm and accent, and “diversity in unity” (such a complete expression, invented I've been told by the ancients) of what one finds in all the best periods of art?

My dear old friend, Denman Ross, painter and professor at Har-

vard, did for color (in seven values from high-light to low-dark for each color, and also of course the laws of harmonies in color combinations) what the inventors of the piano keyboard did for music. Did you know about him? He also wrote an amazing book called "A Theory of Pure Design." In that he analyzed with, first, mere arrangements of dots, then short lines, then curved lines, etc. the theories of rhythm and movement-producing effects on the nerves and muscles of the eye, exactly as music affects the ear.

These laws, when applied not only to decoration of all sorts, but to architecture, in relation to windows in walls, etc., or any repetitive features, give a great sense of relief from the present fashion of using, as it were, the same mould to cast countless windows set without harmony of any sort and with nauseating monotony. How Stanford White abhorred monotony! Do you remember how he introduced—in the brick walls of Dr. Parkhurst's church in Madison Square—certain bricks with a cross, very appropriately, moulded on them and spaced irregularly as if by hazard? The effect was charming! A small example of a great principle.

That old phrase, "Order, for the sake of Harmony and in the hope of Beauty," was created by Denman Ross, I was told. Do you not agree with me that any composition in architecture must exhibit an orderly arrangement of its elements (whether with or without windows) to achieve harmony—even if it never "wakes to ecstasy the living lyre" (of *Beauty*), to use that immortal phrase from Grey's *Elegy*?

Alas! How few creations in the realm of architecture can you think of that you or I could apply that magical word "Beauty" to! I should enjoy discussing that with *you*, you know so well how to make any group of structures *look* beautiful, as you so masterfully handle light and shadow in your renderings.

Beginning with the Parthenon, how many and what buildings would you put in the list?

Do answer this! All your friends, and I very particularly, should be so interested in your opinions. Of course, I mean what my old friend, the great D. H. Burnham, used to call "supremely beautiful" buildings, in proportions and detail.

In England, I can only think of

one thing (perhaps including the spire of Salisbury, and that too is only a part of a building). Do you know the dome of St. Paul's as seen in elevation from the Savoy Hotel? It is more "serene and noble" than the Invalides. I suppose we'd have to include the Place de La Concorde. And the Arc de Triomphe as seen from a *distance*, on the Avenue Foch, where cresting doesn't count. Then what? The Garden façade of the Petit Trianon and also of the Grand Trianon, now that we have taken out that glass and sash-work at the center, and restored the long

platform with steps. Superb it is! Though I can't get them to renew the essential groups of children with flowers, that used to be on the balustrade, and are so essential to the gay skyline or silhouette that it was composed with. See Grand Blondel.

The Mellon Gallery floats there as serene as a pond-lily. And I've always loved the Morgan Library.

But do let me know your feelings. And excuse this rambling, disconnected monologue. Here's to a quick come-back for the search for visual beauty, even in so-called Modern Architecture.

Calendar

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

May 12-13: "Automation-Engineering for Tomorrow," a symposium sponsored by Michigan State College, School of Engineering, East Lansing, Mich. Further details from W. I. Kenerson of the School of Engineering.

May 22-26: 17th Annual Convention of the National Association of Architectural Metal Manufacturers, Broadmoor Hotel, Colorado Springs, Colo.

May 29-June 3: Ninth International Hospital Congress of the International Hospital Federation, Lucerne, Switzerland. Further details from Capt. J. E. Stone, 10 Old Jewry, London E. C. 2.

May 31-June 3: Technical Conference and Exposition devoted to the

problems of design engineers, Convention Hall, Philadelphia.

June 2-4: The Annual Assembly of the Royal Architectural Institute of Canada, Halifax, Nova Scotia.

June 8-11: British Architects Conference, at the invitation of the West Yorkshire Society of Architects, Harrogate. Visitors from the U. S. are welcome and, if planning to attend, should advise C. D. Spragg, Secretary, R.I.B.A., 66 Portland Place London W.1., so that he may send them the Conference program.

