

Journal of The American Institute of  
**ARCHITECTS**

1857



1957

A NEW CENTURY BECKONS

APRIL, 1957

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Centennial Convention Program

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Robert Woods Kennedy

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The Centenary Tablet

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John Lyon Reid

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Leo Friedlander

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Jean Labatut

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Architects Read & Write

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35c

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

JOURNAL OF  
THE AMERICAN INSTITUTE OF ARCHITECTS

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

APRIL, 1957

VOL. XXVII, No. 4



CONTENTS

A Special Note from the Editor	135	News	157
The Program of the Centennial Convention	136	Favorite Features of Recently Elected Fellows	158
On Educating Ourselves—III <i>By Robert Woods Kennedy</i>	139	An Approach to Architectural Composition—II <i>By Jean Labatut</i>	161
The House That Frank Built <i>By Hubertus Junius</i>	143	Honors	165
An Increase in Subscription Rates	144	Sidney Waugh and the Commemorative Medal	167
Unveiling the Centenary Tablet	144	Calendar	168
A Report to the Members of the AIA Re California's Proposition No. 10 <i>By John Lyon Reid</i>	148	Architects Read and Write: Thoughts for the NCARB <i>By Samuel M. Kurtz</i> Too Much Glass! <i>By Leo F. Caproni</i>	169
Alexander C. Robinson, III, FAIA	151	The Need for a Better Integrated Building Industry <i>By Howard T. Fisher</i>	
Historic Buildings—Landmarks and Monuments—II <i>By Leo Friedlander</i>	152	Books & Bulletins	172
News from the Educational Field	155	The Editor's Asides	173

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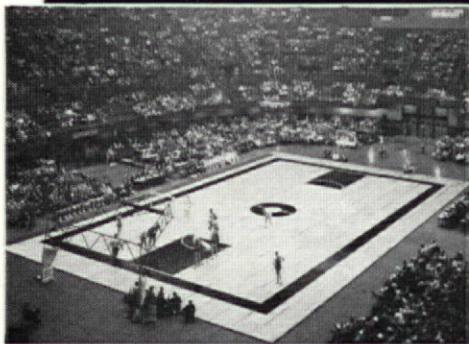
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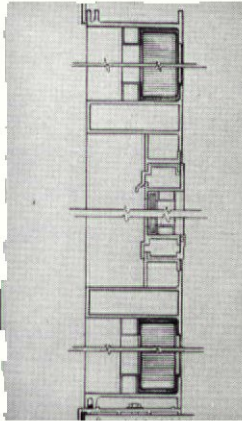
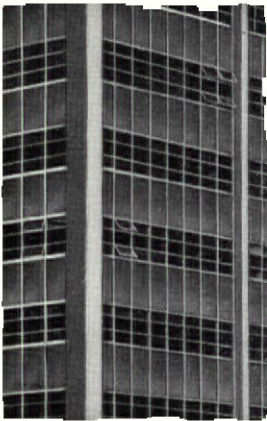
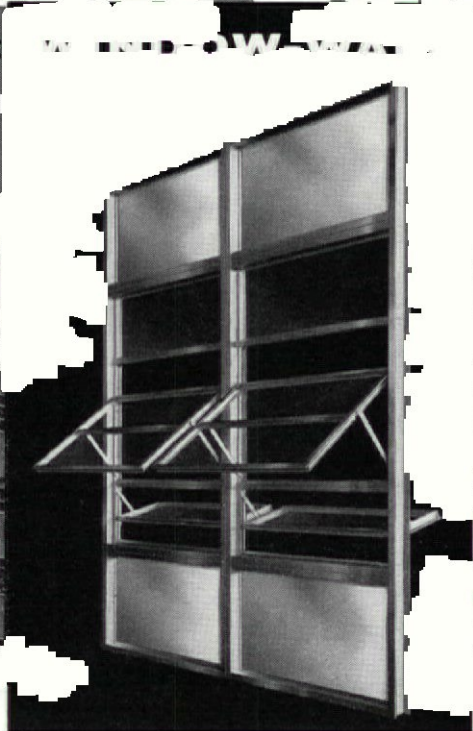
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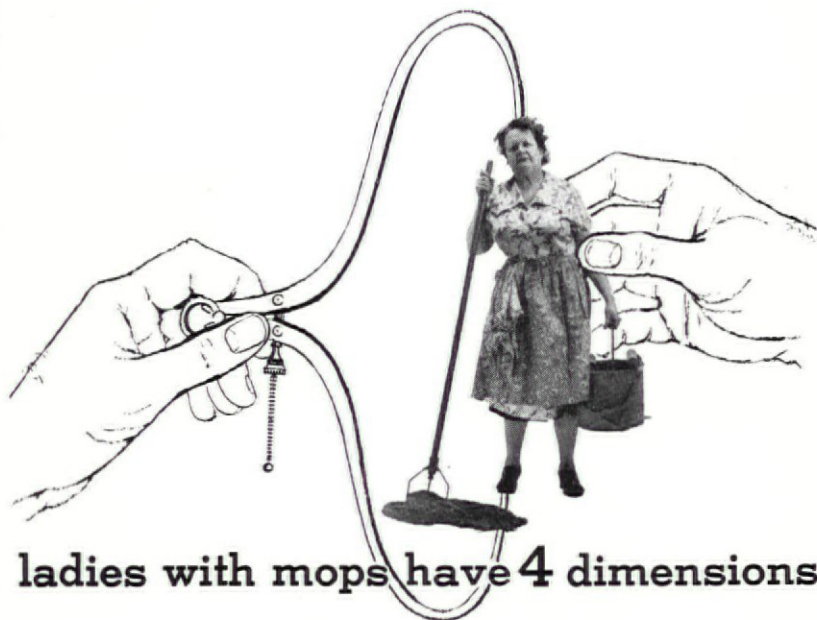
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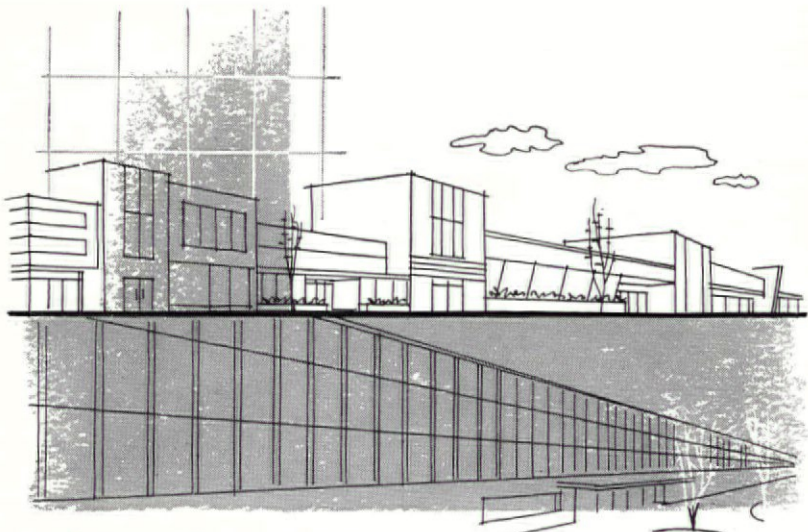
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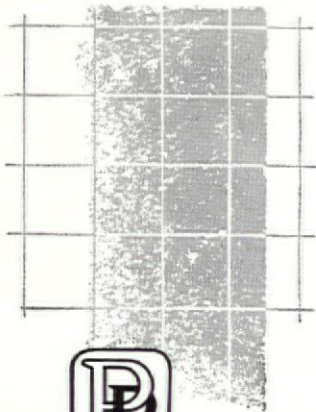
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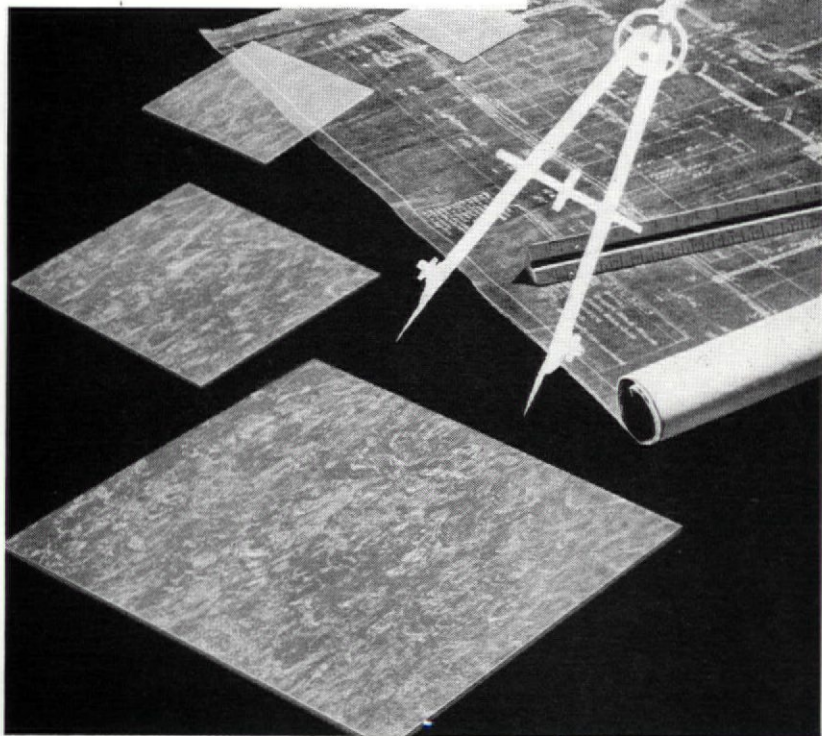
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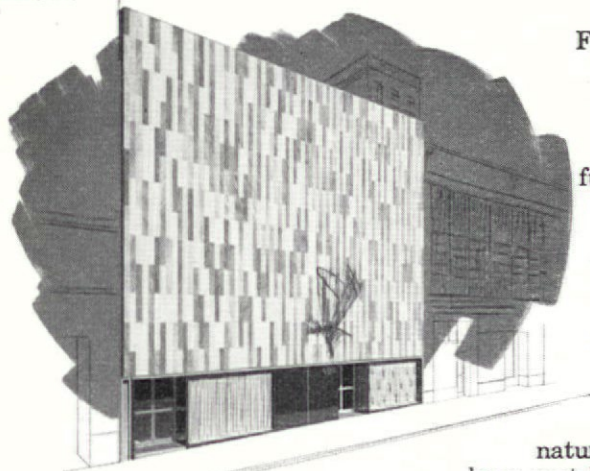
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## A Special Note from the Editor

THIS IS THE FINAL APPEARANCE of the *Journal* in its present form. Beginning with the May issue, the *Bulletin* will be combined with the *Journal*, and the new *Journal* will appear in a new and enlarged format.

