Extension of the East Front of the Capitol
by Roscoe P. DeWitt, FAIA

"If This Be Sentiment . . ."
by Ralph Walker, FAIA

JUNE 1958
The American Institute of Architects
Board of Directors

Officers (Terms expire 1958)
Leon Chatelain, Jr., President
1632 K Street, Washington 6, D. C.

John N. Richards, First Vice President
Philip Will, Jr., Second Vice President
1600 Madison Avenue, Toledo 2, Ohio
309 West Jackson Blvd., Chicago 6, Ill.

Edward L. Wilson, Secretary, P.O. Box 9035, Fort Worth 7, Texas
Raymond S. Kastendieck, Treasurer, 128 Glen Park Ave., Gary, Indiana
Edmund R. Purves, Executive Director

Regional Directors (Terms expire 1958)
Matthew W. Del Gaudio, 545 5th Ave., New York 17, N. Y. ... New York District
Bradley P. Kidder, 717 Canyon Rd., Santa Fe, N. M. ... Western Mountain District
Bryant E. Hadley, Myers Bldg., Springfield, Ill. ... North Central States District
Austin W. Mather, 211 State St., Bridgeport 3, Conn. ... New England District

(Jerms expire 1959)
J. Roy Carroll, Jr., 6 Penn Center Plaza,
Philadelphia 3, Penn. ... Middle Atlantic District
Bergman S. Letzler, 543 S. Fifth St., Louisville 2, Ky. ... Great Lakes District
John H. Pritchard, Tunica, Miss. ... Gulf States District
Donald J. Stewart, 219 S. W. Stark St., Portland 4, Ore. ... Northwest District

(Terms expire 1960)
I. Lloyd Roark, 7133 W. 80th Street, Overland Park, Kansas ... Central States
Sanford W. Goin, 518 N. E. 4th Avenue, Gainesville, Fla. ... South Atlantic
U. Floyd Rible, 3670 Wilshire Blvd., Los Angeles 5, Calif. ... Calif.-Nevada-Hawaii
R. Max Brooks, 203 Perry-Brooks Bldg., Austin, Tex. ... Texas

The Executive Committee of the Board (Terms expire 1958)
Leon Chatelain, Jr., Chairman
Edward L. Wilson, Secretary
Raymond S. Kastendieck

Austin W. Mather
J. Roy Carroll, Jr.
R. Max Brooks, Alternate

The Journal of The American Institute of Architects, official organ of the Institute, is published monthly at The Octagon, 1735 New York Avenue, N. W., Washington 6, D. C. Editor; Joseph Watterson. Subscription in the United States, its possessions, and Canada, $4 a year in advance; elsewhere, $5.00 a year. Chapter Associate members, $2.00; Students, $1.50. Single copies 50c. Copyright, 1958 by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C., under the Act of March 3, 1879. Change of Address: Notify The Octagon, giving both old and new addresses. Allow four weeks for change.
for interior or exterior, the Marble is...

VERMARCO is a "craftsman" signature which the Vermont Marble Company is proud to apply to every piece of marble leaving any of its shops. It is an assurance of quality performance in selecting, cutting, and finishing.

Here, the beauty of this magnificent Vermarco floor in Monte Verde marble is matched by the lifetime of low-cost maintenance which it will provide. It is a quality floor that costs surprisingly little more initially, and substantially less over the years.

Insist on Vermarco marbles, exclusive products of Vermont Marble Company.

Write for complete information to:

VERMONT MARBLE CO.
PROCTOR VERMONT

BRANCH OFFICES: BOSTON CHICAGO CLEVELAND DALLAS HOUSTON PHILADELPHIA LOS ANGELES NEW YORK SAN FRANCISCO WASHINGTON D. C. IN CANADA: ONTARIO MARBLE COMPANY, LIMITED. TORONTO AND PETERBOROUGH, ONTARIO. CONTINENTAL MARBLE CO., LTD. VANCOUVER, B. C.
MEMO

Be sure to see Schinnerer representative at Cleveland Convention in July.

Available for the first time, a Broad Form Architects' Professional Liability Policy, developed in cooperation with the Committee on Professional Liability of the American Institute of Architects.

- Broad protection
- Coast-to-coast claim service
- Reasonable costs
- Available country wide through local agents and brokers

VICTOR O. SCHINNERER & COMPANY, Inc

Professional Liability Specialists for Architects and Engineers
Investment Building, Washington 5, D.C.
Phone: REpUBLIC 7-1929
in hospitals noise is measured by the foot

... and it's only a few feet to bedlam in any busy corridor. To put the hush on traffic clatter, leading architects specify Sofstep Rubber Tile or Wearever All-Vinyl Tile for hospitals and other heavy-traffic projects. These highly resilient floors still footsteps to a whisper . . . ease impact for day-long walking comfort. And these fine floors are outstanding, too, for lustrous beauty that years of use won't diminish. For your next project consider both of these practical, colorful floors.

Sofstep® rubber tile • Wearever all-vinyl tile

MASTIC TILE CORPORATION OF AMERICA
Houston, Tex. • Joliet, Ill. • Long Beach, Calif. • Newburgh, N. Y.
Asphalt Tile • Vinyl-Asbestos Tile • Rubber Tile
Vinyl Tile • Plastic Wall Tile

MAIL COUPON TODAY
MASTIC TILE CORP. OF AMERICA, DEPT. 12-6, Box 128, Vails Gate, New York
Please send me free samples and full details about Sofstep Rubber and Wearever All-Vinyl Tile.
Name ___________________________ Address ___________________________ City ___________________________ Zone _______ State ___________________________
GIVE YOUR IMAGINATION FREE REIN AND LET TERRAZZO TAKE IT FROM THERE. RELISH THE VIRTUALLY UNLIMITED COLOR RANGE. ORDER ABSOLUTELY ANY DESIGN YOU WISH. LIKE THE ARCHITECT WHO SPECIFIED MOSAIC PILLARS, TERRAZZO CURBING AND FLOORING FOR THIS RESTAURANT, YOU'LL BE SATISFIED TO SEE YOUR IDEAS CARRIED OUT FAITHFULLY. TERRAZZO ALSO SATISFIES DEMANDS FOR PERMANENCE AND PRACTICALITY. MARBLE HARD AND CONCRETE DURABLE, IT LASTS AS LONG AS THE BUILDING IT BEAUTIFIES. NO PAINTING, REFINISHING OR COSTLY REPAIRS ARE EVER NEEDED; MAINTENANCE IS MINIMIZED. DIRT CAN'T GET A FOOTHOLD IN THE SMOOTH JOINTLESS SURFACE; CLEANING IS EASY. BOTH TERRAZZO AND MOSAIC ARE AVAILABLE FOR FLOORS, STAIRS, WALLS AND WAISSCOTTS. FOR DETAILED INFORMATION, WRITE THE ASSOCIATION IN WASHINGTON, D. C. FREE AIA KIT UPON REQUEST. CATALOGUED IN SWEET'S.

Member Producers' Council

THE NATIONAL TERRAZZO AND MOSAIC ASSOCIATION • 711 14th St., N.W., Washington 5, D. C.
Mosaic Ceramic Tile

ENTRANCE AREAS

RICA IS ENTERING THE CERAMIC TILE AGE
Mosaic Ceramic Tile

ENTRANCE AREAS

A welcome that will never wear out

The entryway is the first impression. The invitation. The architectural preview of a structure. In consequence, it is the appropriate place for architectural decoration. Not applied ornamentation, but integral design, married to the structure.

Because the entrance is usually the heaviest traffic point in a building, permanence of materials and ease of maintenance are basic requirements.

Individuality, too, is a desirable quality of entry areas. Distinctive character created by the designer expresses the function of the structure, the personality of its owners and the mood of its occupants.

No other design material meets all these needs so completely as ceramic tile. And no ceramic tile line gives the designer such broad latitude—in selection of tile types, colors, sizes and patterns—as the complete Mosaic Line.

In addition, the designer knows that the architectural spirit he creates will remain faithfully unchanged for the life of the structure...because Mosaic Ceramic Tile is permanent, and is easily maintained in its original state.

Good Ceramic Tile Service—A broad selection of tile is carried in stock locally in the Mosaic Warehouses listed below. You, your clients and your tile contractors are welcome to make full use of our Showrooms.

The complete Mosaic ceramic tile line offers: wall tile in Harmonitone and Bright Glaze; Everglaze; ceramic mosaics in Harmonitone, Velvetex, Granitex, Conductive, Undulatile, Everglaze, Faience, Formfree, Medley and Byzantine patterns; Carlyle quarry tile; Decorated glazed tile; Faience; All-Tile Accessories.


THE MOSAIC TILE COMPANY

America's largest ceramic tile manufacturer

Member—Tile Council of America, Inc. and The Producers' Council, Inc.


Representatives: Kansas City, Memphis, Oklahoma City, Pittsburgh, St. Louis.

Factories: Zanesville and Ironton, Ohio; Matawan, N.J.; Little Rock, Ark.; Jackson, Miss.; Corona and El Segundo, Cal.

For free estimates on Mosaic Tile, see the yellow pages for your Tile Contractor, Ceramic.
Winter snows...

...or tropic heat?

WEATHERTIGHT

Curtain-walls by WARE

ARE CUSTOM-DESIGNED TO MEET YOUR SPECIAL NEEDS

Weathertightness, simplified installation, and flexibility of application are key features of Ware curtain walls. Our experienced engineering department is ready to help you meet the most challenging requirements. Why not write for our New curtain wall Brochure, today? Address Dept. JA-6.

Ware Laboratories, Inc., 3700 N.W. 25th St., Miami, Florida
How much is glass worth?

The glass made today with our modern machinery, production techniques and know-how is far superior to that used in the past. It is worth many times its contract price. But glass only achieves its full worth when it performs the architectural function for which it was intended.

If you'd like assurance that "function follows form" with the glass in your designs, we invite you to consult with our Architectural Relations Specialists. They can assist you in the selection and use of a wide variety of exciting glass products.

For details on this architectural service, merely phone any Pittsburgh Plate Glass Company office. Our specialists will be pleased to work with you.

See Sweet's Architectural File—Sections 7a, 13e, 16a, 16d, 21.
RIO DE JANEIRO is known as the "Cidade Maravilhosa" (Marvelous City). It has enhanced its natural beauty with a distinguished Brazilian style of modern architecture that has aroused world-wide admiration. It is interesting to observe how Brazil judges the quality of a building. The proud slogan "Aqui ha Otis" (Otis is here) displayed on a building is accepted as meaning that everything else in the building is also of the highest standard. This tribute to our local company ELEVADORES OTIS S. A. and our modern plant at Santo André proclaims once again that OTIS is the world's word for elevator quality.
Wooster's superior quality is proven by many years of service and the approval of leading architectural firms, industries and government agencies. You can depend on Wooster for all your requirements in safety treads and thresholds. Shown are just a few typical examples —portfolios of detail plates illustrating 98% of all applications are available. Our engineering department will cooperate in recommendations on special projects.

WOOSTER PRODUCTS INC.
Spruce St. Wooster, Ohio
... so you can try ours. Weis sales engineers are now calling on leading architects and prospective builders with a demonstration model like this. It graphically demonstrates all details of Weis new construction, newly designed hardware and practical styling. For your developing building plans . . . institutional, commercial or industrial, we believe you and your associates should be acquainted with the advantages of a Weis installation. May we have our man open your office door? Just send coupon below.

TYPICAL WEIS INSTALLATIONS

SOUTHWEST JUNIOR HIGH SCHOOL, OMAHA, NEBRASKA
Architect: Leo A. Daily Co.—Contractor: Peter Kiewit Sons Co.

STANDARD LIFE INSURANCE CO., INDIANAPOLIS, INDIANA

CONEMAUGH VALLEY MEMORIAL HOSPITAL, JAMESTOWN, PA.
Architect: L. F. Freicht Associates—Contractor: Jim Cullen

BRANIFF AIRWAYS MAINTENANCE HANGAR, DALLAS, TEXAS
Architect: Mark Lemmen / Pereira & Luckman—Contractor: J. W. Bateson Co.

SHOPPING CENTER, GRENA, LOUISIANA

FLINT PUBLIC LIBRARY, FLINT, MICHIGAN

G.S.A. REGIONAL OFFICE BUILDING, WASHINGTON, D.C.
Architect: General Services Administration—Contractor: Joseph B. Bahen Construction Co.

NEW NYLON LOWER HINGE—Concealed within the door, this quiet hinge never needs lubrication, never wears out. And, it is "in line" with bottom door edge for clean appearance. May be simply adjusted so door will automatically close or stand ajar at any point within its swing.

NEW FLUSH UPPER HINGE—Inset pintle-type is newly designed so cover is flush with both faces of door. Bearing is nylon; needs no lubrication, is quiet and has extremely long life.

NEW DOUBLE-LOCKED CONSTRUCTION—Doors and partitions are now ingeniously double-joined to provide extra sturdiness and long trouble-free life. It's a feature you'll want to see before specifications are written.

NEW TAMPER-PROOF JOINING—All accessible screws and bolts have theft-proof heads.

Henry Weis Mfg. Co., Inc.
Dept. H-706 Weisteel Bldg., Elkhart, Indiana

Gentlemen: Please have your sales engineer demonstrate new Weis toilet compartment features.

name
firm
address
city, state
The Finishing Touch that ASSURES CLIENT APPROVAL!

Beverly Hilton Hotel—Beverly Hills, California

specify HILLYARD Floor Treatments for final Clean-Up and Initial Finish

The floors you have so carefully selected for color and design will be a sorry-looking sight by the time the interior trades have completed their work.

Final clean-up and initial finish are crucial. Specify safe cleaning with Hillyard neutral chemical Super Shine-All to be sure that ALL the dirt is gone before the finish is applied.

Be sure color and texture are not damaged by harsh, so-called “quick” cleaners. Specify Hillyard Super Hil-Brite 100% Carnauba Wax to bring out to the full the natural beauty of the flooring material—cover it with a tough, lustrous film of protection that will add years to the floor’s life, pleasure to the client’s eyes as the floors reflect the beauty of a new building.

The local Hillyard “Maintaineer®, a trained floor treatment specialist, will be glad to serve as your own expert consultant, without charge or obligation.

DEPT. A-3
ST. JOSEPH, MO.
Passaic, N. J.
San Jose, Calif.

Branches and Warehouse Stocks in Principal Cities

Ask him to survey the floors on your boards, recommend treatments, serve as your “Job Captain”.

Ask him also for A.I.A. numbered files containing Architect’s information on treatment of all types of floors, and detailed step-by-step treatment instructions for use by your contractor.

The Hillyard Maintaineer is “On Your Staff, Not Your Payroll”
...now we're cooling with GAS

Specify Arkla-Servel Gas Air Conditioning
and you specify years of trouble-free comfort

With their new Arkla-Servel Gas Absorptive Cooler, the La Grange Federal Savings and Loan Association keeps customers cool in summer with the same compact system that keeps them warm in winter.

Before installing Gas, a complete study was made of available air conditioning systems. The Arkla-Servel unit—the only 25-ton absorptive cooler—was chosen because it is compact, easy to install, and costs are low for installation, operation and maintenance. No specially trained operating or maintenance personnel are required.

Only Gas gives these important advantages:

- high efficiency at all times—even during the light loads
- temperature control is constant
- modular adjustment of capacity (instant automatic adjustment to match actual cooling requirements)
- dependability of fuel service at all times

Take advantage of the consulting services provided by your Gas company. They have trained specialists who have been working with architects and engineers for years. Check the facts and you’ll see modern Gas air conditioning out-performs all other fuels. American Gas Association.
take advantage of the modern use of marble

as roofing

**WHITE TOP** Marble Chips offer you far more than gleaming white beauty. They have the highest reflective value of any known roofing material. And the lowest absorption. Interiors are kept many degrees cooler—air conditioning costs are cut. White Top is permanent, too. There's nothing to lift, to tear or rot. Maintenance is practically unknown. Rain only washes it clean.

Cost? Little if any more than ordinary roofing materials.

*For information on White Top Marble Chips, write: Calcium Products Division, The Georgia Marble Company, Tate, Georgia.*

as split face ashlar

Georgia, Tennessee and Vermont marbles—as well as Alabama Limestone—are now made available as split face ashlar by one producing source—The Georgia Marble Company. Each variety presents a distinctive elegance that is matched only by its own practical advantages. Permanent, practically impervious, close to indestructible—the beauty's there to stay. Yet you'll find that the in-the-wall cost is comparable to most lesser stones.

*For information on split face ashlar, write: General Sales Office, The Georgia Marble Co., 11 Pryor St., S.W., Atlanta 3, Georgia.*

**The GEORGIA MARBLE Co.**

REG. U.S. PAT. OFF.