June 13-18: International Design Conference, Aspen Institute, Aspen, Colo. Details from Charles W. Saul, The Aspen Company, Aspen, Colo.

June 18-20: 34th Annual Convention of National Council of Architectural Registration Boards, Hotel Nicollet, Minneapolis, Minn.

MAY, 1955

June 18-19: Association of Collegiate Schools of America Meeting, Minneapolis, Minn.

June 20-23: Ninth annual meeting of Forest Products Research Society, Seattle, Wash. Further details from Perry Culp, Jr., 601 Tacoma Building, Tacoma, Wash.

June 21-24: 87th Annual Convention of The American Institute of Architects, Radisson Hotel, Minneapolis, Minn.

June 27-30: 8th Annual Conference on Aging, University of Michigan, Ann Arbor, Mich. A major section will be devoted to housing.

July 9-16: Fourth Congress of the Union Internationale des Architectes, The Hague-Scheveningen, The Netherlands—a meeting devoted especially to the development of house-building.

July 10-19: 9th Pan American Congress convening in Caracas, Venezuela. Further details from Secretary, Pan American Association of Architects, 1318 Bartolome Mitre St., Montevideo, Uruguay.

July 14-August 24: Sixth Annual Architecture and Planning Workshop, Instituto Tecnológico de Monterrey, Mexico.

July 15-Sept. 15: Summer School of the Cercle Culturel de Royaumont—a continuous series of two-weeks courses for foreign students. Details from M. le Directeur, Asnières-sur-Oise, S. et O., France.

September 9-11: Regional Conference of the Northwest District, A.I.A., Many Glaciers Hotel, Glacier Park, Mont.

September 25-29: 1955 Annual Planning Conference of the American Society of Planning Officials, Sheraton Mount Royal Hotel, Montreal, Canada.

October 6-8: Regional Conference of the Gulf States District, A.I.A., Roosevelt Hotel, New Orleans, La.

October 6-8: Regional Conference of the Sierra Nevada District, A.I.A., Biltmore Hotel, Santa Barbara, Calif.

October 13-15: Regional Conference of the Central States District, A.I.A., Jefferson Hotel, St. Louis, Mo.

October 13-15: Convention of the New York State Association of Architects, A.I.A., Sheraton Ten Eyck Hotel, Albany, N. Y.

November 2-4: Convention of the Texas Society of Architects, A.I.A., Shamrock Hotel, Houston, Tex.

Birch Burdette Long Memorial Prize

CONTINUING the series of architectural rendering exhibitions established by The Architectural League of New York in 1926, this year's award prize for distinguished rendering takes the form of two honorable mentions: one to Hugh Ferriss, F.A.I.A., for his conté-crayon rendering of a Presbyterian Church designed by

Adams & Woodbridge, architects, of New York; a second honorable mention to George C. Rudolph for his preliminary sketch in gouache of a proposed country club for Ardsley, N. Y. The Jury: Walker O. Cain, Chairman, Harvey Stevenson, F.A.I.A., Allyn Cox, Edward Slater and John Knox Shear.



Necrology

According to notices received at The Octagon
between January 11, 1955 and April 6, 1955