The present *Journal*, as created by Henry Saylor, has built for itself a position of prestige and affection in the minds and hearts of thousands of architects and friends of the Institute. Since a change is to be made, it seems appropriate to make it as "A New Century Beckons" — a slogan created, incidentally, by Henry Saylor.

The plans for the enlargement of the *Journal* have been made with the full approval of the officers and directors of the Institute, and with encouragement and advice from them and many members who have shown an active interest in the Institute's publications. We hope all members and friends who have contributed material to the *Journal* in the past will continue to do so, but even more than that, we hope that many new contributors

will be heard from, especially the younger men and the leaders in contemporary architectural thought. If the new *Journal* is to succeed it must have their support. We shall need articles on esthetics, office practice, new design and engineering concepts, education, historic preservation and archaeology, specification and supervision techniques, planning procedures, the architect's relation to his client and to society—the list is endless. We shall also need a little nonsense, cartoons, sketches, criticisms, comments, news, and—for the many architects whose hobby is photography—we should like to publish a piece of fine photography each month.

The editorial policy of the new *Journal* will be materially affected by the reactions of its readers during the next few months—if those readers will make themselves heard. We shall welcome brickbats and bouquets, we want your constructive criticism. We hope our desk will be piled high with mail from readers all summer—hot as it can be here in Washington!

## The Program of the Centennial Convention

A STAR-STUDED GROUP of experts on the complex forces which will shape the future environment of America has been assembled to participate in the Centennial Celebration Program, to be held May 13-17 in Washington, D. C.

Subjects to be discussed in individual speeches and panels during the five-day celebration will encompass technology, sociology, economics, business, labor, city plan-

ning, and the arts. An unusual feature of the program will be the appearance of Dr. Howard Mitchell, Conductor, and the National Symphony Orchestra.

There still may be minor changes in the following program. The Octagon is awaiting word from the White House on its invitation to President Eisenhower to address the AIA May 17. Here are the long-awaited names of the speakers and their subjects:

### *Monday, May 13*

Introduction	8:00 p.m.	PRESIDENT LEON CHATELAIN, JR., F.A.I.A.
Keynote Speech: "THE WORLD OF NATIONS"	9:00 p.m.	EDWARD A. WEEKS, Editor, The Atlantic Monthly

### *Tuesday, May 14*

Session Chairman "THE NEW WORLD OF TECHNOLOGY"	9:30 a.m.	NATHANIEL OWINGS DR. DETLEV W. BRONK, President, Rockefeller Founda- tion; President The National Academy of Sciences
"THE NEW WORLD OF IDEAS"	11:00 a.m.	PAUL G. HOFFMAN, U.S. Delegate to the United Nations
Session Chairman	2:30 p.m.	DR. JOHN ELY BURCHARD, Dean of the School of Human- ities & Social Studies, M.I.T.
Panel: "ENVIRONMENT AND THE INDIVIDUAL"		DR. GEORGE KIMBLE, The Twentieth Century Fund DR. PAUL TILLICH, Professor of Theology, Har- vard University DR. MILTON SINGER, Department of Anthropology, University of Chicago
Opening of Photographic Exhibit: "A NEW CENTURY OF ARCHITECTURE"	9:00 p.m.	The National Gallery of Art

APRIL, 1957



*Wednesday, May 15*

Session Chairman	9:30 a.m.	JOHN STEWART DETLIE
"THE ARTS IN MODERN SOCIETY"		BENNETT CERF
Panel:		LILLIAN GISH
"GOVERNMENT AND THE ARTS"		DR. HOWARD MITCHELL, Conductor, The National Sym- phony Orchestra
		THE HON. HOMER CAPEHART, United States Senator from Indiana

*Thursday, May 16*

Session Chairman	2:00 p.m.	JOHN KNOX SHEAR, Editor, <i>Architectural Record</i>
Panel:		CARL FEISS, Planning and Urban Renewal Consultant
"THE FUTURE OF THE CITY"		DAVID ROCKEFELLER, Executive Vice President The Chase Manhattan Bank
		THE HON. JOSEPH CLARK United States Senator from Pennsylvania
Musical Lecture:	3:30 p.m.	DR. HOWARD MITCHELL and The National Symphony Or- chestra
"MUSIC AND ARCHITECTURE"		
Annual Dinner Speaker	8:30 p.m.	HENRY R. LUCE, Editor-in-Chief, <i>Time, Life, Fortune</i>

*Friday, May 17*

Session Chairman	9:30 a.m.	CHARLES LUCKMAN
Panel:		DR. EMERSON P. SCHMIDT, Chief Economist, U.S. Cham- ber of Commerce
"THE NEW WORLD OF ECONOMICS"		BREWSTER JENNINGS, Chairman of Board, Socony Mobil Oil Co.
		WALTER REUTHER, Chairman, Economic Council, AFL-CIO
"A NEW CENTURY OF ARCHITECTURE"	3:00 p.m.	PIETRO BELLUSCHI, Dean, School of Architecture & Planning, M.I.T.
Speech	8:30 p.m.	THE PRESIDENT OF THE UNITED STATES

All meetings will be held at the the May 14 opening of the Na-  
Sheraton-Park Hotel, except for tional Gallery of Art's photo-

graphic exhibition, and the May 16 meeting, which will be moved to Constitution Hall because of the National Symphony Orchestra concert.

The musically illustrated lecture has been made possible as a major Centennial event by the Structural Clay Products Institute and its affiliates, the Facing Tile Institute, and the Architectural Terra Cotta Institute. Special credit for the inception of this feature and its financial support goes to Douglas Whitlock, chairman of the board of the S. C. P. I. The gratitude of the A.I.A. is also due to Charles F. Murphy, Chicago architect, who presented \$1,000 to the Institute to apply against the cost of the symphony program.

During the two-hour musical lecture, Dr. Mitchell, aided by solo instruments, combinations, and full orchestra, will discuss the twin paths which have been followed by music and architecture over the past century in America.

How the various subjects of discussion weave together into a cohesive picture of the future pattern of American life can be made apparent in a brief description of the discussion themes:

The program will move from a broad discussion of the interrela-

tionships of nations to a look into the foreseeable future of technology, and the anticipated results of scientific advancement in terms of both environment and ideology. The arts will be explored in our modern culture, not only as they are expected to progress in competitive American society, but in respect to their relationship with government.

The role of the city in the American future will be examined in relation to future environment. The discussion is expected to range across efforts to establish new approaches to urban problems and governmental responsibility for planning and redevelopment. The evolution of music in the past century and its relationship to its sister arts in our society will be discussed in both speech and music. The viewpoints of the economist, the representative of business, and the spokesman for labor will define the anticipated climate of national economics and the roles to be played by management and labor. From this fund of information will be distilled a prediction of the future path to be followed by architecture in translating the new patterns of living into a new physical environment.

# On Educating Ourselves

IN THREE PARTS—PART III—SCHOOL AND TRADITION

By *Robert Woods Kennedy*

THE RAPID CHANGES of front which characterize architectural schools, while contributed to by variations in the definition of architecture, and by group dynamics, could hardly be as noticeable as they are on such grounds alone. Furthermore, the school scene is more confused than these two factors could account for. It is marked by the extreme stylistic stands adopted, and by the almost hysterical manner in which they are explored and defended. The atmosphere is reminiscent of the first moments of attack. Everyone appears to be madly rushing around, scared nearly to death, shouting orders and exhortations which no one else listens to. One cannot help wondering whether some typical student attitudes are not based on the fact that they *are* under attack. When one considers that schools of reputation teach a kind of design which until recently was virulently disliked, and that students enter the attacked group from the society of the attackers, it seems likely that such is, in fact, the case.

The dominating taste in America is Romantic and eclectic, and has been since before eighteen hundred. In this tradition great architecture has been defined in terms of specifics—the Parthenon, the Taj Mahal, Chartres cathedral. The typical entering student naturally looks upon architecture in this way—this is his tradition. But great architecture is for Sundays. Workaday architecture is “practical,” or in the American tradition. To be human and agreeable is to be Colonial or Cape Cod. In the past students entered a school which endorsed and formalized these concepts. The individual enjoyed the feeling of a great oneness between tradition, school, and practice.

More recently the student entering architectural school has usually been abruptly denied that tradition. It is never mentioned except in the casually derogatory way with which discredited politicians are remembered. And the new style, while all pervasive in the school world is, curiously enough, seldom discussed. Older students and

critics pay casual service to its dogma. But it is the rare school which makes an attempt to bridge the gap between old and new. This situation exists by courtesy of the average student's willingness to wean himself, by himself, from tradition. He is not in need of special inducements in order to make him accept modernism. His willingness cannot be based on architectural considerations, about which he as yet knows little or nothing. It must therefore be a function of his age and cultural background. He is out in the big world for the first time, and wants to be grown up. He wants to be up to date, progressive, and in the know. Grown men doing progressive things are what made this country what it is today.

The high value placed on conformity, plus his eagerness to grow up, plus the difficulties attendant on instruction in architectural theory, lead him to search for the structure of modernism on his own time. The architectural press is, in the majority of cases, where he both begins and ends his search. Design critics deplore his efforts. "I wish these kids would look for inspiration somewhere else than in the magazines," is a common remark. Critics subscribe to the

theory that the press is the source of all clichés. But the fact is that dogma is to cliché as theory is to originality.