*world’s largest producer of marble & limestone*
CONTENTS

Opinions expressed by contributors to the AIA Journal are not necessarily those of the AIA

EXTENSION OF THE EAST FRONT OF THE CAPITOL
by Roscoe P. DeWitt, FAIA.................................................. 268

CHRONOLOGY OF PLANS TO EXTEND THE EAST FRONT OF THE CAPITOL ................................. 277

"IF THIS BE SENTIMENT . . ." by Ralph Walker, FAIA.......................................................... 278

WILLIAM DEWEY FOSTER .................................................. 284

CLIENT INTERROGATION—AN ART AND A SCIENCE
by Richard J. Neutra, FAIA.............................................. 285

ASSOCIATE SUBSCRIPTIONS AGAIN .................................. 286

FROM THE EXECUTIVE DIRECTOR'S DESK ........................................ 287

ART IN ARCHITECTURE by Richard G. Stein .......................... 289

ERIC MENDELSOHN by Irving D. Shapiro ................................ 293

CALENDAR ....................................................................... 294

LIFE IN A MARTINI GLASS by Alfred Bendiner, FAIA .................. 295

HONORS ...................................................................... 296

Dexterous Hands by Leo Friedlander .................................... 297

Sharp Focus ................................................................... 298

Necrology ...................................................................... 298

MOSCOW EXHIBITION FOR THE UIA ................................. 299

CONTEMPORARY DANISH ARCHITECTURE ........................... 300

FLEMING GRUT AWARDED HONORARY FELLOWSHIP .............. 301

AIA LIBRARY NOTES .......................................................... 302

BOOK REVIEWS ............................................................... 303

NEWS .......................................................................... 304

LETTERS TO THE EDITOR ................................................ 305

THE EDITOR'S ASIDES ..................................................... 306

SCHOOL PLANT STUDIES

SCHOOL LIGHTING—FROM AN ARCHITECT'S VIEWPOINT
by Eric Pawley, AIA.......................................................... 307

FAVORITE FEATURES .......................................................... 310

TECHNICAL NEWS ............................................................. 311

TECHNICAL BIBLIOGRAPHY ............................................. 312
AIR VIEW OF THE UNITED STATES CAPITOL FROM THE SOUTHEAST, SHOWING THE DOME OVERHANGING THE PORTICO. NOTE THE PIERS SUPPORTING THE SKIRT OF THE DOME.

June 1958
The controversy over the extension of the East Front of the Capitol has aroused nation-wide attention. In the interest of fair play and open discussion, the Journal offers both sides of the question, each written by men well qualified to speak.

Mr. DeWitt is one of a group of Architects and engineers composed of Mr. DeWitt, Fred L. Hardison, Alfred Easton Poor, Albert Homer Swanke, Jesse M. Shelton and Alan G. Stanford, associated on the project with the Architect of the Capitol.

As the years have passed the increasing rate of deterioration of the walls and of their embellishment have demanded attention and have made corrective action necessary. In recent years the need for space has become a consideration. As a result the objectives of the Congress include correction of the architectural defect, preservation of the original design and the acquisition of additional legislative accommodations.

For a better understanding of the problems of the Capitol its history should be briefly reviewed. The highlights of this history are, of course, well known. Everyone knows that the original designer was Dr. William Thornton, that he was followed by Benjamin Latrobe, who, in turn, was followed by Charles Bulfinch. It may not be generally known that of all the men associated with the Capitol prior to Robert Mills, only Bulfinch was an American citizen; that Thornton was not an architect but was a Doctor of Medicine; and that Hallet, Hadfield, and Hoban, who have been mentioned in connection with the Capitol, were retained to supervise construction and to make working drawings from Dr. Thornton's sketches but were not architects of the Capitol.

One interesting fact of history is that after Dr. Thornton submitted his competition drawings the Washington Commissioners turned them over to Hallet, a French architect who had entered the Capitol competition, for study and report. In the best architectural tradition Hallet drew up a bill of particulars proving that the design was impossible of execution and that, anyway, it would cost too much! Hallet was made superintendent of construction and proceeded to change the plan as he saw fit—for this he was discharged.
FIG. 1. DR. WILLIAM THORNTON'S ORIGINAL DESIGN.

FIG. 2. THE UNITED STATES CAPITOL IN 1830.

FIG. 3. A VIEW OF THE CAPITOL FROM THE WEST SHOWING THE BULFINCH PORTICO AND WALTER'S DOME.

Following Hallet, Hadfield was brought over from England to take charge of the work. He too wanted to make changes and considerable friction developed between him and Dr. Thornton, especially for his detailing of the cornice. Hadfield remained for three years and was then returned to England. Hoban, the architect for the White House, was then put in charge and he remained until 1803 when Jefferson employed Latrobe.

During the fifteen years Latrobe was connected with the Capitol he tore out a good deal of the work put in by his predecessors, changed wood floor and partition construction to masonry, designed the wing west of the rotunda and the present East portico and steps. These steps changed the main entrance from the West, where Thornton had planned it, to the East. Latrobe is responsible for the design of all of the interiors of the central portion, as they are seen today, with the exception, of course, of the upper part of the rotunda. He completely changed Thornton’s plan of the House and Senate Chambers —in fact, he changed Thornton’s plan so extensively that the only work of Thornton which remains today is the East wall and the sections of the West wall which occur on each side of the central wing. And even the details of these walls, particularly those of the cornice crowning them, are not his but probably Hadfield’s.

Latrobe was engaged in many ventures and as time went on he spent less and less time in Washington and gave less and less thought to the Capitol. As a result he was replaced in 1818 by Charles Bulfinch of Boston. Bulfinch supervised the construction of the East Portico and of all of the West wing, except the portico, in accordance with the Latrobe designs. The West Portico he designed to suit himself. He also designed and built the dome, ignoring Latrobe’s design, just as Latrobe had ignored Thornton’s.

Fig. 1 shows a drawing, made by Thornton, which incorporates the agreed changes to his original competition design. (The originals are not in existence.) The central element is a reflection of the Pantheon with the same portico and low Roman dome. The wings are reminiscent of Charles Perrault’s work on the Louvre.

Fig. 2 shows a drawing of the Capitol as it appeared upon completion in 1830. Happily the minor domes of Latrobe have been lowered and the Central dome of Bulfinch was removed.

The portico on the West (Fig. 3) is the sole surviving element designed by Bulfinch.

The Capitol, work of many hands, remained as shown in Fig. 2 until the addition of the House and Senate wings (1857 and 1859) designed by Thomas U. Walter. With these wings added, a larger dome was essential to dominate the enlarged mass of the building and Walter was called upon to design it. As the diameter of the rotunda was too small for a dome of proper size, he used cast iron brackets secured to the rotunda wall to support the colonnade portion of the dome, thus increasing its diameter. He supported the skirt on cast iron I beams spanning between masonry piers, further extending the spread of the dome. The piers over the portico are extensions of the inner portico columns. Fig. 4 is a view of the space between the skirt and the rotunda wall and shows the brackets referred to above.

Under the circumstances Walter was unable to use marble and masonry in the dome construction and was forced to use cast iron. This application of metal to building construction was not the beginning of the use of metal as a building skeleton; it was not the precursor of the Seagram Tower: it was not metal used as metal but metal used as stone. The sizes and shapes and scale of its members were those to which stone would have been worked. It is painted to look like stone and except when the paint peels and the iron rusts it does look like stone. Its design and its relation to the building below it must be judged and considered as if it were stone.

As a design that of the dome is a noteworthy one. It not only dominates the mass of the Capitol...
FIG. 5 AERIAL VIEW OF THE CAPITOL FROM THE S.E. SHOWING THE DOME OVERHANGING THE PORTICO.

FIG. 6. AIR VIEW OF THE CAPITOL TAKEN FROM A POINT NORTH OF THE SENATE WING, SHOWING THE DOME OVERHANG.

— it dominates a whole nation. It is better known throughout the civilized world than any object except the Great Pyramid. It does not need the context of the building under it to be recognized. As a dome and as a symbol, it is the most successful ever built. It is its relationship to, and its overhang of, the building below which must be criticized. (Fig. 5 and 6. The Capitol.)

There are few visitors to the Capitol who do not know about the overhang. To those who do not, it is immediately pointed out as a sort of joke. Egerton Swartwout, a Fellow of the Institute, once wrote in "The Octagon": "It is bad enough to have visitors from foreign countries discover that our beautiful dome is not a real dome, but a cast iron imitation of a stone dome; but when they see that this dome of ours, in which we have so much pride, has really no visible means of support, it ceases to be a joke. It is a tragedy."

To suggest that this overhang, this lack of apparent support, this crushing of the portico creates an "architectural fountain," a "cascade of columns," a "happy accident," is to confuse architecture with rhetoric. Fig. 6 shows the lack of balance of the dome placement. The heavy line on the roof indicates the line of the back wall of the portico. Fig. 7 shows a close-up of the dome skirt and its relation to the front of the pediment.

Walter foresaw the effect which his dome would cause; that the overhang would dwarf the portico, crush it, overwhelm it and deprive it of the im-
FIG. 7. BULGE OF CORNICE ON FACADE OF OLD SENATE WING.

portance which its grace and elegance merited. He therefore insisted that the portico be extended and prepared designs by which the extension could be made as soon as post-Civil War conditions would permit.

Walter's design contemplated an East extension, in marble, of a wing similar to that west of the rotunda and refacing the remainder of the central building with marble. The present plan, and one which has been approved since the turn of the century, is to extend, in marble, the entire East Front lying between the House and Senate wings. The presently adopted plan however, and in this it differs from previous plans, preserves the deep recesses between the wings and the central portion, recesses which give definition to the three basic masses of the building.

The new portico and the new wall have been planned to be faithful reproductions of the design elements and details of the existing work. Once completed the straight-on view would be exactly as at present but the angular views would be immeasurably improved. The dome would be solidly supported and the portico, relieved of the overpowering, overwhelming effect produced by the dome resting upon it, would come into its own. It is only by the extension of the East Front that the design error can be corrected and that the full potential of both dome and portico in terms of beauty can be attained.

All of the new work would be constructed of enduring marble. Thornton insisted on this in the beginning; Latrobe endeavored, after the 1814 fire, to reconstruct the building of it; and Walter proposed refacing the central portion with it at the time he was using marble on the wings. Unfortunately no domestic quarries had been developed prior to 1800 and the infant republic could not afford to import marble. As a result sandstone, from a nearby quarry in Virginia, was used as the facing material of the central structure.

This sandstone is a soft, friable material, difficult to work under the chisel and subject to damage by time and the elements. Fig. 8 is a picture of a portion of the original cornice which still exists under the roof of the portico. It has been protected from the weather for one hundred and thirty years but is today, in about as bad condition as the stone which has been exposed. As could be expected of an inferior material, the mouldings and carved ornaments have suffered heavy damage. To protect them, painting was commenced in 1819 and has continued to the present day so that there are now at least thirty-five coats of paint clogging the fine detail and literally obliterating the work it was designed to preserve. (See Fig. 11).

As the paint film increased in thickness it began to crack and peel, taking the surface film of stone with it. This has permitted water to enter the porous stone, aggravating thereby the cracking and peeling of the paint. In winter the moisture freezes and spalls the surface. One is forced to agree that today the Capitol has a very shabby and run-down appearance.

Appearance is important. This is the capitol of the greatest nation on earth and for it to be as pock-marked and emaciated as it is is a disgrace. The erosion and disintegration of the stone is resulting in more than merely bad appearance. Elements of the cornice have fallen, a column capital is wired together, and pieces of mouldings and of the balustrade break and fall. Figures 9, 10 and 11 show typical examples of deterioration.

The walls have many cracks, some of which extend completely through the wall. In several places the walls have bulged, one bulge measuring 4½ inches. Bulfinch noted this bulge in 1825 as 3¾ inches and attributed it to the thrust of the vault over the old Senate Chamber. It can be seen in Fig. 7.

When Latrobe began his service as Architect of the Capitol he made an examination of the work already performed and in letters to Jefferson, reprinted in "Jefferson and the National Capitol" he reports in detail the "unfaithful performance" of the work to that date. During the whole of his period
of service he reports on work rotted, work torn out and replaced; and while he undoubtedly made every effort to correct the defects which existed, it is apparent that the Capitol did not get off to a good start structurally.

The unsightly and unsafe condition of the building is the one aspect of the Capitol project about which there has been no difference of opinion. It is an established fact upon which all opposition has founded.

The cracks and bulges, if not causes for immediate concern, are the symptoms of the disease from which the building will die if it is not cured. A sure way to aggravate the disease would be to attempt a refacing program.

The Capitol is constructed wholly of masonry. Its floors are supported on masonry vaults; its inner walls are carried over openings on masonry arches. The thrusts of both are taken by the thickness and the dead load of the walls. This wall construction follows the then usual pattern consisting of precise masonry on each face with rubble masonry between. Lime mortar was used and, in the case of the rubble work, it was used sparingly. Near the ground the mortar has disintegrated—so much so, in fact, that in 1940 the inner surfaces of the walls were coated with cement mortar to keep out rats which had been boring through the walls from the outside!

In this clever age everything is possible, but what is possible is not always wise. No one, no matter how competent, could foresee the critical situations which might arise during a refacing program. The cracks in the walls, the ominous bulges, the elimination, even temporarily, of the very considerable dead load of the present facing stone and the reduction of the wall thickness could conceivably cause the loss of sections of the wall and of the floors whose vaults thrust against them. What underpinning, what tie rods, what braces, shores and centering would be required could only be discovered as the work progressed. Another difficulty would be that of providing proper anchorage of the new facing to the remaining old wall, anchorage which would insure the complete unity of the wall and its permanent stability.

The fact must be faced and accepted, that either refacing or replacement results in the removal, now or eventually, of all of the original stones, just as surely, and with as much finality, as would be the case with a new wall faithfully reproducing the old. As between now and eventually the work had better be done now while there can still be found artisans with training and experience who can execute traditional work with skill and feeling.

A refacing program would, of course, be a more desirable venture than a stone-by-stone replacement, which would ultimately result in the creation of an unanchored, free-standing facing wall and a perhaps insufficient inner wall. The cracks now existent in the old stones would recur in the new. Painting would necessarily be continued and the appearance of the East Front would forever be a hodge-podge of new, old and medium aged stones, some with three coats of paint, some with fifty, the old paint peeling and blistered, the new headed for the same fate.
The portico cornice is put together with interlocked, inner-dowelled stones. The columns and column capitals are anchored together and to the cornice with concealed stone dowels. The portico floor is supported on vaults resting on the stone piers which support the portico columns. This construction defies piecemeal replacement of individual stones.

Replacement of any of the lower members of the cornice necessitates the removal of the balustrade and of all the stones above the damaged one. The question then arises as to whether the original and only partially damaged stones shall be put back in place or all new stones provided.

And of what material shall the replacement stones be? One man urges the reopening of the old sandstone quarry now closed these seventy-five years. Another agrees to the use of a permanent and lasting material. Both insist on repainting. Someone who has been greatly disturbed over the past may yet come up with the idea of using cast stone as being both cheap and easily painted!

None of these suggestions could be seriously considered. A new stone is a new stone, it cannot be the original except in its design and detail. If it is to be that, and that faithfully executed, it can make but very little difference to future generations of Americans whether it is on one line or another—except to the discerning ones who will rejoice that the grave defect in design has been corrected.

In its efforts to rid the Capitol of this grave defect and to preserve the original design in enduring marble, the Congress has been supported by the architectural profession throughout the greater part of the past century. Opposition is of comparatively recent date. That of the Institute as an organization goes back only to 1937; that of any architect at all, as far as is known, has developed only during the past twenty-five years.
The extension was first proposed by Thomas U. Walter, the designer of the dome. Walter was one of the founders, and for ten years a President of the Institute. Since his day most of the architects who have done monumental work have approved an extension—Thomas Hastings, McKim, Mead and White, Henry Bacon, John Russell Pope, Charles Platt, York and Sawyer, Charles Coolidge, Clarence Zantzinger, Nathan Wyeth, Francis Sullivan, Egerton Swartwout, H. Van Buren Magonigle, Cass Gilbert, Harry Cunningham, Otto Eggers, William Delano and of course John Harbeson. All of these have been Fellows of the Institute, and many of them have served as its President. They are the men who have made the Institute what it is. Egerton Swartwout wrote an article for the AIA Journal ("The Octagon") in support of the project and many of those cited above testified in favor of the extension in Congressional hearings.

The opposition of the Institute has been far from unanimous or consistent. As recently as 1955 the Institute's Committee on the Capital City viewed the extension with favor but was overruled by men less familiar with Washington and the Capitol than the Committee members. One of them, Frank J. Duane, now President of the Washington Metropolitan Chapter, has recently censured the stand of the Institute. William Eschbach, President of the Pennsylvania Society; Grayson Gill, past President of the Texas Society; G. Norman Blair, President of the Westchester Chapter; Edward Steese; H. Eldredge Hannaford, to name only a few, have repudiated the position taken by the Institute.

In 1919 and 1935 the Fine Arts Commission took a definite stand in favor of the extension. Its Chairman, Charles Moore, testified in its behalf. Gilmore Clarke, who followed Mr. Moore as Chairman and William Delano, long a member of the Commission, have publicly announced their approval.

In the opinion of the writer, architects are a notch or two above the average run of folks by virtue of their education, their training and their sensitiveness to beauty. They are quite competent to make up their own minds and reach their own conclusions about matters architectural and the sole reason for presenting the foregoing evidence of approval of the East Front of the Capitol by other distinguished members of their profession was to discount statements in the public press that the profession was unanimous in its disapproval.

The questions of cost, the amount of space acquired and its location are not pertinent to this discussion which has attempted to deal with questions of architectural design and restoration. They are subjects of interest to individual citizens and to the Congress but are not of concern to the Institute as an organization. In the matter of cost, however, it might be pointed out that the Capitol of the United States of America is a building in a class by itself.