- BRANDT, HARRY A.
Washington, D. C.
- CAHILL, PAUL T.
Fort Worth, Texas
- CAINE, MORTON H.
Portland, Ore.
- CHAMBERLIN, OLIVER N.
Lakewood, Ohio
- CLARK, APPLETON P., JR.
Washington, D. C.
- DEFOY, FRED WILLARD
Los Angeles, Calif.
- DOUBLEDAY, LAURENCE
Binghamton, N. Y.
- DOWNER, GODFREY K.
Hingham, Mass.
- DOWNING, JAMES L.
Henderson, Texas
- EWING, CHARLES
Biddeford, Maine
- FARNAM, DANIEL H.
Cleveland, Ohio
- FAUGHT, WALTER R.
San Antonio, Texas
- FERGUSON, WILLIAM S.
Cleveland, Ohio
- GETTE, OTTO J.
Yonkers, N. Y.
- HART, HENRY T.
New Orleans, La.
- HEINO, ALBERT F.
Chicago, Ill.
- HILL, MYRON T.
La Jolla, Calif.
- HINNANT, CLARENCE H.
Lynchburg, Va.
- HOFMEESTER, THEODORUS M., JR.
Chicago, Ill.
- HOOTON, PHILIP H.
Bloomington, Ill.
- HOWARD, ALMERN C.
Philadelphia, Pa.
- JACKSON, LEICESTER L.
Boston, Mass.
- JACOBS, ALFRED H.
San Francisco, Calif.
- KEFFER, KARL
Des Moines, Iowa
- KOCH, WILLIAM T.
New York, N. Y.
- MAGINNIS, CHARLES D., F.A.I.A.
Cohasset, Mass.
- MCMURRAY, DONALD D.
Pasadena, Calif.
- MEISSNER, ADOLPH B.
Kenmore, N. Y.
- MERONI, EUGENE V.
New York, N. Y.
- PATRICK, ANDREW G.
Stratford, Conn.
- PETTIBONE, MILTON, W.
Grosse Pointe, Mich.
- PLATT, FREDERICK P.
Woodstock, N. Y.
- PRICE, LOWELL M.
Royal Oak, Mich.
- SEVERIN, EMIL L.
Grosse Pointe Farms, Mich.
- SOUTHWELL, ARNOLD
Oswego, Ore.
- THOMSON, PETER S.
Balboa Island, Calif.
- WARREN, ROSCOE L.
Whittier, Calif.
- WOOLLETT, WILLIAM LEE
Los Angeles, Calif.
- YEAGER, CLEMENT S.
Alexandria, La.
- YOCOM, STANLEY
Philadelphia, Pa.
- Honorary Fellow:
FLEMING, OWEN
Sevenoaks, England

MAY, 1955

The Editor's Asides

IT WILL SOON BE WIDELY KNOWN that The Institute is girding itself for a real celebration in 1957—our hundredth anniversary as a professional body. A national committee is making great plans for the Convention in Washington, and regional celebrations as well, that will make 1957 a year long to be remembered. And now along comes a news release telling of another impending centenary, and in the same year. The House of Seagram will celebrate its one-hundredth birthday. Mies van der Rohe, Philip Johnson, Ely Jacques Kahn and Robert Allan Jacobs are doing a skyscraper for them, to be ready in 1957. This synchronization of celebrations by The Institute and the House of Seagram has disturbing connotations. Perhaps it is just as well that the celebrations are to be as far apart as New York City is from Washington, D. C.

THE FOLKS DOWN AT MIAMI are getting so contemptuous of hurricanes that they're making their own. At least they rigged up a 1200 h.p. airplane propeller, set it blowing against a window in the wall of a testing room at

the University of Miami. Feeding water into the slipstream resulted in the equivalent of a 145 m.p.h. hurricane and a 4" rainfall beating against the window. It passed the test and will be used in New York's 42-story Socony-Vacuum Building.

ALMOST AS BAFFLING as the question of precedence between chicken and egg is the question, "Which is cheaper, to rent or to buy?" Dr. George Cline Smith, Dodge Corporation economist, brings in a new and perhaps governing factor when he says, "It is frequently cheaper to own than to rent, especially when income-tax deductibility of interest on mortgages and property taxes is taken into account."

THAT AN ARCHITECT'S DRAWINGS are "instruments of service and therefore belong at all times to the architect" is now widely and firmly established. George Petten-gill, Institute Librarian, in reading some yellowed papers recording the minutes of our early Board meetings, discovered that our first president, Richard M. Upjohn,

had introduced the subject in a meeting of May 3, 1859, and, after discussion, the opinion prevailed in just the form that we accept today.

IS THERE ANY WAY of ending, or at least slowing down, the use of the chromium-plated horizontal strip in design? There seems to be no way to check it through the law. The automotive designers, one would think, might well gag over the growth of their most common cliché. They call it "styling," not design, for which we should be thankful that our own term is not being debauched. Originally the chrome strip seemed intended to suggest motion and streamlining, but now one finds it on clocks, weighing-machines, juke boxes—none of which have ambitions to travel at all, much less to be given wind resistance. This visual annoyance has long been bothering us, but now, having seen it used on a *hearse*, we can no longer suffer in silence.