The typical student today is starved of ideas. He has been prematurely weaned from the cultural breast, and has been offered no new diet intellectually nourishing enough to sustain architectural life. Thus many students, with reason, doubt their ability to defend the new architecture in the face of home town distrust and dislike. There hovers always, at the back of their minds, the fear that, out of school, they will have to retrench. By the same token they behave ravenously before a dish of ideas, however underdone. In a more or less desperate search for security they flock where it is apparently most available, in the ultra dogmatic cults on the periphery of the modern movement. The distance between these fringe positions and the Romantic Tradition is apparently (though not actually) as great as is possible. The typical student is cast, needlessly, between the Scylla of home town tradition, and the Charybdis of the new architecture. He is torn between self-distrust, and yearning for an impossible order. He cannot avoid eclecticism.

The lack of formulated theory has a most depressing effect on the atmosphere of some schools. It is striking, for example, that so many students and professors find the average public jury so highly boring. Details are picked away at ad nauseum, while principles, and in particular *connections* are seldom mentioned and almost never systematically explored. The student's real needs—for a bridge between his own past and the present, for an indoctrination into modernism thorough enough so he can see it whole, for a sense of the relationship of client to program to idea to sketch to verbal presentation to client—tend to be lost sight of. Nor is this the only kind of confusion. One school calls the college courses prerequisite to it "Architectural Sciences." Yet with the exception of one course in drawing (art) and two in graphics (science), they might all be properly classified as humanities. The unwillingness to generalize, of which misnomenclature is a symptom, is not specifically a school problem. It is a reflection of the unwillingness of the profession as a whole to undertake independent thought about the nature of architecture.

The schools and all of their problems are inextricably mixed up

with the profession, and all of its problems. It is for this reason that attacks on the schools often seem so unconvincing. Because the schools draw their teaching staffs from the best of the profession, criticism of teachers often appears as the cast iron calling the stainless steel black. Attacks on the philosophical positions adopted by the schools often seem equally hollow. Indeed, one sometimes feels that these particular forays are, in reality, pleas for guidance. Finally, new curricula, integrated curricula, etc. etc., while undoubtedly of the greatest importance, are no more than half, if that, of the whole problem.

It would seem that the real need of the profession and of the schools at this moment is a new look at our profession itself. Of what does it really consist? In what areas does the practitioner have most difficulties? Where is his output greatest? What are typical client problems? Every architect, and every school, approaches these questions, from a point of view internal to architecture, as a matter of course and of necessity. We also need to approach them from outside. We should enlist business schools to con our business, sociologists to con our professional relationship with

the public and with incoming students, psychiatrists to con our professional drives and our client consumer, schools of education to examine our educational process. We know so little about the broader basis of our problems that, at the moment, we can only ask questions. How can the scientific and art schools be persuaded to take a more realistic view of architecture? How can pseudo-scientific excesses be discouraged? What is the real relationship between practice, education, and architectural registration examinations? The problems of talented versus average students are surely worthy of intense study. An accurate method of testing for professional talent would be of great utility.

The social sciences are designed to cope with many of these questions. It is obvious that they can be of inestimable use to the profession. On the other hand, there is a very real danger that a social scientism as virulent as physical scientism will grow up and that it will, in its turn, sweep a multitude before it. One begins to question social scientific myth and methodology applied everywhere and anywhere. Perhaps it is too

much to hope that we can escape this style unaffected. But the effort to escape can only be considered a noble one.

Finally, the exploration here suggested can be undertaken by established agencies. The profession and the schools have already created adequate administrative machinery for its pursuit. The existing professional press is, in every sense but one, also abundant enough to fill our needs. This one unsatisfied area, important to most students, all professors, and many practitioners is that area where ideas can be exchanged in print but, as far as the profession is concerned, off the record. It should not have to be embarrassed by the wilder ravings of the woolier egg heads. Yet they should be heard. This could be accomplished by the A.I.A. if its membership were willing to maintain continuity for, but to avoid editorial direction of, a national student publication, edited by succeeding generations of honor students in the accredited schools. Such a publication, were all of the above suggestions put in priority order, should probably be placed first, for it might well inform all of those succeeding.



# The House That Frank Built

*By Hubertus Junius*

This is the house that Frank built,  
And this is the maid  
So unafraid  
Who lived in the house that Frank built.  
And this is the gum  
Chewed by the maid  
To calm her fears  
And pop her ears  
While she sailed aloft  
Past tiers and tiers  
Of floors in the house that Frank built.  
And these are the tenants  
One to a floor,  
Elevator space will permit no more,  
Who steal the gum  
From the frightened maid  
To calm their fears  
And pop their ears  
While they lived in the house that Frank built.  
And this is the draftsman  
Thin and pale  
Who drew the plans  
At an eighth inch scale  
Whose elevation trim and neat  
Extended more than fifty feet  
Up the mile high house that Frank built.  
And this is the hearty roofer who  
Put the roof on the house he drew  
And being a craftsman most astute  
Came home each night by parachute,  
Came home in time for cake and stew  
Which is more by far than you could do  
If you lived in the house that Frank built.

## An Increase in Subscription Rates

THE SUBSCRIPTION RATES of the *Journal* have remained the same as they were when the magazine was founded, nearly fifteen years ago. Beginning with the May issue, it will be necessary to increase the rates to paying subscribers as follows: The U.S., its possessions, and Canada, \$4.00 a year in advance; elsewhere, \$5.00

a year. Single copies, 50c. Subscriptions to Student Members, \$1.50 a year; to Junior Associate Members, \$2.00 a year.

This is the final number of Volume XXVII. The May issue will be number one of Volume XXVIII, which will have eight numbers.



## Unveiling the Centenary Tablet

ARCHITECTS OF THE FIVE A.I.A. chapters of the New York metropolitan area, now more than 1000 strong, joined forces for the big February 23 celebration of the Institute's one hundredth birthday in its native city. It was a raw gray day in New York, and a Saturday holiday in a commuting town, but more than 200 architects and their guests were present for the ceremonies that commemorated the little meeting of "thirteen architects of ideals and vision" in Richard Upjohn's office next to

Trinity Churchyard on February 23, 1857.

Climax of the day's events was the unveiling of a bronze commemorative tablet on the building at 111 Broadway which now stands on the site of that inaugural meeting. President Leon Chatelain, Jr. was present to do the honors; among the guests was one direct descendant of a founder—Everard Upjohn, professor of art history at Columbia University. The tablet, 22 by 30 in., was designed by McKim, Mead & White and erected



—following a formal proposal and a solemnly negotiated “fee” of one dollar—by the William L. Crow Construction Company as New York’s oldest construction firm.

Unveiling of the tablet was preceded by a commemorative luncheon at Federal Hall Memorial Museum, the former U. S. Sub-treasury Building just over a block away, at 15 Pine Street, site of the original Federal Hall famed as the scene of the nation’s first Presidential Inaugural. The present building was designed by Alexander Jackson Davis.

Here was set up, for the day, the “Architects of America Station” of the U. S. Post Office Department, where the A.I.A. Centennial Stamp was placed on sale for the first time. Business was brisk after the luncheon guests began to arrive; and when the designer of the stamp, Robert J. Schultz, AIA, of South Bend, Ind., turned up, he autographed programs and first-day covers.

The luncheon was held in the great Dome Room of the museum. Edgar I. Williams was Master of Ceremonies; and the many distinguished guests, among them three past presidents of the Institute—Ralph Walker, Glenn L. Stanton and George Bain Cum-

mings—were introduced by New York Chapter President Robert S. Cutler.

In a brief program of speeches, New York Deputy Mayor John Theobald brought the city’s greetings and the hope that architects would continue to “make this city great and make this city grow.” Mr. Chatelain, making the principal address, called for increasing focus on urban redevelopment problems as architects face their great task of “planning for the human environment of the future.” Assistant Postmaster General Ormonde A. Kieb, of the Post Office Department’s Bureau of Facilities, paid tribute to the Institute’s achievements in creating a profession “of ever-increasing service to society” and presented albums of the Centennial Stamp, autographed by the Postmaster General, to Mr. Chatelain and—through designated deputies—to four officials not present: Hon. Franklin G. Floete, Administrator of the General Services Administration; Hon. Albert M. Cole, Housing Administrator; Hon. David G. Finley, chairman, Commission of Fine Arts; and Mayor Robert F. Wagner, Jr. Mr. Kieb himself was to present an album to President Eisenhower.



## Unveiling the Tablet

THE MEMORIAL TABLET on 111 Broadway, next to Trinity churchyard on the site of the building where the founders met 100 years ago, was unveiled by President Leon Chatelain, Jr. (right), with Executive Director Edmund R. Purves beside him and New York's Deputy Mayor John Theo-

bald looking on. At left (from tablet) stands the day's master of ceremonies, Edgar I. Williams; Rev. Father Charles T. Bridgeman, S.T.D., historiographer of Trinity Church; Robert W. Cutler, New York Chapter President; and Joseph Levy, Jr., former president of the Brooklyn chapter.

APRIL, 1957



## The Commemorative Luncheon

THE HEAD TABLE at the luncheon: (left to right) Alexander C. Robinson III, national Centennial Committee Chairman, Robert H. Shaffer, New York Postmaster; architect Wallace K. Harrison (representing Chairman David Finley of the National Fine Arts Commission); Hon. Ormonde A. Kieb, Assistant Postmaster General; Deputy Mayor Theobald;

Mr. Williams; Mr. Chatelain; Mr. Cutler; Robert E. Fellers, director of the Division of Philately, U. S. Post Office Department; Father Bridgeman; Neil A. Connor, director of architectural standards for the Federal Housing Administration (representing Housing Administrator Albert M. Cole); and Mr. Purves.

# A Report to the Members of the AIA Re California's Proposition No. 10

*By John Lyon Reid*

PRESIDENT, CALIFORNIA COUNCIL OF ARCHITECTS

**A**FTER HAVING BEEN INFORMED of the outcome of Proposition No. 10 in the general election of November 6 in California, I deemed it advisable to place myself far outside the boundaries of the continental United States with as much haste and dignity as possible. When a suitable interval of time had elapsed, during which I secluded myself in Africa, I felt it both appropriate and safe to return. I have done so. An analysis of what the architects of California have learned now seems in order.