The opposition has not centered on the matter of architectural design, presumably the preoccupation of architects, but it has been for reasons of sentiment, a sentiment not rooted in knowledge and familiarity with the building but in the fact that it is the Capitol. Even the objections raised over cost and the space gained have simply been means to an end desired for reasons of sentiment. Those who are really sincere in the matter should reconsider the primary objectives of the Congress: to give proper visual support to the great dome and thus correct a grave defect in design, and to preserve, faithfully the work of the original architects by the replacement of the crumbling and deteriorating sandstone with enduring material. Both objectives deserve the support of the profession.

The project for the extension of the East Front of the Capitol is one of long standing. It has been carefully and thoughtfully considered with these major objectives never forgotten. None of the historic portions of the Capitol would be lost, no treasured work would be destroyed, no sacred room would be altered. Improved structurally, its surface faced with the finest and most enduring marble its grave design defect corrected, its magnificent dome at last firmly supported, its wonderful portico no longer crushed and overwhelmed, the Capitol would continue forever to be a source of pride to those who love it.
Chronology of Plans to Extend the East Front of the Capitol

1850—An architectural competition for designs to enlarge the Capitol was held. Thomas U. Walter and others entered plans which proposed large extensions to the east front. These plans were all rejected on the ground that they would diminish the effect of the original building. A different plan by Walter for adding the present House and Senate wings was accepted and carried out.

1864—Walter recommended extension of the east front out to a direct line with the new Senate and House wings, or 55 feet.

1874—Walter presented still another plan for extending the east front 275 feet, far beyond the line of the wings.

1881—Smithmeyer & Pelz offered a plan for extending the Capitol, both east and west, with drastic changes to the interior plan.

1903—The House passed a bill authorizing an expenditure of $2½ million to extend the east front 55 feet in accordance with Walter's first plan. The Senate did not pass this bill. A Joint Commission was established to investigate and report on the extension. This Commission appointed Carrère & Hastings of New York to examine the possibilities.

1904—Carrère & Hastings presented their recommendations that: (1) The Walter plan for a 55 foot extension not be carried out. (2) The east front be moved forward no more than absolutely necessary (12' 6") to give the dome the apparent support they believed it should have. They called this Scheme A. In addition they compiled with a condition set by the Commission to report a plan which would provide added space. Carrère & Hastings themselves recommended against it. This plan called Scheme B, called for an extension of 32 feet and 6 inches.

1905—A further study by David Lynn, former Architect of the Capitol, proposed a modification of Scheme B, which the Commission approved. The Congress rejected it, however, and built the first House and Senate Office Buildings instead.

1935—A bill to extend the east front "in substantial accordance with Scheme A or B" passed the Senate but died in the House Committee after public hearings.

1937—Another similar bill passed the Senate but was again disapproved by the House as a result of public hearings and indignation. (At its Boston convention The American Institute of Architects passed a resolution opposing "any material alteration of the central portion of the Capitol.")

1949—A further attempt to revive Scheme B was stifled by a letter from the President of The American Institute of Architects.

1955—Without public hearings or floor debate legislation to extend the east front "in substantial accordance with Scheme B" was passed as a rider to the Legislative Appropriation Act of 1956. At its Minneapolis convention The American Institute of Architects passed a resolution registering "strongest opposition" to external changes of the Capitol.

1956—The Board of Directors of The American Institute of Architects reviewed and approved the 1955 resolution opposing Capitol alterations and the Los Angeles convention approved this Board action.

1956—(July) Roscoe DeWitt, Fred L. Hardison, Alfred Easton Poor, Albert Horner Swanke, and Jesse M. Shelton, architects, as well as Alan G. Stanford, engineer, are appointed associate architects for the extension project. In addition the Architect of the Capitol appointed a board of consultants consisting of Messrs. John F. Harbeson, Henry R. Shepley, and Arthur Brown, Jr. Their task was to advise on the extension project as legislated, not to propose alternate suggestions.

1957—(May) The Centennial Celebration of The American Institute of Architects reaffirms the "conviction that the east front . . . be preserved in its present form . . ." (August) On the last day of the first session of the 85th Congress the Architect of the Capitol submitted his report to the Commission. Only three members attended. Bill to rescind the legislation requiring the expansion to be "in substantial accordance with Scheme B" introduced by Congressman Reuss in the House (H.R. 9238) and by Senators Smith, Clark, Case and Humphrey in Senate (S. 2883).

(October) The Commission authorized the Architect of the Capitol and his associate architects and engineers to proceed with the contract drawings and specifications for the extension.

1958—(February 17) The Subcommittee on Public Buildings and Grounds of the Senate Committee on Public Works held public hearings on the Senate bill to rescind Congressional approval of the east front extension.

(February 25) The Senate Public Works Subcommittee unanimously endorsed S. 2883, and the following day the bill was favorably reported by the full Senate Public Works Committee by a unanimous vote.
BY RALPH WALKER, FAIA

Past President, AIA, and Centennial Gold Medal Winner

To tamper with the East Front of the United States Capitol is not just a matter of taste. It involves a part of our heritage.

Unfortunately, however, we live in a world of exasperating purists who are cannibalistically inclined towards the works of the past and who are arrogant enough to believe their own ideas to be superior. There is always a certain perversity in mediocrity.

In the past the recurring fight against the suggestion to "improve" this great structure has been successful. This time enabling legislation to seal up the magnificent and historic east front behind a meaningless marble fascimile was slyly put over on the Congress and the American public. There was no public hearing. The eminent architects, ap-
"If this be sentiment . . ."

Some Thoughts on the Proposed Extension of Our Capitol's East Front

pointed to consult with the Architect of the Capitol (who is not an architect), were faced with a fait accompli just like the rest of us. Unless Congress finds the courage to reverse itself, we may see an act of artistic ruin reminiscent of the destruction of the Parthenon by the Turks.

The extensionists' gain is only fancied. They feel called upon to correct the alleged architectural defect caused by the overhang of the dome over the east portico. They also claim that the east front is in such sad state of disrepair that it will no longer stand up as an exterior wall but must be imitated in marble 32 feet and 6 inches further east, a feat which, it is further claimed, will provide the Congress with much needed additional space.
Don't believe any of it. Let us demolish these arguments before they demolish one of the finest forecourts in existence.

First, as to the architectural quality of the east front. My personal reaction is that it is superb. It is no ordinary example of eclecticism but an outstanding piece of original design, one of the best of the Federal period. The proportions are elegant and the relations of detail to the great court magnificent. The dome rises as a symbol of unity straight from the ground to the crowning figure.

It is this fact which the Architect of the Capitol, J. George Stewart, finds to be a mistake. He and some others he quotes, have heard it said that a dome ought to sit in the center of a structure, so that support for its load should be visually apparent. I consider this abstract purism because no one actually sees that the skirt appears to rest on the portico unless he is hovering above the structure in a helicopter. Instead we see a quality which many architects have dreamed in vain to achieve: a direct relationship of the dome to the ground.

The best place to see Michelangelo’s dome at St. Peter’s is not from the front, ruined as it has been by the extra long nave, but from the rear, where just the effect seen on the east front of our Capitol is to be found. The same can be observed in the dome at Florence and at Les Invalides in Paris. A dome which is placed too far back from the surface of the building appears always to be unrelated to the mass. It is obvious that were the east front to be moved further east the podium on which the dome rests would completely disappear from the important rear views and the dome would then resemble a wedding cake placed upon an unrelated table.

Nor does the cast iron dome bridging a wide void below disturb me. It is the nature of iron to span wide spaces. To millions who come each year it has become a symbol of our Nation in just its present form. Take a good look, if you will, at the photographs of Lincoln’s Inaugural on the east steps. You cannot help but have a strong feeling of living tradition, a realization that the building is a symbol of unity—one achieved during the dark years of the Civil War when, I am sure, people complained about the unnecessary and extravagant use of iron during the war period. Lincoln must have greatly felt the need of that symbol and at his second inauguration, sensing as he did the close of the war, he must have felt rewarded by the fact that future Congresses of the United States were housed in a building eminently fitting. From that day on, this forecourt represents an outdoor pantheon rich in the memories of noble men.

You will never recapture these memories if the close view of the dome is partially erased and if a harsh and crisp imitation of the facade is erected nearly forty feet further out front. The extensionists all but admit that this stupid manoeuvre would destroy the fine proportions of the present ensemble. They know that the asymmetry achieved would be most unpleasant.

Mr. Stewart’s distinguished consultants are John F. Harbeson, Henry R. Shepley, Gilmore D. Clarke, and, until his recent death also included Arthur Brown, Jr. They reported:

“We do not want to leave the Commission in ignorance of our considered belief that the present beauty of the Capitol can be kept only by moving out the whole east front, wings and all and not the central part alone.”

Somehow this advice underwent a strange metamorphosis before it was passed on to the Congressional Commission. The report of the Architect of the Capitol on this point reads:

“The advisory group of architects strongly recommend that, when further extensions of the Capitol become necessary in the future, such extensions be accomplished by extending the Senate and House wings eastward approximately the same distance as the east-central front is extended, as such extension, in their judgment, will result in a contribution to the beauty and dignity of the Capitol.”

Nor is this the only instance of curious reasoning involved in this senseless effort to implement an ill-advised scheme which has been rejected time and again in the past. Thomas U. Walter first pro-
posed it in 1851, and again in 1864 and 1874 together with numerous other schemes which included extending the east front out to a direct line with the then new Senate and House wings. Only one of his plans, the addition of the present north and south wings, was accepted and carried out and I am grateful for it.

In 1881 Smithmeyer & Pelz offered a plan for extending the Capitol both east and west together with the addition of turrets and drastic interior changes. Oblivion mercifully took them over until in 1903 the House passed a bill to extend the east front 55 feet in accordance with Walter's first proposal. The Senate saved us that time. A Joint Commission was established to study the matter and Carrère & Hastings were appointed to examine the possibilities. These distinguished New York architects recommended in 1904 that the Walter plan for a 55 foot extension ought not to be carried out since "the architectural effect of the entire east front would be injured." Instead, Carrère & Hastings submitted two plans of their own. One called for moving the east front 12 feet and 10 inches forward and was called Scheme A. The other required an extension of 32 feet 6 inches to add desired office space and corridors and was called Scheme B. About this latter plan Carrère & Hastings said:

"It would be such a great change from the present facade, so familiar to our people and which they have learned to love and venerate, that we make this suggestion merely to meet the condition which has been imposed upon us by our Commission for reporting a scheme with added space. We hope, nevertheless, that this alternative plan, Scheme B, will not be favorably considered."

This is the same Scheme B which the Congress precipitantly voted on and made into a law three years ago. The Architect of the Capitol presented this scheme as the one advocated by Carrère & Hastings. He also testified that Arthur Brown, who died last July, favored this proposal. Brown "sat in my office one day," Mr. Stewart told the Senate subcommittee on Public Buildings and Grounds, "and he said: 'Insofar as the court effect out front [is concerned], I know you want to move it out. I am here to help you move it right away."

Some days after this testimony was given I received the following telegram from Arthur Brown's widow:

"Am greatly distressed by newspapers announcing imminent mutilation of Capitol. Surely a way can be found to prevent this grievous error. Arthur made his last and fatal journey hoping to prevent it. The effort and the frustration cost his life."

But a national monument, not personal reputations or judgments are at stake. Why be sentimental, we are told. The east front is crumbling and must therefore be enlarged. It is a nicely packaged two-for-the-price-of-one argument wrapped in a perfect non-sequitur. What on earth does the need to repair a facade have to do with the need to provide more space for our Congressmen? I certainly hold with Senator Ralph Flanders who, in a recent letter to a
newspaper, urged his Senatorial colleagues and others “to separate the two questions of repairs and additional space. If not,” he added, “both requirements will be poorly met.”

I admit that from the very beginning of the structure there have been critics of the stone used on the east front. Horatio Greenough, an early American sculptor, complained that the building would have been more noble had it been built of marble, and from that time on critics have arisen saying much the same thing. But President George Washington’s decision that, in the interest of economy, the structure be built of Virginia sandstone is as much a part of our history as the building itself. The historic stone from the Aquia Creek quarries has now stood with its original moldings and carved ornaments for some 150 years. It is basically sound. If anyone suggested that the front of the British Museum be torn down and redone in granite because some of the stone has eroded, he would be laughed out of the British Isles.

There has been much talk but no evidence that the east front is structurally unsafe or in a dangerous condition. A detailed analysis of the condition of the sandstone walls, made by the Bureau of Standards in 1956-57, concludes that the old stone is sufficiently sound to permit its continued use. It can be either repainted, as in the past, or surfaced with a more durable stone, the Bureau reports. An engineering report, prepared during the same years by Moran, Proctor, Meuser and Rutledge, advises us that “the structural condition of the foundation was basically sound,” and that the “bearing capacity of the underlying strata was satisfactory.”

There is evidence, however, that the sandstone facing has spalled from weathering in places but not deeply. Some of the overhanging cornice has fallen off. In one place the joints of the portico cornice are separated. The extensionists have referred to this as “cracks” and created the impression that individual stones are cracked. They are not, though quite possibly some should be replaced.

But you don’t have to move a wall or seal it up hermetically as you would a specimen in a glass container in order to restore it. It is, of course, the duty of the Architect of the Capitol to repair these defects and to restore the facade. Quite possibly he should not have allowed the deterioration to go as far as he claims it has. The engineering reports, prepared with the great skill and objectivity customary to this great profession, assure us that the east front will not fall down. It is ridiculous to pretend that there are insurmountable difficulties in shoring up a few arches and replacing a few stones. It has been successfully done on practically every monument of Europe and antiquity. Big Ben in London is in much worse disrepair and so is the Bodleian Library at Oxford—they are both being restored. So have St. Paul’s Cathedral, the Houses of Parliament, the Hagia Sophia, St. Patrick’s and City Hall in New York, Mount Vernon, Monticello, and the White House.

In New York restoration is successfully carried out on buildings thirty or forty stories high and we have learned to repair and shore up buildings in sections.

Nor is the substitution of marble for the softer sandstone any guarantee against erosion. I am a Fellow of the Morgan Library in New York which was built fifty years ago of the same Tennessee marble as the National Gallery in Washington. It is now showing rapid and continuing erosion.

Much is made of the fact that the east front has been frequently painted since British arson in 1814 scorched the stones. Painting does not disturb me. Greek buildings were painted and so were buildings of the Gothic era. Materials are less important than fine proportions and noble space. They are certainly less important than the genuine patina of historic honesty and authenticity.

Restoration, it is true, would not provide our Congressmen with the added “choice” space the extensionists are dangling before their noses at about $200 per square foot of usable office space. A look at the plans, however, makes the proposed space less “choice” than the exorbitant cost might lead us to believe. Since the proposed new exterior wall would be a replica of the old one, the new rooms would have to conform to the window spacing and ceiling heights of the old part. Almost half of the space of the east front, 160 feet to be exact, is under the portico. In this area there are no windows at street level, and only two large windows on each of the upper floors. Corridors running laterally along the face of the old wall will further restrict the size and placement of the rooms. The additional dining space would only seat 230 persons—one third more than present facilities—and would therefore still exclude employees and visitors.

But the fondest illusion which has been kindled in the minds of some of our legislators is that they will have a straight private corridor leading from the Senate to the House Chamber. As Messrs. Harbeson, Shepley, and Clarke put it, “there is now no separation of the visitor or ‘shrine’ circulation from that used by the Members of Congress and office staff.” Senator Flanders, I am happy to report, took a different view of the “shrine circulation.” “I do not know how other Senators feel about it,” he wrote,
“but I feel that the American public which owns the Capitol, is entitled to what little pageantry our form of government permits. It is proper for us to pass in the open on our lawful errands, with the American people looking on. They own the Capitol and they elected us. Why they should not look on is beyond the reach of my imagination.”

It would seem, though, that those of us who visit Capitol Hill to get a glimpse of history-in-the-making will not only continue to see our representatives but run a good chance of actually bumping into them if the extension plans are carried out. The reason is simple geometry. You can’t, as Douglas Haskell, the editor of Architectural Forum, pointed out, put a passage directly behind a main entrance and not compel those who enter to cross it. Climbing up and down a flight of stairs will, alas, continue to be the price of avoiding us.

Our main public entrance, if the extensionists have their way, will be through a foyer about 30 feet square and one story high. It would seem that the present east windows would be covered, and three or four new doors will have to be cut through the wall on each floor. Three floors would run across the face of the old wall, which, with their supporting members, would completely obscure the original scale and probably much of the detail of the historic walls. At the expense of $10 million and an irreplaceable monument, the Congress would gain 45,000 square feet of net floor space or 54 offices, 8 document rooms, 9 storage rooms, and two dining rooms.

Let us assume, in conclusion, that the cost of restoring the east front amounts to three million dollars. (The Architect of the Capitol estimates it to be “at least one quarter of the allotted $10,000,000” but surmises it “might easily be twice that.”) A three million expenditure would still leave us seven million, which, spent at $25 a square foot, the average rate of a government office building, would provide 280,000 square feet of usable space. This is over six times the amount of space the proposed artistic destruction would net.

This, then, is one of the rare instances when we can have our cake and eat it as well. The Congress can easily restore the east front of the Capitol and still provide ample space for itself for less money than it would cost to betray this trust which history has given us.

If this be sentiment, make the best of it. Architecture is an emotional experience.

William Dewey Foster

On Sunday afternoon, April 20th, a memorial meeting was held in the Library of the Institute Headquarters, of the friends and associates of William Dewey Foster, who died in his office of a heart attack on April 7th.