THERE SEEMS TO BE a fairly widespread idea that, once having bought a copy of the "Handbook of Architectural Practice," an architect is fixed for life. Nothing

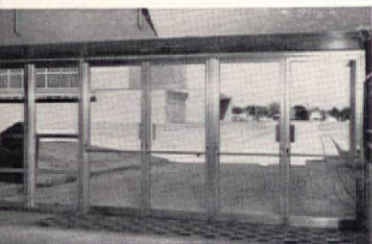
could be farther wrong. The book is not a permanent record; it is a constantly and rapidly changing reflection of contemporary practice, including reprints of the latest edition of A.I.A. Standard Documents. The present \$4 price of the book is as definitely a part of office overhead as the telephone. The current edition is 1953. Better look up the date of yours—it may be a collector's item rather than today's office tool.

IF YOUR PROCESSES of worrying have become a bit rusty in the present era of general prosperity, here is a subject that might stave off the atrophy that claims all unused parts. The U. S. A. is going to need a 60% increase in water and sewerage facilities within the next 10 years. This warning comes from no less authority than the Commerce Department, the Census Bureau, the Public Health Service and the Geological Survey, all working together. The cost?—an estimated \$25 billion. The 1954 value of our present facilities is estimated at \$42 billion, so we seem to have quite a job ahead of us. Perhaps we could do with a few miles less of new roads than are budgeted for the next decade.

Amarlite Aluminum Entrances are used in Albany High School, Albany, Georgia.
Architects: Dennis and Dennis, Richard V. Richard, Associate, Albany, Georgia.



School entrances by *Amarlite*



Inside view showing panic bars. Amarlite Aluminum Entrances are also used in the gym and auditorium.

With concealed panic hardware (approved by Underwriters' Laboratories), these trim aluminum doors and frames combine safety and convenience with enduring good looks. When specifying entrances, consider Amarlite's six points of leadership:

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- 2 Strength plus rigidity
- 3 Finish—(incomparable)
- 4 Development of new features
- 5 Distribution for prompt service
- 6 Consistent price policy.



For basic design data on Amarlite Aluminum Entrances, see our catalog in Sweet's, ask a glass dealer or write for your copy of the 1955 Amarlite Catalog.

American Art Metals Company,
433 Bishop Street, N. W.
Atlanta, Georgia



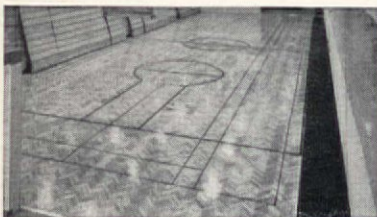
aluminum entrances

- ATLANTA, GEORGIA
- BROOKFIELD, ILLINOIS
- DALLAS, TEXAS
- ENGLEWOOD, NEW JERSEY

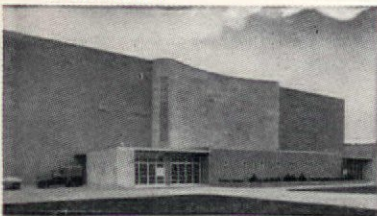


The gym floor in the new North Side Gymnasium and Vocational Building, Elkhart, Indiana, Joe C. Rice, Supt., Maurer and Maurer, Architects.

**Elkhart School City Officials choose new
CRYSTAL SEAL-O-SAN® . . . for use on the floors
in the world's largest high school gymnasium**



The new building includes two separate gym floors for boys' and girls' gym classes in addition to the deluxe arena on the main level.



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Fine hardwood flooring was selected for the four basketball courts and new Crystal Seal-O-San gym floor finish was specified. The finished floor is truly beautiful . . . light, natural-looking, glare-free, remarkably slip resistant and easy to maintain.