After more than two years of study, the Senate Interim Committee on Public Works, under the chairmanship of Senator John F. McCarthy of San Rafael, found that the work load of the Department of Public Works exceeded the ability of the available staff to get it done. In particular, the Division of Architecture had sought and obtained help from private architects on a contract basis, although on a basis of doubtful constitutional legality.

In order to clear the clouded legality of this practice, a state constitutional amendment was proposed by the Interim Committee. This was authorized to be placed on the ballot by a unanimous vote of the State Senate and with but few dissenting votes by the Assembly. This appeared on the ballot as Proposition No. 10.

This seemed clearly in the public interest. The California Council of Architects announced its support in order to legalize the past practices and policies of the Division of Architecture. The CAA was joined by the Structural Engineers' Association of California, Consulting Engineers' Association of California and the California Council of Civil Engineers and Land Surveyors. Under the leadership of these four professional groups support for Proposition No. 10 was announced by more than 250 organizations representing labor, Chambers of Commerce, farmers, the construction industry, in effect a true cross-section of Cali-

ifornia life. Few organizations opposed it; the only one of significance was the California League of Women Voters, under the mistaken belief that this measure was a threat to the Civil Service system. And of course, the California State Employees' Association.



The campaign started. As far as we know, the sole source of the opposition was the California State Employees' Association, which formulated, executed and financed the campaign. It asked that California voters "Stop the greedy grab." It charged that the passage of Proposition 10 would open the doors to scandal and corruption (on the part of architects and engineers) and would cost the taxpayers of California scads of money. It said that design work was done by State Bureau staffs at a fee of 7.45% and that private architects performed state work for a fee of 10.85%. I never heard of a private architect receiving more than a 6% fee. I cannot believe that a state bureau can perform services for any less than well over twice this figure of 7.45%, although their costs are not obtainable.

The opponents of Proposition No. 10 claimed that it was aimed at the destruction of the Civil Service system. This was a desperate attempt to make an issue out of nothing. The sheer nonsense of this claim captured many votes. State Architect Anson Boyd advised me that he saw no danger to the Civil Service system in Proposition No. 10. The Voters Handbook is a presumably impartial analysis of all state propositions prepared by the Secretary of State and published by the State Bureau of Printing and Documents. The editing was obviously done by state employees. In this, Proposition No. 10 was titled a "Civil Service Measure." Opposition arguments were printed in large part in capital letters, the only example of the use of capital letters in any of the pro and con statements for any state measures. In my opinion, this was an obviously prejudiced statement.

It should be noted that State Architect Anson Boyd visited several newspapers of the San Francisco Bay area in an active campaign against Proposition No. 10. I would question the propriety of a state official campaigning against a measure which had the nearly unanimous support of both legisla-

tive houses of the state. I would also question not only the propriety but the legality of the campaign of the California State Employees' Association for the same reason.

Aroused by the activity and violence of the opposition, the proponents of Proposition No. 10 were forced to conduct a more aggressive campaign than they had bargained for. After election day the votes totaled 1,840,688 for, and 2,468,080 against. Proposition No. 10 was defeated.

The opposition disclosed a campaign expenditure of \$130,770.55; there is considerable evidence for us to conclude that much more money than this was spent. The proponents spent \$93,000. Of this \$40,000 was contributed by California architects. In addition to this, over \$10,000 was contributed by architects from all over the United States. This was heartwarming evidence that California architects were not alone in this fight. Others shared our belief that this was a fight for a principle.

The proponents of Proposition No. 10 were not a small group of limited interests but a true cross-section of the California electorate. The campaign was factual, truth-

ful, objective and temperate. Let it be said that no word was uttered that reflected discredit on the California State Employees' Association, its membership or on any person or group. We played cleanly through the heat of the campaign. I am advised by some that this was a mistake. Not so, because a victory on any other basis could not be accepted with a clear conscience. The victory of the opponents is a cheerless one, if a victory at all.

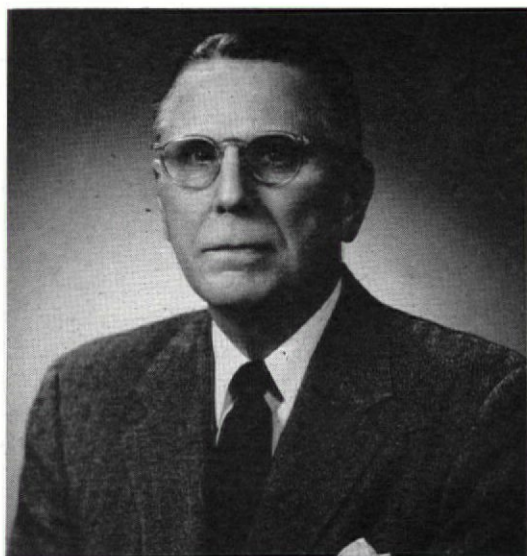
In my own opinion, the defeat has afforded us some tangible gains. What are they? I would summarize them as follows:

1. The state employee has demonstrated his hold over the voters of California and has shown the tactics he will use to gain a point at any price. Is this good for the state?
2. If the power of the state employee is inimical to the welfare of California it becomes clear that unified action by groups of broad representation is necessary.
3. Although not an issue of Proposition No. 10, the campaign as it progressed revealed the desire of the state employee to resist private enterprise.

4. Proposition No. 10 was not intended to be any more than a clarification of some legal obscurities. These legal obscurities were used to cloud the minds of the voters. A future measure must be broad, strong and crystal clear.
5. It has unified the design pro-

fessions, the architects and the engineers for more effective future action. The Architects' and Engineers' Conference Committee has been formed on a permanent basis for study and action on professional problems.

Be of good cheer—the gains are much greater than the losses.



*Photograph by Trout-Ware*

ALEXANDER C. ROBINSON, III, F.A.I.A., of Cleveland, former Secretary of the Institute, the ener-

getic and resourceful Chairman of the Centennial Observance Committee.

# Historic Buildings—Landmarks and Monuments

IN TWO PARTS—PART II

By *Leo Friedlander*

PAST PRESIDENT, NATIONAL SCULPTURE SOCIETY

I THINK IT MAY BE in order here to interpolate the thought that big promoters by definition are not necessarily the best planners. There are individuals whose grandiose schemes for future construction and expansion should earn them the appellation of "Men from Mars." These boys will tell you: "Why bother with planning—just pile 80 more stories on top of Grand Central and Penn Station—utilize all the air and stratosphere rights—and brother, the cash will pour into the tills. Why leave dear little old New York for the suburbs? Come on in—the congestion's fine!"

We have seen the results of this channel of thought before. Let's digress a moment and review a little of our history. As a typical American metropolis, New York grew up in successive construction booms with little or no attempt at large-scale site planning. In the late twenties and early thirties this omission was realized to a slight

degree, and such localized ventures as Tudor City and Rockefeller Center appeared on the scene. However, by then it was too late to retrieve and correct the errors of the past and original error, compounded by more error, has resulted in an awakening that is more horrendous than Babel.

Witness now the so-called "planning" of the big-time promoters. Reversing the natural trend towards decentralization, they have resurrected the discarded thesis of vertical development and literally dozens of "baby skyscrapers" have mushroomed sporadically all over midtown Manhattan. Having run out of historic buildings and landmarks to obliterate, they now raze buildings that have been in existence only twenty or thirty years in order to stimulate this construction orgy.

What does this add up to? Is it not that these "planners" are trying to reverse a natural trend brought about by the exigencies of

APRIL, 1957



the times, plus overpopulation—to expand horizontally, not vertically? Yet, these anachronists, in the guise of men of vision, are in truth determined to set back the clock through confining trade and business enterprises to a city that is paralyzed by its own inadequacy of public transportation, strangled by its own vehicular traffic and dying from its own weight of intolerable inaccessibility.

I hope my slight historical digression and appraisal of a present situation does not give the impression that what I am trying to say is: "Boys, let's give up and jump into the North River because the whole blasted island is sinking!" Not at all. Although the weight of another 80 stories above our railroad terminals will undoubtedly cause the bedrock of this island, if not to sink, at least to groan a little in protest.

But we were speaking of monuments. There are a certain number of very fine sculptural monuments throughout New York. Outstanding among these, I would say, are: The very sensitively portrayed Nathan Hale, by Frederic MacMonnies, situated in City Hall Park; the fine portrait statue of Admiral Farragut, by Augustus

Saint-Gaudens, located at Madison Square; the dynamic and heroic Sherman equestrian, also by Saint-Gaudens, at 59th Street and Fifth Avenue; the impressive and dignified Washington, by J. Q. A. Ward, which graces the entrance to the Sub-Treasury on Wall Street. These are classic examples of good monuments. Nevertheless, they were done long ago and by artists of another generation. They have left their mark through their works and have expressed for posterity the age in which they lived. So too must we express the age in which we live through our contemporary monuments, despite the fact that our age is infinitely more complex, technological and in ferment.

In this age, there is a marked trend wherein everyone wants to be different. This, in itself, is a commendable trait—providing that in creating something different, it is also meritorious—not meretricious. Being different, therefore, is not synonymous with being good. You may be just indifferently good or good and different. Too many people in all forms of art expression fall prey to this fallacy. In their effort toward individualistic expressionism, they consider the end justifies the means. There-

fore, if you really have nothing to offer that is both different and good, it is preferable for you to remain standardized, for then, at least, you will be honest to yourself. We all have the fear of standardization, and rightly so, yet the direction in architectural design seems to be heading more and more toward that goal.

Now then, to sum up the subject of existing monuments; we have New York, a city that is not overly monument-conscious. Next, we have Richmond, a city rich in tradition and background, proud of its past and accomplishments, and possessing many monuments in commemoration of historic events and personalities. Finally, we have Washington, D. C., a city which in itself may be classed as a monument—a monument to the past, present and future—for the preservation of the democratic ideals of the founding fathers.