It was one of the first beautiful afternoons of this late spring in Washington, and the cherry tree in the Octagon garden was just coming into bloom. The French doors of the Library were open, and the overflow crowd stood in the sun on the old brick pavement. Edmund R. Purves, FAIA, presided at the meeting, pointing out that Bill Foster had been the Institute’s own architect in the restoration of the Octagon House, the remodelling of the old stable into the Library, and the new addition just completed last year. He was one of the organizers of the Committee to Preserve the Nation’s Capitol and only a few days before his death issued a statement that in his opinion the walls of the East Front of the Capitol could be preserved and restored.

Other speakers were men who had known Mr. Foster for many years, since his New York days in the 1920’s and his early days in Washington when he was Consulting Architect for the Public Buildings Administration, in which capacity he designed many buildings all over the country. Institute President Leon Chatelain and Bill’s partner, George Howe, told of their long association with him.

Rear Admiral Neill Phillips, USN Ret., president of the Progressive Citizens’ Association of Georgetown, spoke of his activities in the restoration of old Georgetown. A. G. Wenley, president of the Cosmos Club, of which Mr. Foster was a longtime member, spoke of his many activities there.

Henry Saylor, FAIA, told many anecdotes of his long acquaintance with Bill, bringing out chuckles from the group and putting the meeting into a relaxed mood—which is just the way Bill Foster would have wanted it.

J.W.
Client Interrogation

—An Art and a Science

All architectural practice starts, and may well start, with domestic projects, which even the beginner has experienced as a user. But more than that the clinical experience with a real inhabitant of flesh and blood is a wonderful preparation for imagining things later, when public works officers, or Boards, or building and grounds managers are faced. The interrogation of architectural clients, unfortunately even with domestic clients, cannot be as thorough as that of a physician.

Bedside manners are different. First, because it would be considered as most unusual, however justified the architect's fact-finding may be. The free lance architect is not benefited by a long tradition as is a healer. But he really is or can be. Second, beyond all social custom, people are in a different mood—depressed—when they visit a doctor and sort of begging for their lives. Visiting an architect they do not put on a new shirt and expect to take it off for an examination. Some would keep on their overcoats, so much are they in a hurry of exhilaration that they do not wish to have their optimism interrupted by what looks to them like petty inquisitiveness, by prying into their private life, even secretaries of their family relations or by touching on their sensitivities, which may have been variously criticized by other annoyed family members. No trouble in the family or in the group, which is usually his client's, must be stirred up by the architect. To speak of the more elemental, physiological; the elemental is essential.

Questions are to be well pointed here but uttered in a rather casual manner. Some of the most primary sensory sensitivities might be investigated without using big scientific words. Again a domestic project, of course, gives the best chance of that mentioned clinical contact with the future inhabitant.

(Vision) Does light bother you, for example, in the morning after daybreak? Can you sleep when the sun shines into your room? You know the exposure of your bedroom may depend on it. Have you ever used an "eyeshade" like this one here which every drug store in America carries? Leaving open drapes to see the stars means getting up in the morning to close them. And how about you, Mrs. Smith, are you more touchy about light than your husband? I wonder whether you or your husband read in bed, when the other party has gone to sleep and so forth and so on.

The point is that the investigation is best made on practical examples which disclose acuity or dullness of the particular sense.

(Thermal Sensation) Is anyone of you two given to cold feet? Are you chilly when you step into the bathroom? Would you often like some heat in the morning even in the summertime? Do you really like marble and other cold materials, or do you feel uneasy about them, when you come to think of their "touch"? What do you mean by "warmth"? Do you have an idea that this terrazzo floor will bother you? You do not like to sit close to window glass in the wintertime. Are you often troubled by colds?

(Olfactoral) When you come home, Mr. Smith, does it warm your heart to know what is cooking? Do you notice or enjoy the dinner smell? Some people actually do, some don't like to be received by odors of cabbage at the entry door. Mrs.
Smith, if you really are so touchy about smells, would a large pass-through or openness of the kitchen not be perhaps a bother to you, however nice it looks on this color picture in the magazine you brought along? Have you ever noticed the smell of the varnish on your wood panelling, of which you speak? Would you live in an air conditioned house, and you would not miss the scent of the flowers with the garden right in front of you? Does the “whiff of nature” mean much to you?

(Acoustical) You know there are people who can make poetry in a steel mill. How do you feel about it? It is hard to guarantee that you will not hear the television in the family room when you talk with your adult guests, while the kids are all over there giggling. What kind of music do you play on your gramophone, soft or noisy? Tell me what records you have and play most, “crooners” or “jazz bands”? Does Mr. Smith have the same taste? Oh, she likes a little background music while the “jazz bands”? Does Mr. Smith have the same taste? Oh, she likes a little background music while the talking is going on. And it makes you nervous? You say you have a collection of pewter in the dining room on some shelves over the Duncan Phyfe buffet? Have you ever noticed how that pewter resounds to voices? If there are four or five couples talking around the dining table, do you mind if they raise their voices to a shout? Have you ever been in the situation where you never get what your lovely table neighbor says, and resort to mere smiling and showing your dentures when you really should chew? It all sounds almost chit-chat, but it yields information, which a physician would be granted to get more directly.

There are many more such conversations of a similar character, and when in a good mood, humor sweetens this sort of research and makes it more acceptable.

When it comes to penetrate into souls to gauge the “central area,” the duration and inverterateness of conditionings of the brains, which are always in company of glandular discharges and emotions—the speed of new associations to be accepted versus “conservatism,” in short the potential of the client to break away from what he has had. and, in fact, got tired of—then emphatic cautiousness and true human tenderness must be brought into the play of questions and exploratory suggestions. The same is true when the dominance of one or the other part of the marriage is gently tested, their subtle human and social balance, which must not be destroyed, not harmed but helped.

A school board should become unanimous, a Board of Directors happily harmonized, not split up by the behavior of the architect. The good architect should not cater to the stronger half—woman or man—because the supposedly weaker one, too, will have to live there for many years to come, and may in the last analysis make in many ways even the sturdier spouse unhappy by even minute daily responses and resentment. The suffering becomes slowly common to both, and by subdued but perpetual irritation of one, infiltrates the daily life of the originally unconcerned party and the relationship between the two.

It is a matter of “persuading a client for this meeting.” The architect can’t stay with him for twenty years, keeping on persuading him or her, or on a verbal level straightening out matrimonial friction and imbalance caused by environmental design. His job is simply beyond words—a silent long range job.

And the relationship and inexperienced misjudgment that this house means to the kids, now when they are small and later when they keep growing and maturing to various stages of self-dependence, makes the issue of interpreting the family group indeed a matter of two, three, four decades. Damage for a lifetime is quite possible, in fact, frequent. Children get into consequential trouble with their parents in a house of taboos; adolescents break away from a layout with never-ending parental proximity and supervision.

The similar problem of adolescence to be avoided by design applies to practically every architect’s assignments. Prophecy and intuition may always be a good thing, but a young architect can learn a lot from systematic interrogation beyond just technical points. To avoid heartbreaks of his own and the client he will strive to observe and interpret correctly patterns of behavior of those he sincerely wishes to serve. It is a wonderful profession.

**Associate Subscriptions Again . . .**

_In response to our request in February that Chapter Presidents or Secretaries send us names of their Chapter Associate Members, so that we may solicit their $2 subscriptions directly, we have had fifty-two replies so far. In addition to that, more Chapters have notified us that they are giving subscriptions to their Associates, bringing that total up to twenty-one._

The Institute now has 127 Chapters, so that leaves fifty-four not yet heard from—including some of the largest. The Editor will appreciate it very much if the remaining Chapters will “come through.”
From the
Executive Director's Desk:

I T ALL STARTED because our good friend, the lady realtor, kept a maternal eye on us. She decided that we had been renting in Washington long enough and that having severed all ties with our Pennsylvania hometown and being accredited citizens of the District of Columbia (a fact of which we were made painfully aware by the District income tax collector), that it was only becoming to our station to own a house of our own in Georgetown. So we are leaving our luxurious rented house with its immaculate formal garden, its air of elegance, its intercom system, its dumb waiter and its silent electric switches, to move around the corner—as the crow flies about 123 feet—into a great rambling frame house with inescapable Charles Addams overtones. The garden (about three times the normal Georgetown size) has the abandoned flavor of the "east forty," (that acreage nearest to city encroachment). Trees are emaciated, the weeds insistant and the horticulture is naive. A clump of gangling privet stretches toward the sky. Rose of Sharon—the kind you see along the tracks of country railroad stations, hangs on to meager blossoms, a battered tin garage completes the entourage. The house has sagging lattice, failing porches, broken cornices, and loose slate. It needs a coat of paint.

My wife, looking back on the days of our early marriage when I was young and vigorous, and thought nothing of attacking five acres of country place with scythe and axe, still looks on me as the pioneer type. (Very flattering, for I have reached the age of disenchantment.) I may give a little criticism now and then or push a thumb tack through a piece of falling wallpaper, but my on-the-site architectural cooperation is but a memory.

Now when you move into another house, such as ours, any architect knows that the water pipes will have to be replaced, that the heating system will not work, that the wiring would give our Committee on Human Safety a bad attack of tremors. The plumbing fixtures are outmoded. The tubs have claw or is it club feet (I am sure the traps are clogged), the kitchen equipment is unappetizing and inconveniently located.

I have not practiced for fifteen years, drywall construction is just a name to me for I go back to lime plaster and wood lath. But complying with AIA requirements, I have a license, the certificate hanging proudly on my office wall along with other reminders of my status. Certificates impress callers but do not fool me, so I set about to engage an architect, a personal friend.

His practiced eye saw much more wrong with the place than mine had. However he agreed to be my architect. Let us call him Architect D (for Dominick). Architect D informed me at the end of a week that he had had enough, that I was through as his client, and that he was going to Europe anyhow. From the depths of despair I said that I would have a contractor make the drawings for me. This intemperate assertion drew fire. He said he would prefer charges against me for setting a bad example to the members of The American Institute of Architects. I asked him if he would lend me a drawing board, T-square and triangle, and he said he would not, that I could buy my own. These were items that I had not figured on in my estimate. From pity he agreed to stay on as my titular architect, but averred that the actual work would be done by Architect O (O'Neill). In the meanwhile I consulted Architect C—for Chatelain) thus evidencing considerable intelligence.

I was beginning to find clientism an engaging experience. Architect O made a survey of the premises and found even more that needed to be repaired or looked into, or thrown away than had Architect D. Although he was on an hourly basis, he told me he would have to abandon my job as his regular employers (architects who are likely to stay in practice) had gotten a couple of new jobs.
Expressing heartfelt sympathy, he allowed that I was through as a client—but that he would find me a substitute, cadet architect Von Jess (Architect J).

Now at this point I began to realize that the title block would be rather complicated so I found myself somewhat more concerned with the challenge of the title block than with the actual design of alterations and additions (a kitchen and two bathrooms). Designing the title block was about all I was to be allowed to do.

Also about this time my wife took over the project—scarcely a novel experience. She recalled to me that some years ago, after I had completed very clever drawings for alterations and additions to our garage, on the day I came to supervise, a short step from the front door, I observed that my wonderful drawings were being disregarded. I reproached the contractor. He informed me that he was taking orders from my wife. She in turn informed me that I was through as her architect. So that with that memory refreshed I have devoted myself to designing the title block.

Architect J does not realize how fortunate he is for seldom does anyone work with an association of architects which includes the national President of the Institute, the Executive Director, the Director for Building Products Registration, a brilliant young architect, to say nothing of the directing force, Mrs. P. When the association convenes the celebration will be buffet style for reasons of space and economy.

The other day Architect O called me to say that certain permits would have to be obtained. In the old days in Pennsylvania all you did was call up the contractor and say you wanted a permit and then you forgot about it. If he did not produce the permit then he was in for an awful lot of trouble. Getting permits here is a major undertaking calling not only for patience and an open pocketbook but also for a licensed guide. Newcomers in the profession have been found dazed and starving as they wandered from office to office.

The kitchen which we are adding can be seen from the front street if one cranes one's neck. Architect O said I had better get a permit from the Fine Arts Commission, but that might take all summer as the Georgetown Branch of the Fine Arts Commission meets at will.

So Architect O asked me if I had any influence and I said I had a great deal of influence. I called the Fine Arts Commission and asked when the Georgetown subcommittee of the Fine Arts Commission was going to meet. Linton Wilson (Architect W), Secretary of the Commission, wanted to know why I wanted to know so I had to break down and tell him what we are doing and he said, “Can you really see that kitchen from the street?” I said, “I'm afraid you can.” And he said, “Then none of us can dodge it, this is a job for the Fine Arts Commission.” I said, “Now, I am not trying to evade the law, I am not trying to do any funny architecture, all I am trying to do is please the Fine Arts Commission so that when we move into that house my wife can start right in cooking.” He said “What do you have in mind?” And I told him that I thought we would just put a penteaves around the place, sort of Colonial like, although this is a Charles Addams house and we do not know how to design Charles Addams penteaves (I imagine we would have a little trouble finding gargoyles). He said, “Anyhow, bring it on around and I will tell you what to do. I do not think we need to convene the Fine Arts Commission for your kitchen, after all we would have to bring Mr. Orr down from New Haven, and Mrs. Muir from Maine, Wally Harrison is busy, and Mr. Finley wants to go out to the country anyhow about this time of year, so you bring it over to me.” I will do just that.

Several Chapters have donated subscriptions to the Journal to the various public libraries in their areas. One Chapter in a large suburban county recently wrote us that they were considering giving Journal subscriptions to all public libraries and all high school libraries in their county—which could run anywhere from thirty to fifty subscriptions. And that furthermore they planned to have each volume bound for the library. The Journal will co-operate with such magnificent gestures by giving a “job lot” subscription rate of $2 each for quantities of twenty or more.

In the effort to bring the architect, the Chapter and the Institute before the public, this seems like a most appropriate way to accomplish it. We commend it to the attention of other Chapters—not just because it sells more Journals, although that is always welcome, but because it is another way to sell architecture and the architect and to keep them before the eyes of the intelligent, reading public.
Art in Architecture

The article on the following pages is reprinted from Mosaic, the student publication of the University of Toronto.

The Author, Richard G. Stein, is a partner in the New York firm of Katz, Waisman, Blumenkrantz, Stein, Weber, Architects Associated, and an instructor at Cooper Union. He has worked for Gropius and Breuer, Antonin Raymond, and Edward D. Stone, then spent 3 years with the U.S. Army Engineers designing Airfields and aviation facilities in the Pacific.
THE PROBLEM of proper collaboration between artist and architect is not one of simple addition. It involves at its best a unity of approach of all participants in the design process. We now recognize the desirability of calling together the mechanical engineer, the structural engineer and the acoustical consultant at the start of a project to explain how their fields of responsibility will eventually have to be satisfied. Shortly after the scope of the building problem is determined, when the most tentative concept of the physical solution is being considered, artists and sculptors can begin their participation.

This brief outline presupposes a number of important favorable conditions that do not exist now. The provision of these will take place over a long period. In some cases they may exist temporarily.

First, architects must know what is taking place in the thinking of the artists. And artists must understand the framework of esthetics within which architecture is developing—the conceptions of space, structure, materials and disciplines that make buildings. This must be a strong common background.

There must be growing numbers of artists and architects who work within similar controls of space, proportion, color and governing philosophy. This means that novelty in itself must give way to serious work, that neither the architecture nor the work of the artist seek to overimpress; that work of several artists on a single structure be mutually respectful and complementary. An approach bordering anonymity characterizes most of the great historical pre-Renaissance buildings; in Egypt, the Romanesque and Gothic churches, in Byzantine architecture, in the great temples of India. Where the work of one artist started and stopped can be ascertained but it is unimportant against the complete impact of the work. It is only within the last few years after the cathartic decades of early modern architecture that thought is being given to this problem. Techniques, methods, realization of scale and purpose are still inadequate for the most satisfactory solution of the underlying problems.

Let us consider some of the factors which will affect the inclusion and appearance of art in architecture. The recognition of these can be an important generator in the development of a new esthetic. By seeing the impact of these on some of our current buildings we can understand the problem more fully.

First is the purpose of the building. There has been a timidity to recognize that man thinks deeply, rationally and nobly. The false sentimentality and rhetorical symbolism of nineteenth century mural painting and sculpture, the official art of our public
buildings led to the disrepute of the academic schools of art. The hundreds of blindfolded Justices, half naked Virtues and over-muscled Agricultures typicalized a period in which thought and creativity were not necessary in the production of our visual world. Today we face serious ethical and moral problems that become a responsibility of each public building. For example, in Ben Shahn’s mural for the William E. Grady High School in New York City the present intellectual crisis brought on by the vast extension of man’s technical knowledge leading him to the brink of self-destruction but containing the elements for his regeneration is the source of the work. The visual interpretation results from the long years of thoughtful creative preparation in a lifetime of serious painting.

(Continued on Page 292)
On the graffito mural by Costantino Nivola for a suburban department store, a light-hearted interpretation of the history of merchandising becomes an important addition to the field of contemporary art and art forms. It is obviously also possible only with an artist whose work has developed with the greatest creativeness of form and within a framework of proportion and linear discipline over a long period.

The second factor, Scale—the relation of buildings in size to people—causes major re-evaluation of art form. Where it is to be seen—under what of proportion and linear discipline over a long period.