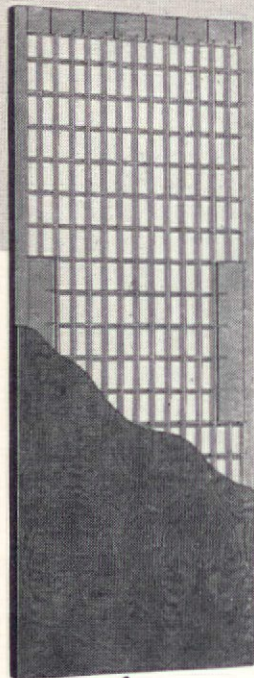
If you're planning a new gym or re-finishing one in existence be sure to investigate Crystal Seal-O-San. Write Huntington Laboratories today for information and prices.

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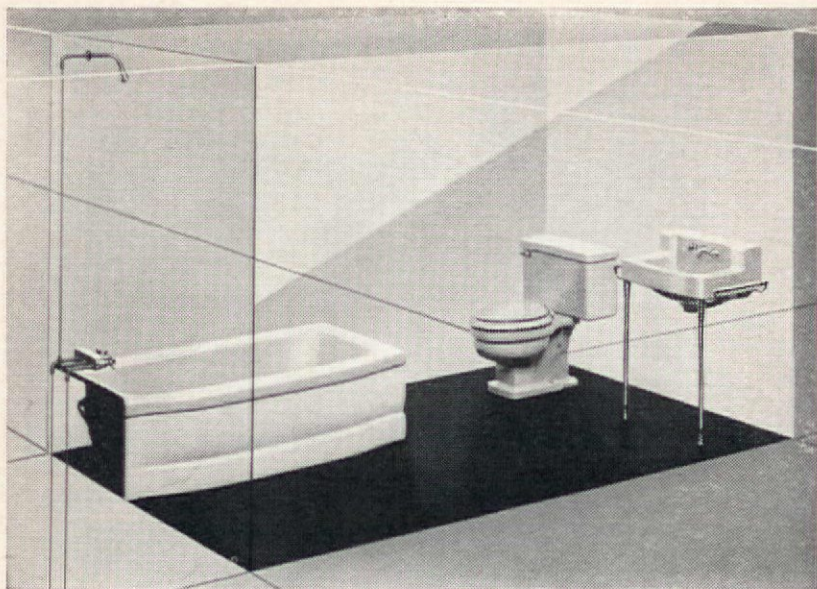
Architect: S. W. Ray, Tyler, Texas

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is equally adaptable to parking garages such as the Fair parking center in Tyler, Tex. (shown above), or to schools, hospitals, churches, factories, commercial and other structures. Architectural concrete meets the functional needs of an apartment building or the aesthetic requirements of a memorial structure. With architectural concrete you can create distinctive, enduring, firesafe, low-annual-cost buildings in any size or design.

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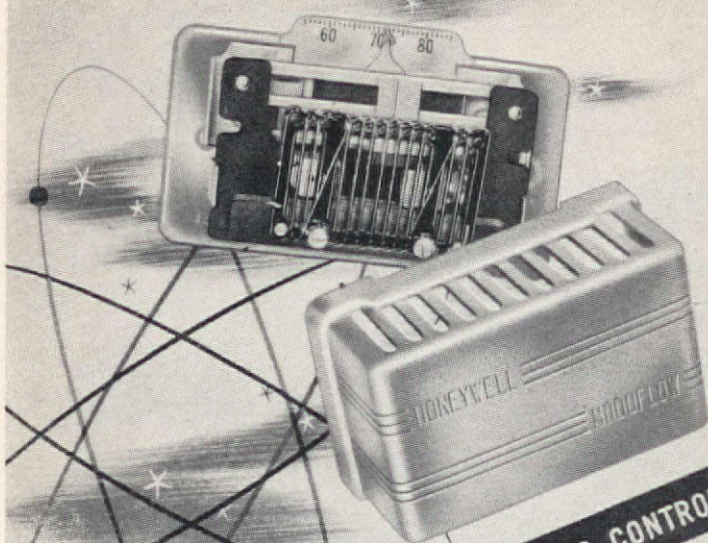
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Bulletin No. 153 gives complete description and specification of the VACUSLOT system, including the new application of tubing which greatly reduces installation costs.

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