Returning now to the theme of historic buildings, let us consider why they are called historic and why they, in particular, have been selected to endure to the present day. In some instances it is because of historic events associated with famous people of the past; in other cases, it is due to the

simple purity and integrity of their basic design. And it is in this latter reason that the partial answer may be found: It is that in the past lies the foundation and the key to the future. There is nothing which we undertake creatively that is not predicated by the tradition of past performance. This is true of all art forms, whether it be architecture, sculpture, literature or music. For example, it is evident that no matter how modern or original or esoteric or bizarre creative writing may be, the tool of language, namely, basic English which the writer must employ, is essentially the same basic English that Shakespeare utilized four centuries ago.

So too, in architecture, while we should not revert in sincerity to eclectic forms for expression, nevertheless we are either consciously or subconsciously influenced by tradition in form and space-filling requirements. And this is as it should be. It is a natural function of the physical universe as well; for the universe functions with orderly and mathematical precision and aims at all times to maintain and preserve its equations in balance. Likewise must the creative planner strive to be an integral part of the greater unit. This is a cardinal

fact which we of today must recognize if we hope to include some of our contemporary designs in the ranks of the historic buildings of tomorrow. The requisite for survival into the world of tomorrow is merely to pass successfully the "test of time."

To terminate my views on historic buildings, let me leave you with this thought: That to neglect the preservation of our few beautiful historic structures as permanent shrines, would be as sacrilegious as erecting a shopping center in the Roman Forum.

Now let me turn to the future, and to what we should do for the civic improvement and progressive expansion in the realm of both monuments and landmarks. First, we should devote more time and energy to eliminating such eyesore landmarks as the teeming slums of East Harlem and the squalor of the peripheral margins of Manhattan and all the boroughs. Replace these neglected landmarks with decent housing, recreational and

medical facilities and you will have established historic landmarks for the future. Second, let us observe the natural laws of expansion—expand horizontally—outward, not upward. Third, let us investigate afresh the limitless possibilities for the creative design of commemorative monuments and memorials that can be functional as well as symbolic. We should approach the design of such monuments in the true collaborative spirit as embodied by the masters of the Renaissance—a spirit which encompasses all of the Fine Arts in a subtle and esthetic blending of architecture, sculpture and mural decoration into a cohesive and continuous entity that can be integrated from all we have learned in the past, coupled with the vast technology and materials of the present, and fused with the creative imagination that will carry over well into the future. Do this and your monuments will automatically become notable landmarks and historic buildings.

## News from the Educational Field

ALABAMA POLYTECHNIC INSTITUTE announces the appointment of Samuel T. Hurst, as Dean of the School of Architecture and

the Arts, effective not later than August first. Mr. Hurst will succeed Frank Marion Orr, who has resigned to become head of the

newly organized Department of Building Technology. The incoming Dean received his B.S. and B. Arch. from Georgia Tech, and his M. Arch. from Harvard. At present he is a member of the firm of Abreu and Robeson, Inc., in Atlanta.

THE DEPARTMENT OF ARCHITECTURE of Virginia Polytechnic Institute announces that its five-year first professional degree will hereafter be designated Bachelor of Architecture.

YALE UNIVERSITY has announced the resignation of Lamont Moore as Director of the Yale Art Gallery, and the appointment of Andrew Carnduff Ritchie to replace him. Mr. Moore wishes to devote his full time to research and writing. Mr. Ritchie is at present Director of the Department of Painting and Sculpture at the Museum of Modern Art in New York, and he will assume his new duties in July.

THE NATIONAL INSTITUTE FOR ARCHITECTURAL EDUCATION spring judgment will be held in Washington, May tenth, at Howard University. Problems issued for competition and carrying money prizes are at three levels, elementary, intermediate and advanced, as follows: "A Nursery for a Shop-

ping Center," Kenneth M. Murchison Prize; "A Post Office for a Small Community," Marble Institute of America Prizes; "A Nursing Home for the Aged," *Architectural Record* Prizes. There will be in addition a sketch competition, "An Olympic Games Tourist Center," with prizes donated by the Societé des Architectes Diplômés.

CORNELL UNIVERSITY announces its 11th Festival of Contemporary Arts, to be held April 10-24. Among the speakers will be Aaron Copland, composer; James T. Farrell, novelist; Charles Eames, designer; Maurice Valency, drama critic; Buckminster Fuller, inventor-designer; Joseph Carreiro, industrial designer; and others. Louis I. Kahn, Philadelphia architect and city planner, will give a gallery talk about an exhibition of his works, in the Andrew Dickson White Museum of Art.

TWO SENIORS at Pratt Institute, Martin H. Mintz and Joseph E. Krois, took as the subject of their Senior Thesis one of the major problems of contemporary American life—the suburb, how to restore those vast areas where planning has not kept pace with growth, where business and residences jostle each other, and where parking and traffic problems in established busi-

ness areas force the sprouting of new business areas which in turn become congested. The students localized their problem in the village of Hempstead, Long Island, which has become a bottleneck but still a vital shopping and business center. Their 35-year Master Plan for the village was exhibited by models and plans in the Hempstead Public Library, with a special

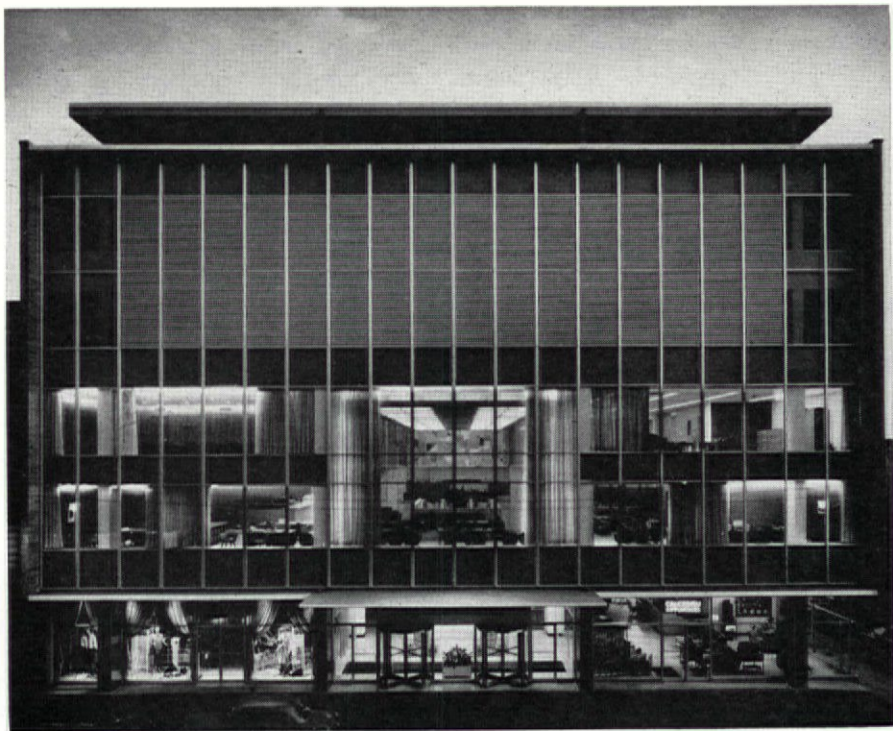
preview by the Mayor, the Chamber of Commerce, and other village, town and county officials. The plan showed solutions for the problems of providing adequate downtown parking, separating through traffic from local traffic, redeveloping blighted areas, and providing pleasant and safe shopping and business areas screened from the residential areas.

## News

THE NINTH ANNUAL BUILDING PRODUCTS LITERATURE COMPETITION awards have been made to the Douglas Fir Plywood Association, Grant Pulley and Hardware Corporation, Reynolds Metals Company and U. S. Gypsum Company. The awards were made by a jury which included architects John R. Magney, Minneapolis; Grosvenor Chapman, Washington; Howard G. Hall, Baltimore; Norman J. Schlossman, Chicago; and William B. Simvoli, Pittsburgh. Each of these four companies will receive Certificates of Exceptional Merit, with the U. S. Gypsum Company receiving two awards. Forty-five other Certificates of Merit and Honorable Mentions will also be presented.

Presentations will take place at the Centennial Convention in Washington, May 14-17.

THE AIA AND THE AMERICAN SOCIETY OF HEATING AND AIR-CONDITIONING ENGINEERS have appointed a joint committee to encourage greater co-operation between architects, consulting engineers and the air conditioning industry. Paul Schell, former president of the Central Pennsylvania Chapter of the AIA, and John E. Haines, former president of the ASHAE, from Minneapolis, were appointed co-chairmen. Additional AIA members are James B. Newman, New York; George S. Idell, Philadelphia; and Angelo R. Clas, Washington.



*Photograph by Dewey G. Mears*

AMERICAN NATIONAL BANK BUILDING  
AUSTIN, TEXAS  
KUEHNE, BROOKS & BARR, ARCHITECTS

Favorite Features of  
recently elected Fellows:  
ROBERT MAX BROOKS, FAIA

*Journal  
The AIA*



*Photograph by Dewey G. Mears*

ST. DAVID'S HOSPITAL

AUSTIN, TEXAS

PAGE, SOUTHERLAND & PAGE, ARCHITECTS

Favorite Features of  
recently elected Fellows:  
LOUIS F. SOUTHERLAND, FAIA

*Journal  
The AIA*



*Photograph by Maynard L. Parker*

EDGAR RICHARDS RESIDENCE  
PALM SPRINGS, CALIF.  
WALLACE NEFF, ARCHITECT

*Journal  
The AIA*

160

Favorite Features of  
recently elected Fellows:  
WALLACE NEFF, FAIA



# An Approach to Architectural Composition

IN TWO PARTS—PART II

By *Jean Labatut*

DIRECTOR OF GRADUATE STUDIES, SCHOOL OF ARCHITECTURE, PRINCETON UNIVERSITY

**K**NOWLEDGE OF THE PHYSICAL limitations corresponding to the physical scale of man, is enough to satisfy a builder; but for the architect, this is only the first step toward a new scale, a scale more complete and unique—the transcendental scale particular to the architectural problem involved.