The second factor, Scale—the relation of buildings in size to people—causes major re-evaluation of art form. Where it is to be seen—under what light, from what distance and in conjunction with what architectural elements will all influence the appearance profoundly.

In the examples we have seen, the graffito mural must help establish the complete character of the building. It must read simply in its full 250 foot dimension with a boldness and confidence in detail that has a visual integrity when seen from a distance.

Shahn's mural installed twenty feet off the ground on the face of the building has the triple problem of being seen as part of the building from a nearby parkway, of having validity of detail when viewed from the adjacent playground, and of maintaining its integrity when viewed from directly below.

In the examples we have seen, the graffito mural must help establish the complete character of the building. It must read simply in its full 250 foot dimension with a boldness and confidence in detail that has a visual integrity when seen from a distance.

Shahn's mural installed twenty feet off the ground on the face of the building has the triple problem of being seen as part of the building from a nearby parkway, of having validity of detail when viewed from the adjacent playground, and of maintaining its integrity when viewed from directly below.

Shahn's mural installed twenty feet off the ground on the face of the building has the triple problem of being seen as part of the building from a nearby parkway, of having validity of detail when viewed from the adjacent playground, and of maintaining its integrity when viewed from directly below.

In the sculpture Uomo Universale by Mr. Nivola from the Grady School, the demands of a large building require a concept as large and dignified as the building itself. The rash of expanded costume jewelry pinned on the facade cannot produce a sculpture of significance. Nor can the limitations of economy be determinants of size. The unfortunate example of Lipschutz's beautiful sculpture for Brazil's Ministry of Education building is a warning. Here a great building suffers because the sculpture was installed at a smaller size than it was designed to be.

Obviously, no enlargement of an easel painting or a studio sculpture can satisfy these demands. A new approach to scale must come first, a new sense of dimension and detail. The trivial or the personal enlarged to great size becomes as vulgar and embarrassing as a TV program eavesdropping on a tryst.

Third, the materials of the artist working as part of the construction team have little in common with the studio artist. Requirements are relative permanence, ability to create an end result of a scale suggested above and a low enough cost not to be eliminated or reduced in size for reasons of economy. As examples, Shahn's mural, on an outside wall and facing the western sun is being completed in mosaic and set in cement mortar by building trades workers. Nivola in the suspended sculpture uses a special concrete casting technique and sectionalized hanging to achieve a sculpture twenty-six feet high. For the store building, a combination of fresco and graffito (the scratching through the first layer of cement plaster to a dark base coat, done while the plaster is wet), two old traditional techniques, are given fresh meaning in the artist's vocabulary by Nivola's masterful application.

New techniques in metal, terra cotta, porcelain enamel and plastic take their place alongside the traditional stone, wood, oils and bronzes.

Fourth, and of great importance is the relationship between the art form and the architectural intention. There must be a great mutual respect. The architectural form develops from certain disciplines. There is an approach to materials that recognizes their basic appearance and methods of assembly. There is an approach to structure that recognizes its function as a regulator of form and there is an approach to proportion that relates every component to every other. There is a comprehensive approach to color that unifies the selection of every material, fabric and finish.

In historic styles, the conventions, limitations and objectives of the architecture were completely shared by artists, artisans and craftsmen. The Egyptian and Romanesque works are cases in point. This unanimity of intent is even more apparent in Japanese architecture where the planning module of the mat is recognized in the sculpture of the tea room and in the dimension of Tokonoma paintings. In the less industrialized cultures, as in Bali, there is a complete and traditional merging of building techniques and sculpture. In our complicated environment there must be certain simpler controls of philosophy and proportion accepted by all the participants in the building process. These need not be formally stated but may be tacitly accepted, resulting from years of working together and accepting certain criteria previously arrived at.

Finally the budget and mechanism for realizing these good intentions must be available. There must be encouragement given to experimental work and a procedure of approvals in which the creative capacity of the artist is stimulated. There must be a willingness to have certain failures in order to have brilliant successes. Inoffensive mediocrity does not produce fine art.

With all of this, the examples shown indicate the wonderful directions in which art and architecture can move together. They suggest the new art forms we can anticipate as different from nineteenth century studio art as they are from the eighteenth century official building art.
Preparing a report describing the teaching of Eric Mendelsohn is a most difficult task. More than half a decade has passed since we were his students. We have matured and now we too practice as architects. Only impressions of him remain with us now rather than precise memories of his techniques as a mentor. However, these reflections are in themselves quite vivid and they are indelibly stamped on our consciousness. May we offer them to you.

Eric Mendelsohn, to us his students, was a force... an omnipotence as awesome, as complex, and as overwhelming as any ever unleashed by the Creator... a magnificently unique compound of brilliance, wit, temperament, impatience, and boundless energy. We who studied under Eric Mendelsohn have brushed with greatness. We have felt the proximity of genius. How unfortunate are the young never to be tutored by him.

He was a being of many teaching moods and we knew them all. Yet, underlying this changing fabric was his ever dominating personality. His entrance into our graduate drafting room always resulted in a complete cessation of all student activity... talk and motion. We welcomed him with our silence, our way of paying respect to him.

When in an expansive mood, he would gather us about him, perch on a drafting stool and begin his commentary on whatever phases of life he found most relevant at that moment. Then, as he spoke, his discourse would gradually leave the specific subject that had been the purpose of his desire for communication with us and would broaden itself, rambling in a random pattern. He would talk for hours, seemingly consumed by the desire to impart to us his experience, his explorations... his brain itself. He talked of life, architecture, people... of economics, psychology, sociology... slowly weaving a tapestry for us in which we could read the Ages, the genius of design beginning with Genesis. We thought he knew and understood everything. We would sit spellbound, hypnotized by him.

During these discourses he would laugh a great deal, usually the manifestations of his own wit and his exuberance was contagion itself. We remember how he challenged the classification of certain activities into a category known as the “Fine Arts,” with a quizzical “And what are the unfine arts?” As he laughed, his face would light up and his head would turn from side to side... all the time drinking the adoration of our youth... and we laughed with him.

In some talks he displayed a paradoxical personality; the self-restraint of the mature and the bubbling enthusiasm of a child. In these moments his illustrations and comments were lighthearted. Yet they revealed the reserve of a man to whom architecture was a most solemn pursuit.

When examining student sketches presented for criticism, other forces gripped him. He eagerly offered constructive criticism to the author in whose projet he could detect skill, romance, and imagination. He would suggest, shape and reshape, mold, and refine. His criticisms were usually graphic and his soft pencil would dance in delight over the tracing paper as he sketched. He always sketched in flagrant violation of all the laws of perspective. Yet, somehow his drawings always seemed to look right. When he had made his point, then the sketch would be terminated with the Mendelsohnian flourish, the semi-circle to cap the drawing and the tiny initials at the end to mark the Architect.

If the projet was one of mediocrity, he would
impatiently cast both it and its author aside, complaining he had no time to waste on garbage. On these occasions we thought him cruel. However, the intervening years seem to have rendered these acts somewhat less malevolent and more justifiable. What purpose architectural mediocrity? Do we not have an abundance of it already?

However, he was not always so abrupt with the unskilled. Once, when a young man foolishly submitted a projet which was a copy of one of Mr. Mendelsohn’s completed structures, the Architect’s fury expanded to gigantic proportions. It culminated in a furious demand for the unfortunate one’s immediate expulsion from the School of Architecture, a demand quickly forgotten when the magnitude of the punishment for the ill-considered act was considered. That young man (and we) will probably never forget the examples of nature then offered by Mr. Mendelsohn to explain why imitation was to be discouraged. “Every flower is unique,” he said, “Every snowflake unlike every other one.” To him architecture was a religion and he was dedication itself.

And so he gave us strength, freed us from our inhibitions, and guided us to design achievements we had never before attained. He seldom, if ever, talked directly of the fundamentals of design; of scale, proportion, rhythm, and the infinite combinations of three-dimensional voids and solids. He would rather show us and he did. We responded by producing the best architecture of our academic careers.

Reflections of Eric Mendelsohn are filled with pleasurable remembrances for he carved his way into our hearts and impressed himself upon our minds. It is difficult to believe he is no longer with us, no longer charms us with his wit, no longer preempts all others of their right to architectural innovation. Indeed there are those of us who feel he is still with us. Perhaps he is . . . . .

C A L E N D A R

May 29-June 9: First World Assembly of Engineers and Architects, Friends of Israel, sponsored by the Technion-Israel Institute of Technology and the Association of Engineers and Architects in Israel, Haifa, Tel Aviv, and Jerusalem.

May 31-June 8: Second Congress of European Federation on Corrosion, Frankfort, Germany.

June 11-14: Annual Assembly of The Royal Architectural Institute of Canada, Ottawa, Canada.

June 11-14: Annual meeting of the National Society of Professional Engineers, Chase-Park Plaza Hotel, St. Louis, Mo.

June 12-14: N. J. Society of Architects, Annual Convention, Berkeley Carteret Hotel, Asbury Park, N. J.


July 6-7: National Council of Architectural Registration Boards Convention, Cleveland, Ohio.

July 7-11: AIA Convention, Hotel Cleveland, Cleveland, O.

July 13-August 23: Ninth Annual Design Workshop, Institute Tecnologico de Monterrey, Mexico.

July 20-28: Fifth Congress of the International Union of Architects, Moscow, Russia.

August: International Federation of Landscape Architects, Washington, D. C.

August 31-Sept. 6: Twenty-fourth Congress of the International Federation on Housing and City Planning, Liege, Belgium.

September: Seminar on Regional Planning—Development of Cities and Industries, Tokyo, Japan.

September 25-27: Seventh Annual Conference, Western Mountain District, Continental-Denver Hotel, Denver, Colo.

October 2-4: North Central Regional Conference, St. Paul, Minn.

October 8-10: Gulf States Regional Conference, Biloxi, Miss.


October 9-12: Northwest Regional Conference, Harrison Hot Springs, British Columbia, Canada.

October 15: New York District Regional Conference, Rochester, N. Y.

October 15-19: California Council, AIA, annual convention, Monterey, Calif. California-Nevada-Hawaii Regional Conference will be held as a part of this convention and will meet on October 17.

Mid-October: Western Mountain District Regional Conference, Denver, Colo. Date to be established.


October 29-31: Texas Society of Architects, Annual Convention, Hilton Hotel, San Antonio, Texas.

October 30-November 1: Central States Regional Conference, Kansas City, Mo.

October 31-Nov. 2: Annual meeting of the National Trust for Historic Preservation, New Orleans, La.
DEAR BOSS—The other day I found, to my extreme disgust, what a closed-shop, closed-mind, little union the AIA has become. Like all members, I have been beaten and badgered to write to my congressman, telling them what a bunch of stupid architects they have hired to do a job for them. How I am supposed to belittle a few capable professionals without getting myself tossed out of the Institute as unethical, is something which I am too dumb to comprehend. Besides, I can’t spend time writing to Congressmen if you expect me to get a sensible column out. So, I thought I would say a kind word for a few old fellows, whom I like and who are as competent as those in plushy jobs who are suddenly awful antique-minded and screaming.

Well, I got my head knocked off by our Chatelain. I seemed to be in violation of the “Policy,” which is about as sporting as tying a couple of rabbits to a tree and throwing the slugs into them. So I went to New York to drown my sorrows over the sad state of the AIA and went down for the third time surrounded by a couple of more glooms and I decided that I shouldn’t risk my life and last shred of good humor by going to Cleveland to be mauled.

I have now written “Through the Martini Glass” for a whole year and the net result of my philosophic studies is not only minus zero, but maybe even less. For example, I solved the whole problem of the East Front by verbally designing a bull ring which could not only be useful but beautiful. I had hoped it would calm everybody and be an easy out. What results. Not even a condemning letter.

I told the “College of Fellows” how to run a Convention and be of some value besides being ornaments in the shiny crown of the profession. What good did I do? Complete stony silence—not even a polite thanks.

That’s only two issues, and I was in bad enough humor, so I took the train and read my dog-eared copy of Geoffrey Scott’s “Architecture of Humanism.” This always falls out of my hand after the third page, and I am determined to read that fourth page some day.

As I awoke at Trenton, the gentleman next to me departed and left a copy of Time, and I looked down, and there was old sad-faced Ed Stone taking up the whole cover. Well, nobody has more respect for Ed Stone than I. We measured the Massimi Palace and the Cancelleria in Rome, when we were students at the Atelier of the American Academy in 1928.

That was long ago, and the AAR has not been a name to drop since the downfall of the Ionic. I haven’t breathed it to a soul, and up to now I certainly would not mention the great modernist Ed Stone as a former Classical scholar.

Well, I read every word of that Stone issue of Time and my hat is off to him. The chivalrous Arkansas grandpop now owes everything to the new wife and the kidneys. He has sloughed off the old glassy stare and given us the new Architecture of the lace curtains. Besides, he speaks endearingly of his Architecture in terms which have been missing from the literature since Ray Hood died. I quote, as he looked at his achievement, the Brussels Fair Pavilion: “WOW,” he exclaimed, “God, isn’t that the most beautiful damned thing you have ever seen in your whole life?” That’s my boy, that Ed Stone, and I am in his corner.

Evidently this grille stuff is the new look for hiding old brownstone eyesores and anything else the AIA Beauty Committee don’t like, and I am all for it. There are a couple of reasons. Suppose you hate your old front—you can billboard it with an aluminum solar screen or some other worthy. Then, about twenty years from now the Architectural Historians will start bellyaching about ruining that masterpiece of Latrobe so you just burn off the metal connecting rods, fill up the bolt holes, resell the aluminum, and there is that same old Architecture ready to be adored by the next generation.
Secondly, it will cover up a lot of modern stuff, too new to be torn down and too sacred to take a crack at.

For example, the other day, the Washington Metropolitan Chapter invited me to come and speak at luncheon. I got a room at the Hay-Adams Hotel. My window looked out across the street to a lovely church, small in scale and dignified in design—a fitting termination to the view across the park from the White House. It was lovely, perfectly lovely, but alongside, some Union had erected a glary white marble moderne capped by what looks like the inspiration for the American Embassy in Ghana, Beluchistan, Tongo Bongo or Lower Balaclava. It was Modern all right, and I am sure it is unassailable and maybe by itself it is as fine as the Parthenon, but right there it is a disturbing influence. I am sure that there are other examples in Washington.

Now, my solution would be to give Ed Stone the job of screening it. He could do it if he just blew dust off that olde D’Espouy he is now so proud of. Maybe a screen of the colonnade at Baalbek, which is nice big scale, with a marble grille from the court of that Mosque in Damascus—I think that would hide it. The union boys could walk through the screen and enjoy their Architecture and then I could enjoy classic Washington a little more.

Well, I thought I would present this idea to the Convention, but I know exactly what would happen. The New York Chapter would introduce a resolution and cry, and the Society of Architectural Historians, Yale cell, would give fifteen reasons why you shouldn’t, and then the Convention would tiredly approve not to dare touch it.

The Architectural Forum would then run long “off the record” recordings of deceased members who were quoted as saying. Then the Committee for the Preservation of Washington D.C. would use the Institute journals to flay anybody who even ever heard of Baalbek and the courtyard in Damascus. Finally, in sheer desperation, and suffering from a crusader’s sore throat, I would get a room in another hotel, and maybe, by that late year President Nixon would start sitting on the Truman balcony which is on the other side of the White House, and has a view uninterrupted by Architecture.

Well, it’s still a good idea, but I don’t expect any thanks.

THE NATIONAL INSTITUTE of Arts and Letters has announced that Paul Rudolph has received the $1,000 Brunner Memorial Prize in Architecture for 1958.

Rudolph was born in Elkton, Kentucky, in 1918, and was educated at the Alabama Polytechnic Institute and the Harvard School of Design. He has been in practice since 1947, first as a partner in the firm of Twitchell and Rudolph, and later under his own name. He has recently been appointed chairman of the Department of Architecture at Yale University.

In 1954, Rudolph won the Outstanding Young Architects Award at the Sao Paulo, Brazil, International Competition. He has recently completed a tour of South America as a visiting lecturer and visiting critic at architectural schools under the sponsorship of the Department of State.

Formal presentation of the Brunner Memorial Prize was made at the Joint Annual Ceremonial of the National Institute of Arts and Letters and the American Academy of Arts and Letters in May.

THE ROYAL ARCHITECTURAL INSTITUTE of Canada has announced that its 1958 Allied Arts Medal has been won by Louis Archambault, sculptor, of Montreal. The Allied Arts Medal is awarded annually for outstanding achievement in the fields of the arts allied to architecture.

Mr. Archambault’s works are to be found in the National Gallery in Ottawa, the Art Gallery of Toronto, the Musée de la Province de Québec and the Museo Internazionale Della Ceramica in Faenza, Italy. One of his most famous works is the “Iron Bird” which was exhibited at the International Sculpture Exhibition during the Festival of Britain. He was the only Canadian sculptor invited to submit models of his work at that time.

One of Mr. Archambault’s most outstanding recent commissions is a free standing sculptured and mural wall which is being exhibited in the Canadian Pavilion at the Brussels World’s Fair.

The Allied Arts Medal will be presented to Mr. Archambault at the Annual Assembly of the RAIC to be held in the Queen Elizabeth Hotel in Montreal, on June 14.
Dexterous Hands

BY LEO FRIEDLANDER

A former President of the National Sculpture Society
and one of our most distinguished sculptors,
Mr. Friedlander believes there is a need for finer craftsmanship
and a truer expression of our own times in the arts.

There is a matter that should greatly concern us
in our highly mechanized gadget era, with its many
conveniences designed to eliminate work formerly
done by hand, and that matter is: How does the
younger generation make use of its hands? Do they
employ them under prevailing conditions to the
fullest advantage of their daily lives? Are they
taught to use them intelligently and in close co-
ordination with the dictates of their minds? I find
there are grown-ups in professional fields who have
clever hands; hands that travel faster than their
minds, and others, with good minds but rather un-
skilled hands. There is still another group, a com-
paratively limited one, where the mind and hands
function in almost perfect unison. When this last
group is found among musicians, artists, surgeons,
craftsmen, then you have the true masters in their
chosen vocations.

For example, let us assume that a pianist is
deprived of his piano for a spell. If sufficiently
prolonged, this deprivation will cause his once
dexterous hands to stiffen and they will no longer
respond to his will when practice is again resumed.
Only by extensive practice can he again regain
dexterity of his once nimble fingers.

Really to acquire skill with our hands to the
fullest of our individual capacities, whether one
plans to be a surgeon, deft with the scalpel; or a
sculptor, skilled with the chisel: or should you
choose to paint, fiddle or what not, to master any one
of these arts will require time, patience, and con-
siderable devotion to one's ideals. These are three
prerequisites to genuine attainment without which
only dilettantism prevails.

In this country we have fortunately reached a
point where art expression is regarded on an equal
plane with other vocations. As a people we have
come to recognize the creative side of life through
the different art media to be of equal importance
with our well-being in other fields of endeavor.
Therefore, to those of our youth who express a
predilection for, and who are by nature and instinct
equipped diligently to pursue art, should be given
the equal encouragement and opportunities we ex-
tend to our communities to other branches of
learning.

On the other hand, many teen-agers and grown-
ups, for diversion, or other good purposes, enjoy
working in some art medium or other. This too,
should be encouraged, not only for cultural rea-
sons, but also because it produces more skilled
hands.

And now a word regarding the need for art
of any kind in our daily lives. Whether we take up
music, literature, sculpture, painting, or architec-
ture, we find they all stem from the one same source
within us—our urge for expression. I believe it to
be our subconscious reactions to life which prompt
us, as individuals, to give expression to such reac-
tions in one or another medium. In the visual arts,
therefore, good art can hardly be photographic since
it is fused through our sub-conscious and the result
can only be subservient to that will. Good art has
ardently assimilated truths which in turn are utilized
in masterly fashion much the same as we, from
childhood, have assimilated the knowledge and use
of words in a constructive manner. In short, we
have assimilated words and the knowledge to write
with them to a point where later we are no longer conscious of the tools, the words employed.

And just a thought regarding the just place of modern expression in our arts today. This opinion is here given with certain reservations. It does not exclude a masterly, well-balanced, and co-ordinated presentation. It concedes, rather, that invention is the creative force in all art and therefore any contribution to art is overwhelmingly desirable provided it is sound, regardless whether it can or cannot be supported by precedent. The requirements of any age supply the need, regardless how novel.

Perhaps what we need today is less aping of the old masters in a sort of archaeological fashion and a great deal more masterful craftsmanship. I am for an expression in art that is of our time. This does not necessarily imply a justification for a wild and deliberate denial of an art heritage or of tradition but rather an urge to create and a subconscious understanding of the past as it has been handed down to us through our very blood stream.

Should it, however, be in the cards that creative art is to become enshrouded in such extreme vagueness wherein the emotional—or perhaps charlatanism—is to become unbridled and beyond control, I am, for one, prepared to abdicate the name of creative artist and call myself an artisan.

I sincerely hope and look forward to a healthier expression in the arts to replace much of what, today, is labeled as modern. Many of the people are confused by what they are being handed from certain quarters. What we need most is some semblance of direction in our arts rather than exhibitionism. The solution is, primarily, honest work, purposeful work, done by dexterous and trained hands.

**SHARP FOCUS**

The manufacturers of plumbing fixtures, after diligent inquiry, have joyfully announced that housewives have taken a new look at even $1\frac{1}{2}$ or 2-bathroom homes and are urging a new approach to this "private area."

The survey reports the most important thing housewives want in the bathroom is complete privacy, with an area for private dressing.

Teen agers should also have personal bathing and dressing facilities to help develop their sense of responsibility.

A majority feel a separate powder room for every member of the family would greatly contribute to household harmony, although just how Dad and Brother Willie would profit from this facility is not revealed.

T. I. C.
PETER BLAKE, DESIGNER OF THE MOSCOW EXHIBITION, SHOWS A SCALED DOWN PLAN OF THE SHOW. EACH OF THE PANELS WILL BE EIGHTY INCHES HIGH AND WILL BE PLACED SIDE BY SIDE IN A CONTINUOUS STRIP.

AN OFFICIAL invitation has been received to participate in the 1958 Congress of the Union Internationale des Architectes in Moscow.

The general theme of the Congress is “Construction and Reconstruction of Towns—1945-1957.” The Institute has prepared an exhibition of 72 photographic panels on the broad aspects of cities and examples of architecture in the United States. One third of the panels relate to the theme of the Congress. The show is divided into several sections, among which are: “Planning for Pedestrians,” “Automobiles and the City,” “Living in the City,” “The Move to the Suburbs,” “New Buildings in the Country,” “Renewal of the City,” and “Industrial Building for Rapid Expansion.”

The exhibition has been designed by Peter Blake and Julian Neski, architects, of New York, and will be sent to Moscow in time for the July 20, opening of the Congress.

The presentation will strive to show the people of Russia, as well as the delegates to the Congress, that America is a land of constant change and constant experiment. Regardless of whether our experiments have been successes or failures, they will be re-examined again and again by each succeeding generation, for America is still a country in transition.

The American City is also in transition. It is far from completed, and possibly may never be completed. Americans are proud of their present structures, but they are even prouder of the structures that will be built in the future.

The exhibition is actually about tomorrow rather than today. It shows, of course, many things that exist today—new garden cities for America’s factory workers (more than 10 million low-cost and medium-cost houses have been built in United States suburbs since 1945), new office buildings, new parks and great shopping centers.

These are steps in the right direction. The next steps will probably be a little different and a little surer. It is hoped that all who see the exhibition will learn something from what we have tried to do—from our mistakes and from our successes.

The United States exhibition will be one of twenty such displays from as many countries, and will be on view at the University of Moscow. Following the Congress, the urban renewal portion of the exhibit will circulate inside Russia. The architecture panels will be an AIA contribution to the traveling exhibition of the UIA to be shown in various parts of Europe and elsewhere.
AN EXHIBITION OF post-war Danish architecture was opened recently by His Excellency Henrik de Kauffmann, Danish Ambassador to the United States, at a reception at The Octagon.

The show was organized by the Federation of Danish Architects in Copenhagen, and is being sponsored in this country by the Ambassador of Denmark and circulated nationally by the Smithsonian Travelling Exhibition Service.

The large group of photographs and building plans shows the work of leading Danish architects, including Arne Jacobsen, Finn Juhl, Preben Hansen, Povl Ernst Hoff, Bennet Windinge, Vilhelm Lauritzen, Kay Fisker and Frits Schlegel. The exhibition presents a broad view of different building categories including schools, office buildings, factories, single family residences, row-houses, apartment houses and cultural centers as well as furniture and interiors.

Supplementing the exhibition itself are examples of contemporary Danish furnishings made by several of the designers whose work is shown in the exhibition.

Dr. Kay Fisker of the Royal Academy in Copenhagen, has written the introduction to the exhibition’s catalog. “In putting together this exhibition,” writes Dr. Fisker, “we have endeavored to give you a comprehensive impression of modern Danish architecture, laying particular stress on that which is especially characteristic of the present moment. I think I can say without exaggeration that Danish architecture is steadily advancing, but along a line not entirely independent of tradition, following trends that are adapted to the Danish environment and character; a sober and unpretentious architecture influenced by currents from the outer world but never forgetting its Danish heritage.”

JUNE 1958
Flemming Grut Awarded Honorary Fellowship

A highlight of the opening reception was the presentation of an Honorary Fellowship to Flemming Grut, MAA, president of the Federation of Danish Architects. The presentation was made by President Chatelain at a brief ceremony in the presence of the Board of Directors of the Institute.

Mr. Grut is perhaps best known for his work as architect for the restoration of two of Denmark’s important historical landmarks—Traneker Castle and Domus Medica. He has been president of the Danish Federation since 1954, and since 1950 has been a member of the City Council of Copenhagen and a member of the city planning board. Shown in the photo at right are: President Chatelain, Ambassador de Kauffmann, and Flemming Grut.
Library Notes

Architects may well wish to be aware that special librarians are vitally interested in the physical arrangements of their libraries. Generally a special library occupies only a small part of a building erected for some other purpose. It may be an office building, a laboratory structure, a museum or some other type. In any case the architect would be well advised, if he knows a library is to be incorporated in the structure, to make certain that he discusses the plans with the librarian in the preliminary stages.

Two recent institutes sponsored by chapters of the Special Libraries Association demonstrate the keen interest in the subject. The first by the New York Chapter was held on April 18-19, 1958 and the second by the Washington Chapter April 26. This latter meeting had an attendance of 116, including five architects, well over the most optimistic estimates of the arrangements committee.

Both institutes, while relying primarily on local talent, included speakers from out of town. Both included architects on the program—Walter H. Kilham, Jr., FAIA, in New York, and J. Russell Bailey, AIA on the Washington program. The New York program, after papers on orientation to planning as typified by three types of libraries—technical, business and hospital, considered the different stages of planning. These were titled: the planning inventory; work flow; space requirements; equipment (with papers on general, special installations, micro-photographic equipment, copying equipment, map equipment); structural requirements; decor and design; standard wood furniture; library work rooms; final layout (floor plans); moving procedures. Opportunity was given for discussion of the plans of proposed libraries.

The Washington institute being shorter was in some respects more general. The morning session had three papers: General Principles of Library Planning; Making the Most of Your Space; and Equipping the Library. The afternoon session was given over to the presentation of the plans of four libraries—two still in the planning stage and two completed. These ranged from a special library occupying a building of its own—the National Library of Medicine (with almost unique requirements), down to a one room library.

Meetings such as these are not new in the library world for the Association of College and Reference Libraries has been sponsoring such institutes in the college field for several years and they have been quite successful in providing a forum for the interchange of ideas between college librarians and their architects. Others have been held in the public library field but as far as is known these are the first dealing with special libraries.

As chairman of the Washington committee on arrangements, the writer was pleased to have one architect comment afterwards that he felt a similar meeting of architects with librarians as guests might well be sponsored by his local AIA chapter. Another architect remarked on the interest displayed by the librarians and noted that he could once have benefited by a discussion on school kitchens with home economics teachers. This suggests that such meetings could be held in numerous fields with profit to both architects and the subject specialist.

Among the points made by the speakers was the need for the architect and the librarian to work as a team—a much more common occurrence in recent years than a half century ago. As with any building project a careful program should be prepared which will include the objectives of the library. It was noted that there has been a great increase in the styles and variety of color of equipment which are presently available for use. If the architect is charged with securing equipment he will wish to be aware of these new possibilities. Librarians were urged to visit several libraries which they know to be recently or well equipped.

One problem which is faced by numerous of the Washington libraries but which may be encountered by technical libraries anywhere is that of classified documents. If such documents are limited in number this may be handled by having a few safes. But librarians seem to be agreed that if there is any quantity that they are best protected in a vault area. This will necessitate careful consideration by the librarian as to potential space requirements and require special planning by the architect in structural matters.

It is anticipated that at least some of the material presented at these institutes will be made available in permanent form by the Special Libraries Association or in a revision of its pamphlet “Libraries for Research and Industry: Planning and Equipment” published in 1955.

George E. Pettengill

June 1958
BOOK REVIEWS


Providence is one of the oldest cities in America. John Hutchins Cady, FAIA, Historian of the Providence Preservation Society, has here prepared an illustrated and documented story of the town’s physical growth, from the settlement in 1636 to the birth of modern city planning in 1950, and recording initial steps in contemplated civic projects and urban renewal. Whether one is familiar with Providence or not, the book is a fascinating record to any reader who values the past.

THE ART OF PAINTING. By Leonardo da Vinci. 224 pp. 4½” x 7¼”. New York: 1957: Philosophical Library. $4.75

Generations of artists have turned to Leonardo, to study his mastery of anatomy and aerial perspective, his perfect blending of realistic detail with psychological penetration, and above all, his scientific approach to the art medium.

HANDBOOK OF ORNAMENT. By Franz Sales Meyer. 568 pp. 5½” x 8”. New York: 1957: Dover Publications, Inc. Paperbound. $2.00

This is an unabridged reproduction of one of the two standard works in the field, containing over 3,300 designs of classical, medieval and Renaissance decorative motives.


With the appearance of “Sticks and Stones” over thirty years ago, Lewis Mumford emerged as perhaps the foremost American architectural critic and philosopher-historian. When “The Golden Day” and “The Brown Decades” followed, his place was assured. In reprinting these books for today’s readers, the publishers are doing a great service.

The first chapter, which bears the title of the book, is a critique of the dingy period following the Civil War and the “brown” state of its culture—both literally and metaphorically.

The second, “The Renewal of the Landscape,” tells of the realization by a few men of the way in which the land-grabbing tactics of the pre-war era of expansion was already robbing the country of its scenic wonders and the cities of their open spaces. It took more than the writings of Thoreau and George Perkins Marsh to stem the tide, although they paved the way. It took the practical action of William Cullen Bryant and Frederick Law Olmsted to make realities of Central Park, Forest Park, Fairmount Park and Golden Gate Park. However, Marsh’s book was largely responsible for the beginning of the national and state parks, such as Yosemite, Yellowstone, Hot Springs Reservation and Sequoia Park. The rest of the chapter tells of the genius of the Roeblings, father and son, and the building of Brooklyn Bridge.

“Modern Architecture” is the third chapter, and deals mainly with Richardson—perhaps the first full-scale appreciation of him which puts him in his proper place. Many others appear, of course—Bogardus, Root, McKim, Wright and Sullivan, but especially Sullivan. These were important years in American architecture, for seeds were planted which, although for thirty more years were overwhelmed by the acanthus plant of classicism, finally resulted in the often somewhat dubious blossom of contemporary architecture—now hale and fruitful.

The last chapter, “Images—Sacred and Profane,” deals with the painters of the period, Jarvis, Fuller, Homer, La Farge, Eakins and Ryder.

Every architect should know his architectural forebears just as he should know his physical ancestors. There are now many books on the period, but these three of Mumford’s, among the first, are still the best.

J. W.


This paper-bound Pelican Book is an excellent refresher for any architect who loves the great buildings which France has created; or for any architect whose French historical background is poor, for it starts with the very fundamentals of architecture.

The author is a distinguished French scholar who has held many academic posts, including that of Visiting Professor at New York University. This book was first published in 1944, and has been a standard work in France ever since. It has just now been made available in an English translation.

The very organization of the subject-matter is different from the standard histories we are accustomed to. For one thing, being a history only of French architecture, it is much more detailed than the general histories. It traces the development of the “styles” (a word which the book does not use) through many local beginnings and variations, and uses many illustrations with which the normal student is not familiar. It does not repeat the old claim that the Gothic rib originated in the Ile De France, but properly credits it to Armenia and acknowledges that the first in Western Europe appeared in Durham cathedral.

M. Lavedan lays great emphasis upon the influence of local climate and materials, and goes into considerable detail in describing the different stones and timbers of his country. Just looking at the plates, of which there are 64 pages, indicates the unusual organization of the book, dealing first with religious architecture, and then separately with secular architecture, with a lengthy section on town planning and garden planning.

Read with a general knowledge of architectural history, it is a richly rewarding little book.

J. W.
NEWS

A resounding challenge to the architectural profession to help guide the growth of the South Atlantic area and the nation was sounded at the Regional Conference of the South Atlantic District in Sarasota, Florida, on April 17-19.

Architects, planners, educators and editors all threw the gauntlet squarely at the assembled delegates and their colleagues during the three-day meeting in the Gulf coast resort city.


During the course of the meeting a discussion was held on planning for beauty and utility in the national highway program.

Architects from Florida, Georgia, North Carolina, and South Carolina were told that their experience and background was urgently needed in the planning of community long range improvement. “This is where the architect should come in as he is the only one with the background to visualize in three-dimensional form,” Haskell said. He pointed out that in the coming years the architect will have to deal with the total physical environment, and he encouraged the architects with the comment, “It is astonishing to what degree the country is with you. Not since Burnham’s day has there been the same concern.” He said the need has arisen out of despair. He stated that American people want to have a beautiful way of living but the only people who are telling them how right now are the automobile advertisers and the soap salesmen. “They need leadership,” he said.

One of the most hard hitting comments in the spirited discussions was delivered by Cecil Alexander, Atlanta architect, who said, “The architect must and can get into this picture in the beginning. I think that we ought to be out there in the forefront fighting for (redevelopment) legislation. You’ll find yourself tied up in the biggest political pullings and haulings you ever got into,” he said.

“Let’s get out of the ivory tower, let’s get off the drawing boards, and see that what is left for us to design isn’t just a dirty hole at the end of a narrow winding street choked by automobiles.”