The following is a reminder of limitations in the form of a definition of architectural composition, in prescription form:

“Organization of space, limited by matter in equilibrium, expressed by the precise relation of forms under natural and/or manufactured light, for the physical and psychological needs of man.” (Shake well before using)

That definition is only a reminder which offers a list of limitations and a sequence of events from free space to the occupant, or observer. In this reminder the priority or accent is on space rather than on a solid, as it is the need for a certain usable free space, which motivates the demand for architecture, landscape architecture, and urban planning.

Thanks to new means and limitations added to ageless, invariable factors, the truthful expression of the best of our time can be achieved through a deeper consciousness of the physical and psychological values of that vital architectural “air space” in which man lives, of that universe limited to the range of vision called the site, the environment, the panorama, the landscape or the architectural complex of which we are, or rather our mind is a center in motion.

A building is only part of an environment in which man is a center in motion, with his mind's eye as the unpredictable but ultimate point of reference. In an architectural composition the free space between furniture, walls, buildings, trees, or any other physical limitations contains tangible and intangible forces, among them the circulation and consequently the complex path of motion of the human eye. Through organized sequences of events, that path of motion activates the elements of the physical environment and gives architecture

a temporal quality or motion manifested in the mind. It may be said that the systems of revolving motions in man's physical environment are the result of a continuously moving center—a moving center made of the teamwork of the eye and the mind of the observer—a moving center revealing a multitude of visible worlds.

The consciousness of that temporal quality and continuity helps control flowing architectural space and eliminate wild jerks. It gives architecture a plastic, organic, dynamic quality. The use of such constants as limitations contributes to the richness of the simplest architectonic forms. They add reasons to the solution. The more reasons the better.

This leads me to emphasize the importance of intangibles and their use in architectural composition. Intangibles help bind together the elements, give correct physical and psychological scale, and deeper meaning to man's physical environment. The use of intangibles may be carelessly ignored, but can be considered also as such an inherent part of the architectural process that they may not be mentioned, or recorded. Intangibles can appear to us as they appeared to the

master builders in the past, i.e., as clear as spring water, as natural as the air we breathe. They are those unseen permanent values which are so much a part of human life.

In danger of starvation as a consequence of quackery and the use of careless overdoses of medicine worse than the illness, intangible content can add vitality, and radiance to architecture.

Intangible means, and limitations, are important, but what about tangible ones? For example, the obvious but much neglected fact is that an architectural composition consisting of a room, a building or a large number of buildings in a vast landscape, cannot be complete without the full control of all visible forms, including the use of "Light-Illumination-Color." Light-Illumination-Color, produced by natural and/or manufactured means, permits us to achieve a complete "twenty-four-hour" architecture. A man's day no longer stops at sunset. The forms and colors of the Parthenon and of the stained glass windows of the Cathedral of Chartres were composed to be seen under natural light. Are we modern, are we of our time, if we shape our buildings and landscapes thinking only of natural

light as our ancestors, who did as much or more with less means at their disposal? No, we are not modern, we are only poor composers, as long as we create only incomplete architectural compositions and incomplete architectonic forms. We are just as bad if we think only of manufactured light, forgetting natural light. A modern solution and composition cannot be complete without the control of both diurnal and nocturnal illumination.

The "Twenty-Four-Hour" architecture makes the copying of any architectonic forms created before the era of electricity even more ludicrous when we realize those architectural forms were created to be awake only under natural light. Too many classical forms, not enough classical spirit; too many gothic forms, not enough gothic spirit; too many modernistic forms, not enough modern spirit.

A more specific limitation relative to control of illumination is the study of sections or profiles considered as the base of architectural geometry. They are more important than elevations. Neither can be seen in space as drawn, but sections or profiles are the means not only of defining structure, form, airspace, proportions but also

the means of controlling illumination, as well as drainage, weathering, the "glorious rust" known as patina, the wear and tear so that new forms can take care of themselves and still be dignified after a few years. Rare are the buildings which appear better in space than in pictorial presentations and in prize-winning photographs, made more to fool the public or for their own sake rather than for the purpose of study. The use of picture-makers or professional renderers, also called "design" specialists, is to blame and to my mind despicable.

A deep consciousness of the importance of sections or profiles is also necessary in the study of architectural compositions involving vast open spaces with formal or naturalistic landscape. In our time, the neglect and ignorance of the control and treatment of large areas and long distances in relation to the human eye is simply appalling. In such problems involving vast areas, the control of what is visible from any line of motion of the human eye and mind by day and night is to me most rewarding.

The consciousness of the relation between size, distance and time

to see and perceive, gives the opportunity to use in a new way basic principles, tools and techniques, which were developed and applied long ago. Long neglected and lost, they will reappear time to time as great inventions by "great creative geniuses." Advertising is inherent to business.

The peanut has been modernized, but a large bag of modern peanuts does not suffice to achieve a modern architectural composition of large size. The physical and psychological control of levels and visual sequences is necessary. Whatever the air-space, areas and dimensions involved, it is the precise study and good execution of details which confirm architectural greatness. "The detail tells the tale."

Among reminders for better architectural compositions I will mention the following: The more reasons for each architectonic form, the better the composition, those reasons being of tangible and intangible nature. When the work is done, all the reasons will not be seen or perceived. Some may appear even without the knowledge of the author. But a multiplicity of reasons adds radiance to the simplest architectonic forms. Some will never be identified, but will

be felt, thus expressing radiance, richness, beauty. We should not forget, however, that according to the power of reception of the observer, the radiance of an architectural composition will reach his intellect, his spirit, or his stomach, or will not reach him at all. The result will be an expression of enthusiasm, approval, disapproval, or even horror. "Things are not as they are but as we are."

Efforts in producing the maximum of effect with the minimum of physical and financial means, and with the maximum psychological means, will give better health to modern architecture now approaching a stage of starvation. It is a case of mental starvation in a gold mine. Permanent values have been neglected, left in the dark and ruthlessly eliminated by dictatorial methods. Too many vital bridges have been cut in the minds of too many.

New techniques being generators of new art forms, the modern architect has an unprecedented richness of means at his disposal. But total architecture is at the end of a never-ending road. Beware of short cuts. They are only mirages.

In architecture as in any organized human endeavor, after the principles have been established

with scientific precision, the application of those principles to the solution of specific problems becomes an art.

This condensed and incomplete survey of aim, strategy and tactics leads me to that moment when, red hot to the subject at hand, ideas and reasons are pouring freely; but under control by the process of acceptance and rejection. The author, as an exacting judge, should stand ready to eliminate his most beloved fetishes. That process of selection by self-criticism can be made more effective by adding the process of constructive argument through collaboration with others. Someone asked my master in landscape architecture, J. C. N. Forestier, why he invited me to become

his partner. "Because he is the first who dares to disagree with me" was the answer. And the maximum of study in the minimum of time was the result. The more constructive the argument, the longer the list of reasons, the greater and the faster the progress of the study, the better the final result esthetically and economically.

The entire process in the realization of an architectural composition or one of its architectonic forms can take a split second, hours, or weeks according to the state of mind and according to the development of an appropriate technique. Time makes it an acquired instinct, a second nature. In short, learn, assimilate, forget, and create.

## Honors

G. E. KIDDER SMITH has been awarded a gold medal which is one of three given annually by the Italian State Tourist Office (ENIT), in recognition of "outstanding contributions of American writers, editors and publishers to making the land and people of Italy better known in the United

States." The award was given to Mr. Smith for his book *Italy Builds*.

THE THIRD ANNUAL *Institution* Interiors Awards Program, sponsored by *Institutions* magazine, resulted in honors going to three AIA members: An Award of Spe-

cial Distinction to Mario Gaidano of San Francisco; an Award of Merit to James A. Burran, Jr., of Clovis, New Mexico; and the same to Robert E. Lederer of Chicago. An Award of Merit was also given to Newton E. Griffith, who is a member of the office of Thorshov & Cerny, Minneapolis. Gaidano and Lederer were winners for the third year. John W. Root, FAIA, was one of the judges.

THE SOCIETY OF ARCHITECTURAL HISTORIANS awarded its 1956 annual book award to Carroll L. V. Meeks, Associate Professor of Architecture and the History of Art at Yale University, for his book, "The Railroad Station," which traces the development of the depot in Europe and America.

THE MEDAL OF HONOR OF THE NEW YORK CHAPTER, AIA, has been awarded to Arthur C. Holden, FAIA. Mr. Holden is a former Director of the Institute and former president of the New York Chapter. The medal is awarded him in recognition of his contributions to architecture and city planning.

THE CORREGIDOR BATAAN MEMORIAL COMMISSION has an-

nounced, through its Chairman, the Hon. Emmet O'Neal, the names of the five architects who were selected as winners of the first stage of the national competition held to develop a design for a Memorial to be placed on Corregidor Island dedicated to the memory of those who died in the Pacific area during World War II. The five winners are: Anshen and Allen, San Francisco; Katz, Waisman, Blumnekranz, Stein and Weber, New York; Naramore, Bain Brady and Johanson, Seattle; Donald Powers Smith, San Francisco; Paul Thiry, Seattle.

These five were selected from a field of forty-three representing virtually the entire country and Hawaii, and have entered the final stage of the competition along with five invited firms who had already demonstrated their competence in memorial architecture. The members of the jury were Pietro Belluschi, FAIA; William J. H. Hough, FAIA; Frederick V. Murphy, FAIA; Lee Lawrie, sculptor; Vice Admiral William O. Hiltabidle, USN, ret.

THE NEW YORK CHAPTER of the AIA announces the award of its 1957 Arnold W. Brunner Scholarship to Samuel Ratensky

and Richard W. Snibbe for their joint project to develop a "Critical Analysis of Large-Scale Urban Housing in the U.S.A. and in European Countries." The amount of the scholarship is \$2400; in view of the importance of the project and the limited time at their disposal the winners are being given

two additional grants of \$1200 each to encourage the completion of the project within one year.

A second grant of \$2400 has been awarded to Caleb Hornbostel, recipient of the 1956 award, to further his work on his "A Materials Handbook for the Architect," which he started last year.



*Photograph by Peter A. Juley & Son*

SIDNEY WAUGH, sculptor, and his models for the Commemorative Medal which will be given to members registering for the Convention in May. Members not attending will be given an opportunity to purchase one. Mr. Waugh

is one of the country's distinguished sculptors and has executed many works for public buildings in collaboration with numerous architects. He is also famous for sculpture in glass, executed for the Steuben Glass Co.