Paul Rudolph urged architects even in the design of individual buildings to consider them in terms of community surroundings. “We think in terms of buildings isolated in space unrelated to each other, unrelated to the older buildings.” He urged a reuse of the great principles of architecture... of relating one building to another, giving certain types of buildings real emphasis by their silhouette and size and the amount of space given to them in the front for viewing them.

Following an address by Rex Anderson, regional highway engineer, keynote speaker Haskell delivered a slashing attack on the lack of esthetics and community considerations, using a Sarasota highway project as a case in point.

Referring to the Sarasota Bayfront Drive, presently under construction, Haskell said, “Gorillas and jackasses could not have done a more stupid job of planning.”

Haskell’s comments launched a discussion on the need for having community participation in the planning and embellishment of such projects.

John Taylor Egan focused attention on the new challenge to the architect, that of “concerning himself with large scale planning whether it be for large commercial centers, housing developments or a combination of both which create new neighborhoods within the municipal limits.” He urged architects to work closely with government.

“You must be prepared to offer intelligent constructive advice; establish confidence in your ability to serve and guide your elected officials into accomplishment.” He cited the life of Charles Follen McKim, of McKim, Mead and White as a classic example of the architect whose advice was often asked by presidents and committees of Congress.

At the conclusion of the three day discussion program the chairman of the Sarasota county school board summarized the program by saying, “The architect should take his rightful place in the community. He must demonstrate over the years that he is capable of designing sound buildings that are beautiful to look at and reasonable in cost. They must be planned as part of the community.”
Symbolism for Liberal Religion

EDITOR, Journal of the AIA:

I wish to take exception to the “unliberal” fallacies in “Symbolism for Liberal Religion” by Bernd Foerster (April, 1958).

Anyone is free to choose any form of religion he wishes. But his freedom spills over into license when an author, lacking the research proper to the student of religious symbols, makes the unfounded statement: “An important Christian symbol developed as a result of the accident that certain initials spelled the Greek word for fish.”

The Greek word “ictus”, meaning fish, was adopted to portray a deeply religious signification that obtained from the first century of the Christian religion: the recognizing of St. Peter, the fisherman, as the first head of the Christian Church. This symbolism of the ictus runs through Judaic, Greek and Latin architecture signifying Peter the fisherman, as First Pope. Whether the author believes this or not has no bearing on the question; subjectivism has no place in academic questions. It was no “accident.”

For example, his slur that the word “McCarthy” conjures up a “complex political disease.” This is the opinion . . . and it remains only an “opinion” . . . of the “liberal” section of the nation. A much higher ratio of citizens think of a devoted Christian patriot who did much to smoke out the large subversive element that threatened the nation.

REV. J. E. NOONAN, O.M.I.
St. Mary of the Lake Church
Baileys Harbor, Wisconsin

Bouquets and Brickbats

EDITOR, Journal of the AIA:

Just a word of appreciation. Somehow your April issue struck me as unusually fine, every contributor seemed to excell. I liked everyone of them, Eddie Morris, Bendiner’s Martini Glass, Ned Purves’ page and a poem by Art Holden!

You really are throwing Atlantic into eclipse.

ROBERT FRANTZ, FAIA
Saginaw, Michigan

EDITOR, Journal of the AIA:

As you said in your April editorial, we’ve got to know how we’re doin’. To help plan the future of the Journal, I would like to express my opinion.

I am shocked at how few of the articles in the new Journal are primarily concerned with Architecture, and how little of the material has enough professional interest or usefulness to make me want to read it or give it storage space for future reference.

Too many articles, in my opinion, have to do with activities (not buildings) of architects, and with public relations, education, books, travel, meetings, improvement of the profession, criticism of the profession, and a longing for the good old days. All of these subjects have some importance, but they are secondary. We should be primarily concerned with the buildings which have not yet been built. Let’s devote the Journal to Architecture, not architects.

CHARLES WILLIAM BRUBAKER
Evanston, Illinois
Frank Lloyd Wright referred to him once as "that mud-pie artist." The attempt to read serious meaning into his work, to say that he was "courageously interested in structural forms" (Sert), to imply that his wavy, lumpy facades were the precursor of the curved forms recently employed by Corbu and FLW, is simply dilettantism looking for a new hero to build up into a facade. His buildings, including the Cathedral of the Sagrada Familia, look as though they were created for a background for "Hansel and Gretel"—made of gingerbread and sugarplums. At the recent symposium on Gaudi's work held at the Museum of Modern Art, Douglas Haskell said, freely quoted, "The world is tired of one. one. one, one, one, like a turkey gobbling up peas, module, module, module, module, and we are entering on the decorative phase of modern architecture." With that I heartily agree, but a return to Gaudi is certainly no path to follow. One trail has already been most beautifully blazed by such men as Ed Stone and Carl Warnecke. But there are others, and there are the good men to find them. If we are to turn to the past, not for forms but for inspiration, let us turn to the past at its few moments of greatness, not to its periods of frenzied fancies.

The other day, standing in front of the Washington Union Station waiting for a friend's late train to come in, I had an opportunity to ponder one of the great moments of our immediate past. Not Daniel Burnham's Union Station itself. No, outside of a certain fine monumentality, that structure looks pretty dreary now. I shudder when I recall how as a sophomore, I slavishly copied that great barrel vault and its supporting columns and entablatures for a design problem—and got a fairly good mark on it too. I'm sure the mark would have been better if I had copied better. No, what I was contemplating was the great plaza in front of the station, the monument and the fountain, the formalized pavements and the wheel of traffic in a great curve around them. The plaza still lacks enclosure, it sort of peters out into ragged edges. That enclosure could have been accomplished by intelligent landscaping, without waiting for great buildings to be built. But still there is a sense of a magnificent formalized space—something any architect can't help but thrill to. And that is something we must recapture in our townscape—no piddling little half-block open spaces, cowering under the impact of towering skyscrapers, but space, real space,—five acres, ten acres. Shucks, the Place de la Concorde is nineteen acres. Thank goodness, Washington, at least, was planned in the old grand manner, and no matter how dreary some of its buildings may be, it will always have a magnificence unequalled in the New World—and in not too many cities of the Old World.

One more thought while there is still space. One of my pet peeves has always been the night flood-lighting a buildings — traditional buildings, that is, that were not designed for it. With most modern buildings, with their shallow reveals, if any at all, it's another matter. But a Gothic church or a good classic building, with all its moldings and details carefully designed to give the maximum of effect from the top-lighting of nature, is thrown into a grotesque negative by low flood-lighting. It is bathed with light where there were meant to be shadow, and shadows appear on the tops of entablatures and crockets where the designer intended light to fall. Of course, flood-lighting is probably necessary and it does make our civic centers look impressive at night. Modern buildings can be designed with such lighting in mind, but it does dreadful things to traditional buildings.
School Lighting — from an Architect's Viewpoint

Eric Pawley, AIA

- NORMAJEANISM
- A BETTER CRITERION
- EDUCATION
- QUALITY IN LIGHTING
- TOTAL ENVIRONMENT
- UNIVERSAL EXPERIENCES
- ARCHITECTURE THAT COUNTS

NOTE:
THIS IS THIRTY-SECOND OF A SERIES OF PAPERS PREPARED BY MEMBERS OF THE AIA COMMITTEE ON SCHOOL BUILDINGS, & BY SELECTED SPECIALISTS, TO MAKE LAYMEN AWARE OF SCHOOL BUILDING PROBLEMS & TRENDS & TO STIMULATE DISCUSSION. THEY ARE NOT INTENDED TO BE DEFINITIVE LAST WORDS & CARRY ONLY THE AUTHORITY OF THEIR RESPECTIVE AUTHORS. THE SERIES WILL BE EDITED BY THE COMMITTEE & ISSUED BY THE AIA DEPARTMENT OF EDUCATION & RESEARCH UNDER SPONSORSHIP OF THE AMERICAN ARCHITECTURAL FOUNDATION. MANY NEW SUBJECTS ARE BEING WORKED ON & CONTRIBUTED ARTICLES ARE WELCOME. WIDE-SPREAD DISTRIBUTION TO LAYMEN & EDUCATORS IS MADE OF THESE NON-TECHNICAL ARTICLES IN REPRINT FORM.

JOURNAL OF THE AIA
A BETTER CRITERION

In a school there are more than 100 visual tasks—of a wide range of ease and difficulty. I must make clear that what follows is intended to be in no way derogatory to Blackwell’s method, data or immediate findings. I would be incompetent to argue with them. I do find myself constrained to warn against possible ignorant applications.

It is my opinion that we must recognize that some tasks are more difficult than others and that any attempt—in installations, please note that qualification—any attempt to make school tasks “equivalent in ease of seeing” or “equivalent in visibility” may be fallacious and undoubtedly will be expensive. The human being needs variety, is trained and educated by and thrives on meeting varied conditions. We may not welcome them but I believe this is so. This does not mean variations within a specific task which interrupt our normal span of attention. Extreme example: If we ride in a train and the sun beats the shadows of a row of telephone poles across our newspaper we soon stop trying to read it. An entirely new seeing problem is that of bothersome reflections on the convex surface of classroom TV sets.

EDUCATION

Most important aspect of school lighting is its educational value—how it assists pupil and teacher in the educational process. Educators, lighting engineers and architects know very little about this—but we know more than we know about some of the other elements of the learning environment.

As Bill Clapp has told you, and as John Chorlton will detail, the AIA has been working with the NCSHC and the IES for the last 5 years toward a statement of the principles of good school lighting. We are grateful for the characters of the men selected by the other two organizations. They have been patient with our ignorance and our, er . . . quiet modesty! (which is harder to take). We have been patient with the slow sweep of the 1 APS alpha rhythms of their brains when it comes to matters of esthetics. We like the guys and they’re real hard to wear down.

QUALITY OF LIGHTING

Experience makes us believe in a balance of brightnesses in school lighting—decrease of strong contrasts of light in any field of view today’s school child may have. Experience and the Chorlton-Davidson-Finch research have made us aware of the loss of seeing efficiency due to reflected glare from task or immediate surround. We are rather disturbed about how serious this is in terms of compensating light. Good practice—notably in California—has opened our eyes to what can be done with daylight control if you can get a school to buy it.

The architect aware of these elements of lighting design is more and more convinced of the validity—the urgency—of the “quality story”—that there is far more to the specification and design of good school lighting than a table of foot candle intensities for various rooms—or tasks—that room surface finishes, fenestration location, areas and glazing are involved as well as fixtures and lamp specification and maintenance. Vision research largely discounts color in a way no architect can do with his other responsibilities for total design.

TOTAL ENVIRONMENT

Furthermore, some of us are convinced that the total environment is part of the lighting quality story—that thermal and humidity conditions, acoustical conditions, perhaps even such unknowns as atmospheric quality, including electro-charge may be important. Some of these sense impressions aid or cancel out each other. As I mentioned, in a talk on this campus Tuesday, a small boy is reported to have said “you can’t taste peanuts on a roller-
coaster!" The integration and coordination of all of these factors is the architect's job and in a school this must be done in a manner that yields the utmost of educational and esthetic value.

This total concept of the architectural environment has an educational value which is just beginning to be recognized. Thru its varied appeals to the senses (the true meaning of esthetics) it enriches experience. Just the experience of well-proportioned space is important.

This total concept of environmental factors is the architect's coordinating province. This was hinted in a lady's question yesterday—couldn't the architect take more responsibility for the continuing good functioning of his buildings? We could and should and some do. I have even seen an owner's manual produced by one office. There are problems. It may often be politically inexpedient for a school administration to maintain a continuous relationship with an architect, desirable as that might be for both. Then too, school business managers, superintendents and particularly assistant-superintendents-in-charge-of-construction know all there is to know about details. Teachers College teaches 'em how often to wax and mop and what to use—but the choice of wax may be based on its nonskid quality rather than lack of specularity—and man! doesn't it look clean when it's shiny?

And lighting fixture maintenance—OK, we'll have luminous-indirect. Oh yes, the troughs will have to be cleaned periodically of spitballs, paper airplanes, rubberbands, assorted suicidal bugs, cutout letters saying BEAT CENTRAL HIGH—in addition to mere dust! How many times should ventilating system filters be changed? Have the Ed Docs ever noticed a correlation (goody!) between dirty filters and dirty lighting equipment? How about throwing these cleaning jobs off-phase to smooth out loss and gain of light?

Is this architecture?

No!—but the total effect is—the building is not an environment until you include the conditions within it, and nearby.

Sally Carrighar, a naturalist and a fine writer, wrote me from Alaska about sensory environments—"...perhaps the landscaping around a house should be done with scents in mind—and have you ever listened to the sound of the wind in different kinds of trees...?"

These, too, are parts of architecture.

UNIVERSAL EXPERIENCES

The pendulum swings—certain architects, feeling securely contemporary, have refused to put fireplaces in houses—"inefficient heating," they say, "creates drafts—dirty—puts airconditioning out of balance—fireplaces are sentimental and vestigial in the modern house!"

It is curious to note that the electric light was the first divorce of man-made light from odor (and the need for combustion air). Wood and coal fires, oil, candle, gas, all have their characteristic (and sometimes foul) smells. All have heat output and characteristic color temperatures.

There is something very basic in us that takes a true pleasure in bayberry or beeswax candles or a good hickory fire (which also crackles). Now, for heaven's sake, don't go home and design some sputtering lamps (we have 'em already in some fluorescent installations). This is the trouble with most lighting engineers' attempts at "mobile" color lighting. This kind of thing is very subtle and must be done with finesse (I don't mean pale colors) but a design sense—or it is terribly corny.

ARCHITECTURE THAT COUNTS

Several people, yesterday morning, denied possibility of putting figures on the elements of architecture and repeated the old misconception of the architect's reliance on intuition. There is nothing mysterious about this. Intuition is principally drawn from a summation of individual experience—but there is something that happens in the creative act, and in the understanding and appreciative use of a creative piece of architecture, which eludes quantification. There are just too many terms in the equation. This is the reason why the US Office of Education, for instance, will never be able to compile enough statistics to be able to tell a good school plan from a bad one. It is the reason scorecard evaluations of school buildings do not work. It is also an explanation of the failure of some building designs which overemphasize one-shot and limited expressions—just all texture, or "lineyness" or acute colorosis.

What can be done to bring in some order? Money, and the intellectual and cultural limitations of clients, aside—technologically we can do anything. I believe we can learn to analyze the different elements of our sensory environment and put enough figuration upon them to understand them and to be able to reproduce them as design elements. What are the dimensions of these nets by which we are attempting to catch these minnowy sense impressions so that we may examine and measure them and recognize their size and quality when we want to find them again?

Let's leave this analogy before it begins to smell fishy—but we need systems of measure for all our experience in order to bring it into focus for architecture or environmental design. Selection and integration of design elements is still the creative task.

There is too little poetry today—it is the best way of saying things if you will listen to it and I wish to close with a poem entitled:

PHILOSOPHY

sometimes the world seems narrow
a place of short horizons
at the ends of streets

within—
there are indeed
broad avenues of the mind
lined with blossoming trees
with serene traffic of thought

with monuments
or an arch of triumph
closing the vista

but when we gain that circle—
there are more avenues.
FAVORITE FEATURES OF RECENTLY ELECTED FELLOWS:

Roscoe DeWitt, FAIA

Mound Park Hospital
St. Petersburg, Florida
DeWitt, Poor & Shelton, Architect

JUNE 195
1958 BUILDING PRODUCTS LITERATURE COMPETITION

In the 1958 Building Products Literature Competition, sponsored by The American Institute of Architects and The Producers' Council, Inc., the following Certificates of Exceptional Merit, Certificates of Merit, and Honorable Mentions were awarded by:

JURY OF AWARDS
Paul Schell, AIA, chairman
Howard L. Cheney, FAIA
Howard G. Hall, AIA
Harry B. Tour, AIA
Robert Law Weed, AIA

These Awards will be presented during the 90th Annual Convention of The American Institute of Architects in Cleveland, Ohio, July 1958.

CLASS I
Literature concerned primarily with basic technical information:

CERTIFICATE OF EXCEPTIONAL MERIT
Kawneer Reference Book
Kawneer Company

 Perlite Design Manual
Perlite Institute

CERTIFICATE OF MERIT
Sound Absorption Coefficients
Acoustical Materials Association

Manual of Control for Commercial Air Conditioning
Minneapolis-Honeywell Regulator Company

Alcoa Aluminum in Architecture
Aluminum Company of America

Concrete Masonry Foundation Walls
National Concrete Masonry Association

Structural Facing Tile
Facing Tile Institute; Affiliated with Structural Clay Products Inst.