## Calendar

*April 4-6:* South Atlantic Regional Conference, Atlanta, Ga.

*April 15-17:* Sixth Annual Meeting of the Building Research Institute, Drake Hotel, Chicago.

*April 20-27:* The 24th Annual Historic Garden Week. Details from The Garden Club of Virginia, Room 3 Mezzanine, Jefferson Hotel, Richmond 19, Va.

*May 6-11:* International Congress of the Architects and Technicians of Historical Monuments, sponsored by UNESCO, Palais de Chaillot, Paris.

*May 11-12:* Annual Meeting of the ACSA, Catholic & Howard Universities, Washington, D. C.

*May 13:* Producers' Council Annual Spring Meeting, Washington, D. C.

*May 14-17:* Centennial Celebration Convention of the AIA, Shoreham and Sheraton-Park Hotels, Washington, D. C.

*May 29-June 1:* Golden Jubilee Assembly of the RAIC, Chateau Laurier Hotel, Ottawa, Canada.

*June 3-7:* Tenth International Hospital Congress, Lisbon, Portugal.

*June 9-12:* National Citizens Planning Conference, Little Rock, Arkansas.

*June 13-15:* 57th Annual Convention, New Jersey Society of Architects, Berkeley Carteret Hotel, Asbury Park, N. J.

*June 16-21:* Annual Meeting of American Society For Testing Materials, Chalfonte-Haddon Hall, Atlantic City, N. J.

*June 14-29:* New England Regional Conference, Boston, Mass.

*June 27-28:* Annual meeting and convention of the Minnesota Society of Architects, Hotel Duluth, Duluth, Minn.

*July 14-Aug. 24:* Eighth Annual Design Workshop, Instituto Tecnológico de Monterrey, Mexico. For information write, Hugh L. McMath, AIA, School of Architecture, The Univer-

sity of Texas, Austin, Tex.

*July 29 to August 2:* World Conference on Prestressed Concrete, presented by University of California and the Prestressed Concrete Institute, Fairmont Hotel, San Francisco, Calif. For information write Dept. of Conferences and Special Activities, University Extension, University of California, Berkeley 4, Calif.

*July 10-13:* British Architects' Conference in 1957 at Oxford, at the invitation of the Berks, Barks and Oxon Architectural Association. The R.I.B.A. tells us that any AIA members in England at that time will be welcomed as delegates.

*September-December:* International Exhibition of Architecture, Sao Paulo.

*September 5-7:* Western Mountain Regional Conference, Jackson Lake Lodge, Jackson Hole, Wyo.

*September 19-21:* New York Regional Conference, Buffalo, N. Y.

*September 25-26:* North Central Regional Conference, Rockford, Ill.

*September 25-27:* Producers' Council 36th Annual Fall Meeting and Chapter Presidents' Conference, Louisville, Ky.

*October 2-6:* California-Nevada-Hawaii Regional Conference, Coronado, Calif.

*October 6-9:* Gulf States Regional Conference, Birmingham, Ala.

*October 12-14:* Second annual convention, California Council of Landscape Architects, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

*October 17-20:* Northwest Regional Conference, Gearhart, Ore.

*October 23-26:* Architects Society of Ohio Annual Convention, Neil House, Columbus, Ohio.

*October 30-November 1:* Texas Regional Conference, Dallas, Tex.

*October 31-November 2:* Central States Regional Conference, Skirvin Hotel, Oklahoma City, Okla.

*November 7-9:* Florida Association of Architects Regional Conference, Fort Harrison Hotel, Clearwater, Fla.





## Architects Read and Write

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



THOUGHTS FOR THE NCARB

BY SAMUEL M. KURTZ, New York City

**M**ANY HOURS of careful thought have preceded this letter. It is written in a spirit of constructive criticism, and concerns the certificates issued by the National Council of Architectural Registration Boards.

I do not wish at this time to take issue with the methods used to determine "senior" or "junior" status of a candidate for the NCARB certificate. That is another story associated with considerable personal experience and experience of others.

But I do wish to take exception to the issuance of two kinds of certificates—junior and senior. In the several states in which I am registered the state certificate makes no distinction that might imply that the certificate is qualified in any degree. Either you are or you are not permitted to practice as an architect. The New York State certificate has added to it at the bottom in script "earned by written examination," and the date. Thus, those who acquired

registration by exemption are not hurt in any way; and those who qualified by written examination are given additional credit for this effort.

It is probably not too well known by new NCARB applicants that the junior classification is equivalent to the senior classification as far as acceptance by all states subscribing to the NCARB program. But to clients it implies that somehow you have not made the full status, and is embarrassing, requiring unnecessary explanations.

I know the procedures that resulted in the setting of these two classifications. As I said before I hope to take this issue up at another time. But I am firmly convinced that the two designations should be eliminated. There should only be one NCARB certificate, and, as in New York State, if it is essential that the certificate state on what basis it was obtained it could indicate as "earned by exemption; by oral examination; by written

examination," or other suitable terms. I believe none of these are necessary. Every diploma I have ever seen merely testifies that its recipient has demonstrated to suitable authorities that he has met specific requirements adequately and is entitled to the full value of the title conferred upon him. I have yet to visit an attorney or doctor whose diploma indicates that he is a junior or senior type.

There already is sufficient uncertainty about the professional status of architects among the general public without our adding to it by these two superfluous classifications.

I am sure this point of view is shared by many in the profession, who would be pleased to air their opinions in our *Journal*, as well as the opinions of the officials of the NCARB.

### TOO MUCH GLASS!

BY LEO F. CAPRONI, New Haven, Conn.

HERE'S A LETTER for your magazine that might be of interest. I notice a tremendous amount of glass walls being constructed in tall buildings in New York City. The magazines are full of pictures showing these buildings. I wonder if we are not overdoing this light, flimsy structural combination of aluminum frame and glass attached to steel. It certainly does not spell security. An explosion of any magnitude would just wreck a lot of these buildings and cause a lot of damage, and injure a lot of people. I wonder if we haven't been oversold by the modern trend in architecture and by the glass and aluminum companies! There is

nothing like substantial masonry from a standard of appearance and sense of security, particularly in these days of threatened bombing. Years ago most of the building codes had regulations which would not allow more than 25% of glass in a side wall—how did we come to change all this?

Another point: There is some talk about using the plastic theory in structural steel design. In other words, approach the elastic limit around 38,000 lbs. a sq. inch with the ultimate strength about 68,000 lbs. per sq. inch and working stress 20,000. I do not believe with the human element existing that we should use more than 20,000 lbs., possibly 24,000, if we brace our

structurals carefully and study the problem of deflection in beams.

I am also very much concerned

about pre-stressed concrete. It looks to me as though the whole thing could blow up in our faces some day.

## THE NEED FOR A BETTER INTEGRATED BUILDING INDUSTRY

BY HOWARD T. FISHER, Chicago, Ill.

**T**HE ESTHETICS of building can hardly fail to be improved by a more mature, advanced, technically successful construction industry. In wholly different fields, look what improved reproduction methods have done for modern book production—from a purely esthetic viewpoint. Even more striking, look what the long-playing phonograph record has done for music. These may not be good examples to site in relation to the construction industry, but perhaps they suggest the point.

Another way to look at this would be to ask ourselves whether architects couldn't turn out handsomer designs if they didn't have to spend so much of their time fighting the inadequacies which currently exist in the purely tech-

nical aspects of building. Think of the time an architect spends in trying to get reliable technical information and reliable cost information, let alone the time he spends trying to reconcile inadequately integrated products, business interests, etc. A more mature industry, better integrated, with better technical information, more rapidly disseminated, etc., could not fail to produce better architecture from a purely esthetic point of view. And, would not the overwhelming majority of architects agree that they could produce better and more handsome buildings if contractors in general understood better the architect's objectives and problems—and the same would go for the mechanical engineer, the structural engineer, the mortgage man and others.



## Books & Bulletins

STRUCTURES. By Pier Luigi Nervi. 132 pp. 7¼" x 10". New York: 1956: F. W. Dodge Corporation. \$6.95

Nervi is a true master-builder, in the sense that the medieval builders were master-builders. His intuition often leads him beyond the methods of known engineering methods. Fortunately, however, he does have the vast world of mathematics to draw upon to test and prove his intuitive designs. The medieval master-builder had to rely more upon trial-and-error.

The form-resistant thin-shell system, he believes, will be universally understood and applied in the future. His own remarkable works over the past forty years give testimony to the incredible possibilities of the system. In this book, Nervi sums up his theories and sets forth his beliefs in the potentialities of reinforced concrete. It is illustrated with over 100 photographs and drawings, many showing the author's works in the process of construction. It should be a very valuable book to both architect and engineer.

A DICTIONARY OF ENGLISH DOMESTIC ARCHITECTURE. By A. L. Osborne, F.R.I.B.A. 113 pp. 7½" x 10". New York: 1956: Philosophical Library, Inc. \$6.00

This comely little book could have come only out of England, where people are surrounded by, and apparently still have great affection for, the buildings of the past. The English, too, still appreciate fine pen and ink sketches and good typography. All the familiar terms of architecture and architectural history are here, and many unfamiliar ones. Each is well defined, and most are illustrated by over 200 pen drawings. A valuable book for the student who is taking his history seriously, and a treasure of a book for the old timer.

JOHN SINGER SARGENT, A Biography. By Charles Merrill Mount. 480 pp. 6½" x 9½". New York: 1955: W. W. Norton & Co., Inc. \$5.95.

Sargent was certainly one of the most brilliant of American artists,

and the most daring realist of his time. This new biography, written by a man who is himself a portraitist, draws upon a great deal of new and original material and presents a sweeping and intimate picture of the life of the great painter and the background against which he lived and worked. Reserved as he was, Sargent had many friends among the painters and writers of his time in Paris, London, Boston and New York, and the book contains many anecdotes about them, and about the fabulous world of wealth and fashion. There are 25 pages of black-and-white illustrations, including examples of Sargent's sketches and water colors, as well as his brilliant portraits.

PLANNING FACILITIES FOR HEALTH, PHYSICAL EDUCATION AND RECREATION. By The

National Conference on Facilities for Athletics, Recreation, Physical and Health Education. 160 pp. Paper bound. 8½" x 11". 1956: The Athletic Institute, 209 South St., Chicago 4, Ill. \$2.50

This is a new and completely revised edition of the handbook brought out nearly ten years ago, based upon the workshop held at the Kellogg Center for Continuing Education, Michigan State University, in May 1956. It includes theory and data for the planning of outdoor and indoor recreational facilities, resident camps, school health facilities, community recreation buildings and swimming pools, stadiums and field houses, etc. It is amply documented with plans, flow diagrams, details, statistical charts and photographs, so as to be of very practical use to an architect planning a job in this field.



## The Editor's Asides

SITTING IN on the AIA Directors meeting the other day, listening to each Regional Director report on conditions in his area, there

was one common note that ran through the entire recital: The need for draftsmen. There seemed to be a feeling that the graduates of the architectural schools could be relied on only for the usual three or four years before they can qualify for registration, after which they are primarily interested in getting out on their own—a natural and admirable ambition, but one which often leaves the larger offices with a serious problem on their hands. It would seem as though a new emphasis on the two-year technical school for men without college preparatory training or professional ambitions would be an answer. There are many such schools in the country, turning out good products. A further extension of this field of education at the junior college level might go a long way toward solving the draftsman problem, and encourage a lot of young men and women to get into a really important work.

ANOTHER THOUGHT occurred to us as we listened to the report of the Committee on Nuclear Facilities. With the full development of atomic power, the world's water supply problem will be cheaply solved by the conversion of sea water—in fact, it will be so cheap

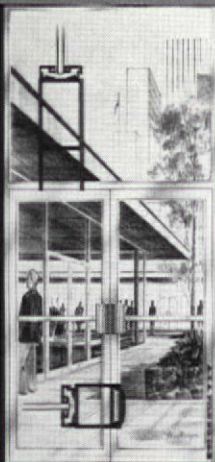
that it can be piped hundreds or thousands of miles inland to convert deserts into blooming paradises, thus also solving the world's food supply problem. As we head for a more and more complete dependence upon science and its mechanical contrivances for mere survival, and get further and further away from a simple and direct reliance upon nature, are we heading ultimately for a big bust? Seems as though it's got to end somewhere, some time.

WE HAVE JUST FINISHED reading an article which we feel is not only excellent, but very important. Go back to the February, 1957, issue of the *Architectural Forum* and read Mary Mix Foley's "The Debacle of Popular Taste." It is both witty and profound, irritating and so damn true. Well bolstered with apt quotations from "The Revolt of the Masses," one of the great books of our times, written thirty years ago by José Ortega y Gasset, it probes the depths of the dreary world of ugliness which engulfs us, comes up with a plausible explanation for it, and puts it squarely up to the architect as the key man to do something about it. *Read it!*



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Panel Doors	8
Wide Slide Doors	9
Supplemental Hardware	10-11
Modifications to Doors and Frames	11-18
Pass Exit Doors	18-19
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Stick Shapes	21
Specifications	22-23

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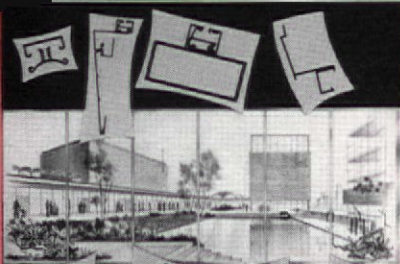
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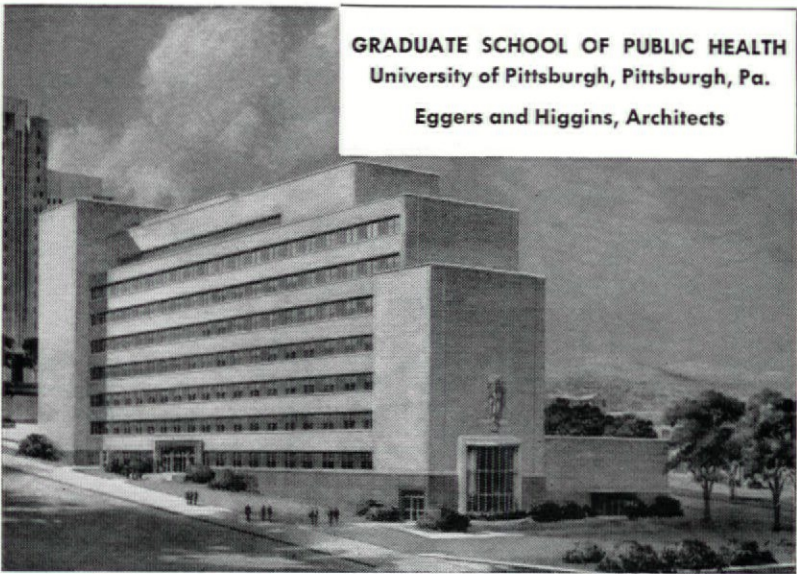
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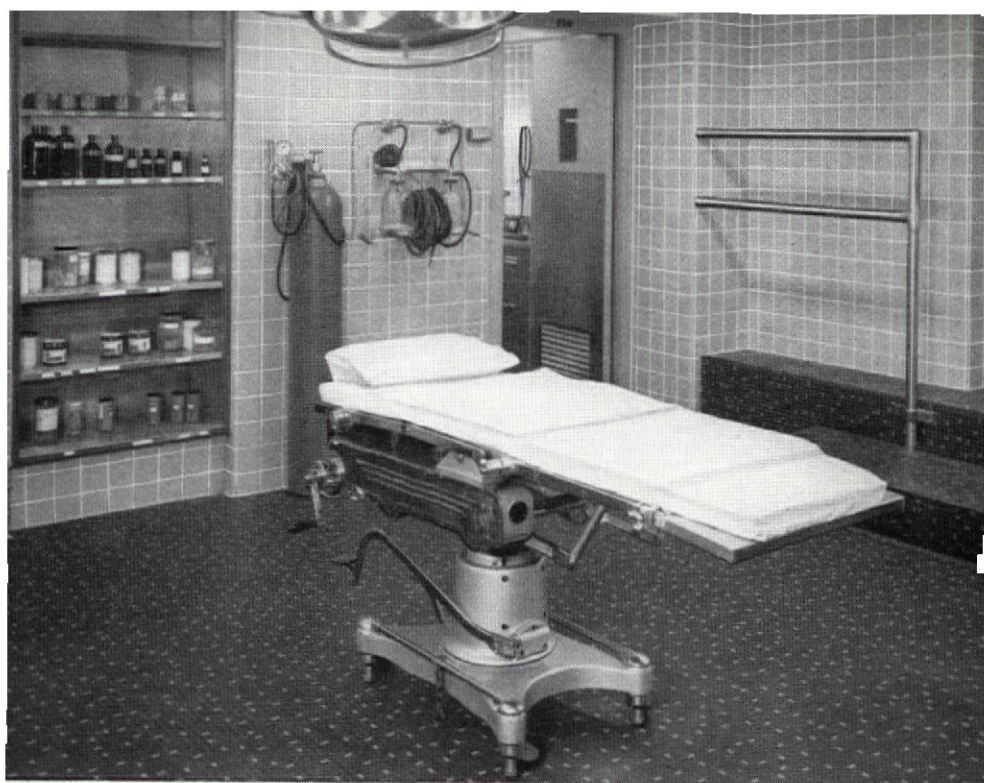
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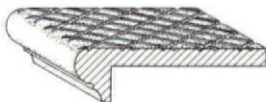
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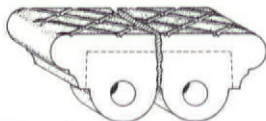
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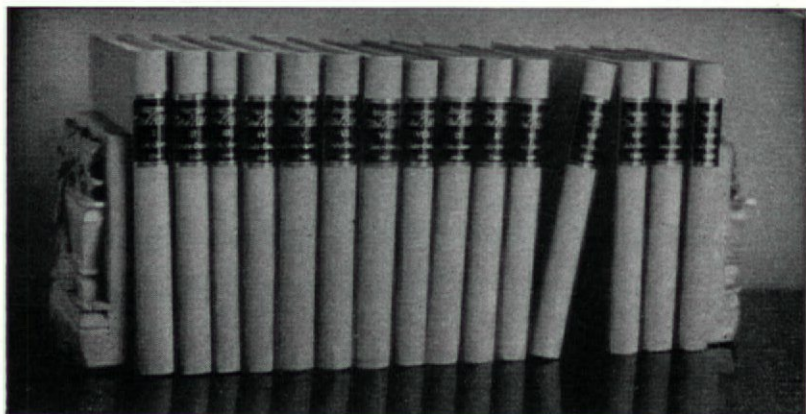
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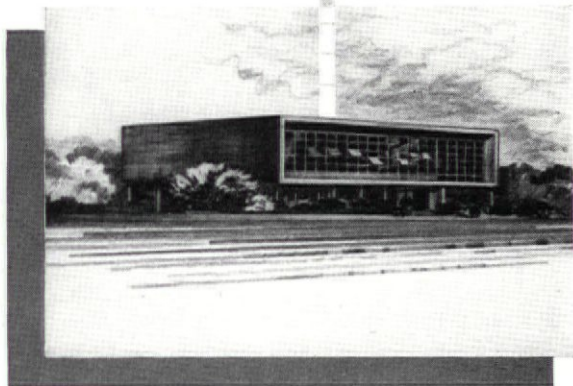
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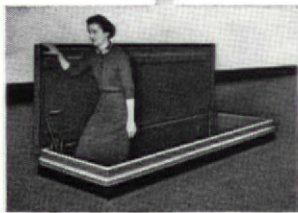




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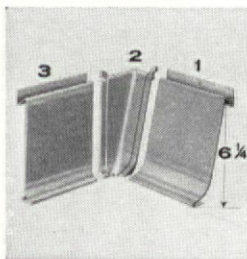
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