Architectural Woodwork (2)
Architectural Woodwork Institute
James Arkin, AIA—Editorial Consultant

HONORABLE MENTION
Porcelain Enamel in Architecture
Architectural Woodwork Division — Porcelain Enamel Institute

CLASS II
Literature offering technical information confined to particular products of a single manufacturer:

CERTIFICATE OF EXCEPTIONAL MERIT
Armstrong Floors—Technical Data
Armstrong Cork Company

CERTIFICATE OF MERIT
Anemostat Selection Manual
Anemostat Corporation of America
Michel-Cather, Inc. — Advertising Agency

Sloan Flush Valves
Sloan Valve Company

Blumcraft Aluminum Railing Catalogue
Blumcraft of Pittsburgh

Barrett Architects' and Engineers' Reference Manual
Barrett Division—Allied Chemical & Dye Corporation

Koppers Built-up Roofing
Koppers Company, Inc.
Marsteller, Rickard, Gebhardt & Reed — Advertising Agency

Alcoa Aluminum Roofing and Siding Products
Aluminum Company of America

Adlake Aluminum Windows
The Adams & Westlake Company

Truscon Metal Windows & Doors
Truscon Steel Division—Republic Steel Corporation

HONORABLE MENTION
Acoustical Ceilings
Armstrong Cork Company

Sanymetal Toilet Compartments
Sanymetal Products Company, Inc.
The Lee Donnelley Company—Advertising Agency

Products for Construction
Minnesota Mining & Manufacturing Company

Ceramic Tile
American-Olean Tile Company

Ardnt, Preston, Chapin, Lamb & Keen, Inc.—Advertising Agency

Hermosa Ceramic Tile
Gladden, McBean & Company

Mosaic Ceramic Tile Workbook for Architects
The Mosaic Tile Company

Mills Metal Toilet Compartments
Mills Metal Compartment Co.; Division of The Mills Company

LCN Door Closers
LCN Closers, Inc.
D. K. Morrison—Advertising Agency

CLASS III
Literature of primarily promotional character:

A SPECIAL CERTIFICATE OF EXCEPTIONAL MERIT
Excerpts from the AIA Centennial Concert, "Musical Architecture in the Environment of Man"
Structural Clay Products Institute & Affiliates

CERTIFICATE OF EXCEPTIONAL MERIT
Walls of Steel
United States Steel Corporation

Architectural Design with Porcelain Enamel
Armco Steel Corporation

Aluminum Curtain Wall Competition
National Association of Architectural Metal Manufacturers

George Nelson Sketchbook
United States Gypsum

Facts and Figures to Help Architects
Natural Gas Companies

Formica Workbook
Formica Corporation

Garden Redwood
California Redwood Association

Armstrong Vinyl Wall Tile
Armstrong Cork Company

The Stronghold Line (A Sample Board of Nails)
Independent Nail & Packing Company

Warner Alden Morse—Advertising Agency

JOURNAL OF THE AIA
HONORABLE MENTION
Romany Spartan Panels
Ceramic Tile Panels, Inc.
The Griswold-Eshleman Company—Advertising Agency
Parefo
Day-Brite Lighting, Inc.
Modern Lighting Techniques by Curtis Curtis Lighting, Inc.
Horizon Interior Wall System
The E. F. Hauserman Company
Meldrum & Fewsmith—Advertising Agency
Carthage Marble
Carthage Marble Corporation
Metal Lath
Wheeling Corrugating Company
Weldwood Flexwood
United States Plywood Corporation
Roddis Architectural Plywoods
Roddis Plywood Corporation
Arkelite Ceramic Glazed Structural Tile
Arkelite Ceramic Corporation

Caldwell, Larkin & Sidener-VanRiper, Inc.—Advertising Agency
Tim-Press (10)
Timber Structures of California
Arthur E. Smith — Advertising Agency

CLASS IV
Space advertising directed primarily to the architect:

CERTIFICATE OF EXCEPTIONAL MERIT
Curtain Walls of Steel or Aluminum
Fenestra, Inc.
Fuller & Smith & Ross, Inc.—Advertising Agency
Aluminum Curtain Walls (10)
Aluminum Company of America

CERTIFICATE OF MERIT
Concrete Construction (4)

TECHNICAL BIBLIOGRAPHY

Appraisal & Valuation Manual—1958
American Society of Appraisers, La Salle Bldg., 1028 Connecticut Ave.,
NW, Washington 6, DC. 5¼ x 9"; Cloth bound, 550pp

Of particular interest and value to professional appraisers. In addition to a "glossary-words and phrases," as used and defined in decisions of courts and administrative tribunals and the works of acknowledged authorities, there is also a directory of appraisers, arranged geographically.

Forty articles by appraisers cover a wide range of titles, including: "Appraisal of Utility Property for a Prospective Purchaser," "Allowing for Depreciation in Building Appraisals," "Factors to be Considered in Hotel & Motel Evaluation by the Income Approach."

A bibliography of reference books is also included.

1957 Supplement to Book of ASTM Standards, Including Tentatives. Part 3
American Society for Testing Materials, 1916 Race Street, Philadelphia 3, Pa. 6" x 9", 400pp

Includes extensively revised Standards and new and extensively revised Tentatives covering cement, concrete, ceramics, thermal insulation, road materials, waterproofing, soils, accepted since appearance of 1956 Supplement to 1955 Book of Standards.

American Society of Heating & Air-Conditioning Engineers, 62 Worth St., New York 13, N. Y. 6" x 9", 1775pp, Cloth bound, $12

The 36th and largest annual edition of this authoritative manual is now available.

Technical data section has been expanded to include worthwhile and needed technical information made available since earlier editions. These revisions and additions include (1) addition of both a description and a design method for high velocity air duct systems, (2) an enlarged section on the heat pump, (3) new information on exhaust hood performance and design for hot and cold processes, (4) a simplified presentation of industrial drying principles, calculations, and system design, (5) extension of data on heavy fuel oils and their use, with preheating, in automatic fuel burning equipment, (6) new data on heat gain through glass block used in skylights, requirements for shading glass, and basic principles involved in calculating heat flow through glass areas, (7) a general revision of the chapter on radiators, convectors, baseboard, and finned-tube units and addition of new data on their ratings, and performance, (8) a revision of ranges of capacity for electrical heating units and a method of determining operating cost for these units, (9) an enlarged section on performance and testing of air cleaners, (10) extension of list of allowable concentrations of air contaminants, (11) an increased number of codes and standards of interest to users of the Guide.

Catalog Data Section follows pattern of other editions, but equipment data have been brought up to date. Pages contain both descriptive and performance information, as well as application data.

JUNE 1958
When it comes to doors, kids represent the roughest, toughest test of them all. That's why Amarlite opens to millions of children every day. The slim, clean lines of an Amarlite Aluminum Entrance conceal enormous strength... enough to take years of these break-outs—and always come back for more.

The concealed panic device, approved by Underwriters' Laboratories, is manufactured by Amarlite as a working part of the entrance. It is as beautifully integrated as your hand and your arm.

way to get a week's wear every day...
How can we lick this floor problem?

...LET'S USE LOXIT!

"LOXIT-LAID FLOORS PROVIDE LONG SERVICE."
"As the school superintendent, I must insist on floors that are not going to cost more than they should; floors that are suitable for the rooms in which they are laid; floors that are going to be easy to maintain. The Loxit Floor Laying System provides me with the solution to these flooring problems."

"LOXIT-LAID FLOORS SAVE MONEY."
"As the architect I know just how important the Loxit Floor Laying System is to school construction and maintenance. Consider the economy factor alone: the total thickness of a Loxit floor using standard flooring is only 1½ inches, a saving of two inches in the story height. Too, experience has shown that a Loxit-laid floor costs from 10% to 15% less than the same kind of a floor laid with wood sleepers over a wood sub-floor. In addition, you eliminate nails, adhesives and wood sleepers. Contractors like to work with the Loxit System too, because it is so simple to use."

"LOXIT-LAID FLOORS HAVE RESILIENCY."
"As the athletic director, I'm concerned with the physical well-being of our students. Gymnasium floors particularly must have resiliency to make them safe and easy to work and play on. Loxit-laid floors not only have the necessary resiliency, but in addition, they do not squeak."

"LOXIT-LAID FLOORS ARE EASY TO CLEAN AND MAINTAIN."
"As the maintenance man, the cleaning and maintenance of the floor is mighty important to me. Wood floors laid with the Loxit System do not creep and buckle. They 'stay put.' They are easy to maintain, and they always look nice."

LOXIT FLOOR LAYING SYSTEM

LOXIT Service

A staff thoroughly trained in building problems is at the disposal of school authorities, architects and contractors for the study of special or unusual floor problems.

Literature, samples and catalogs are available.

Write today, without obligation—

LOXIT SYSTEMS, INC.
1217 W. WASHINGTON BLVD., CHICAGO 7, ILLINOIS
The versatility and beauty of Structural Glazed facing tile is often underestimated.

As suggested in the illustration, you not only get wall and finish in one economical unit but beauty and interest as well.

This suggested mural is made of standard units with a minimum of cutting. Obviously, the idea is unlimited in choice of design and color.

For versatility, beauty, easy maintenance and economy, specify Stark Structural Glazed Facing Tile and get the quality you desire.

A new, complete and detailed catalog is now available... Simply request on your letterhead.
Daytime and Nighttime
1/8" SEQUIN®
Inlaid Linoleum
by
Gold Seal®

IS WLW'S MOST DURABLE STAR

A floor that can take it and still look fresh in a dozen situations from 8:00 A.M. to Midnight—that's what a TV studio demands. Station WLW, in Cincinnati, found the perfect answer in Gold Seal 1/8" gauge "Sequin" Inlaid Linoleum. Heavy rolling cameras, sliding props, dancing feet all move quietly over "Sequin's" modern textured beauty without marring, scuffing, or indenting its lustrous surface. "Sequin" is easy to clean and polish, too. It need only be swept between shows. Dirt, grime, even grease and oil from the undercarriages of machines wipe away easily. A typical example of the rugged practicality of Gold Seal inlaid linoleum, "Sequin" has proved to be an ideal solution for countless industrial flooring problems.

Gold Seal offers you a whole family of inlaid linoleum and resilient tile flooring materials—each with its own special uses and advantages. All are designed to please the most exacting client.

SPECIFICATIONS: 1/8" "Sequin" linoleum 6' wide yard goods, 9" x 9" tile 1/8" gauge, burlap-backed. Install over suspended wood or suspended concrete subfloors (even over radiant heat). Available in: grey, green, dark brown, white multi, grey mix, taupe, beige, and white with black.

Also made in standard gauge for residential use—in 6 colors.
Cleveland's "Modern as Tomorrow"

ILLUMINATING BUILDING

uses Youngstown Steel Pipe

Cleveland's newest architectural beauty — this modernistic 22-story Illuminating Building — will provide much-needed air-conditioned office space for the "Best Location in the Nation". Owner of the new structure, 55 Public Square, Inc., and the architects, wisely chose Youngstown Steel Pipe to provide for a long-lived, dependable water supply system.

Youngstown Steel Pipe is the best pipe obtainable — anywhere. That's because it's made from our highest quality steel by men who have devoted their lives to the pipemaking business. Each and every step in Youngstown's completely integrated operations is closely quality-controlled by expert metallurgists to guarantee pipe that will meet your most exacting specifications.

Your nearby Youngstown Pipe Distributor has complete and ample stocks in all sizes. Why not call him today and discuss your requirements?

Specify Youngstown and secure these 7 Points of uniform goodness

- uniform ductility
- uniform lengths
- uniform threading
- uniform weldability
- uniform roundness and straightness
- uniform wall thickness and size
- uniform strength and toughness

THE YOUNGSTOWN SHEET
AND TUBE COMPANY

Manufacturers of
Carbon, Alloy and Toloy Steel

General Offices - Youngstown 1, Ohio
District Sales Offices in Principal Cities
An Accounting System designed for your office...

Four years of intensive research by a Committee of the Institute has resulted in the completion of a Cost Accounting System which is adapted to the special needs of architectural offices.

Heart of the System is the Book of Instructions, available with each of the offers; or sold separately at $5.00 per copy. In it are all the necessary instructions, along with samples of most of the forms, filled out as examples.

The System can be purchased in three separate Offers. Each contains a year's supply of forms. Full information on the contents of each Offer, and prices of individual forms, may be obtained upon request.

- **OFFER NUMBER ONE**
  Includes instructions, Accounting Forms, Owner-Contractor Forms, Binders, with names imprinted on Binders and Forms.
  $55.00

- **OFFER NUMBER TWO**
  Includes Instructions, Accounting Forms, Owner-Contractor Forms.
  $31.50

- **OFFER NUMBER THREE**
  Includes Instructions, Accounting Forms.
  $22.50

Direct inquiries to:
The American Institute of Architects
1735 New York Avenue N.W.,
Washington 6, D.C.
MODERN DOOR CONTROL BY LCN - CLOSERS CONCEALED IN DOOR

EERO SAARINEN AND ASSOCIATES, ARCHITECTS

STEPHENS COLLEGE CHAPEL, COLUMBIA, MISSOURI

LCN CLOSERS, INC., PRINCETON, ILLINOIS

Construction Details on Opposite Page
After a quarter century in its small format, the *Journal* of The American Institute of Architects has yielded to change and progress. It now comes to you in a larger size with more contemporary make-up.

**WE WILL BIND YOUR JOURNALS . . .**

Both the old and the new *Journals* contain much of the significant architectural thinking of our time—thoughts and formulations well worth preserving and referring to in the years to come.

We will bind your *Journals* for you—both sizes—leaving out the advertising pages, and including an index for each volume.

The *old Journal* will cost $2.25, if you supply the loose copies; $3.75, if we supply all new copies. Lost or damaged issues can be replaced at a charge of 35 cents a copy.

The *new Journal* will cost $3.25, if you supply the loose copies; $5.50, if we supply all new copies. Lost or damaged issues can be replaced at a charge of 50 cents a copy.

The new volumes will be bound in a deep, rich red in the same style as the old.

**THE AMERICAN INSTITUTE OF ARCHITECTS**

1735 New York Avenue, N.W., Washington 6, D. C.
ARCHITECTURAL Concrete Units add much beauty and distinction to the comforts and conveniences of modern office buildings. The units shown here are made with Trinity White Cement. This is a true portland cement. It is the whitest of the whites. The units are effective in stark, unrelieved white; or with exposed colored aggregates; or with pigment integrally mixed with the cement.


Trinity White PORTLAND CEMENT

A Product of GENERAL PORTLAND CEMENT CO., Chicago • Dallas • Chattanooga • Tampa • Los Angeles
YOUR FUTURE IS GREAT IN A GROWING AMERICA

AMERICA ALWAYS OUTPERFORMS ITS PROMISES

We grow so fast our goals are exceeded soon after they are set!

7 BIG REASONS FOR CONFIDENCE IN AMERICA'S FUTURE

1. More People—Four million babies yearly. U. S. population has doubled in last 50 years! And our prosperity curve has always followed our population curve.

2. More Jobs—Though employment in some areas has fallen off, there are 15 million more jobs than in 1939—and there will be 22 million more in 1975 than today.

3. More Income—Family income after taxes is at an all-time high of $5300—is expected to pass $7000 by 1975.

4. More Production—U.S. production doubles every 20 years. We will require millions more people to make, sell and distribute our products.

5. More Savings—Individual savings are at highest level ever—$340 billion—a record amount available for spending.

6. More Research—$10 billion spent each year will pay off in more jobs, better living, whole new industries.

7. More Needs—In the next few years we will need more than $500 billion worth of schools, highways, homes, durable equipment. Meeting these needs will create new opportunities for everyone.

Add them up and you have the makings of another big upswing. Wise planners, builders and buyers will act now to get ready for it.

FREE! Send for this new 24-page illustrated booklet, "Your Great Future in a Growing America." Every American should know these facts. Drop a post card today to: THE ADVERTISING COUNCIL, Box 10, Midtown Station, New York 18, N. Y.
A TESTAMENT  BY FRANK LLOYD WRIGHT
His first new book in 10 years
A TESTAMENT is being widely hailed as one of the most important books of our age. It covers the range of his work and life to the present. 210 photographs and original drawings from 1888 to date.

"The protean character of Wright's contribution is underlined by A TESTAMENT, both in its text and in its illustrations."

— New York Times Book Review

THE NATURAL HOUSE  
BY FRANK LLOYD WRIGHT
The first book which presents all the master's work on moderate-cost houses, including the evolution of the "Usonian" house from original conception to final execution — and the "Usonian Automatic." Plans of every house discussed are included.

116 drawings, plans and photos. 8 1/2 x 10 1/2

AN AMERICAN ARCHITECTURE  
BY FRANK LLOYD WRIGHT
Ranging over a lifetime of building, writing and informal talks, Mr. Wright reveals, one by one, the principles of organic architecture — illuminated by 250 clarifying illustrations: original drawings never before published, projects, finished structures, closeups of materials used, photos of buildings in construction and completed. Edited by Edgar Kaufmann.

250 photographs, preliminary sketches and plans. 9 1/2 x 12 1/2

THE FUTURE OF ARCHITECTURE  
BY FRANK LLOYD WRIGHT
This indispensable survey of Frank Lloyd Wright's vast achievement includes much material hitherto unavailable as well as the widely-discussed "Conversation," in which Mr. Wright explains his aims and contributions to architecture.

45 illustrations. 8 1/2 x 10 1/2

THE STORY OF THE TOWER  
BY FRANK LLOYD WRIGHT
For the first time, the growth of a building — from original idea to actual day-by-day construction to completion — is presented in one full-length book. The building is Mr. Wright's skyscraper masterpiece, The Price Tower in Oklahoma.

130 illustrations, 6 color plates. 8 1/2 x 11 1/2

HORIZON PRESS  NEW YORK 36
IT TAKES JUST 10 SECONDS TO SEE THAT KENTILE® ASPHALT TILE IS SUPERIOR

AND JUST TWO WORDS TO TELL YOU WHY:

Smotherer Surface

For a simple but convincing demonstration that all asphalt tile is not alike, try this: Hold any new KENTILE Asphalt Tile and any other asphalt tile up to strong natural light. Compare the surfaces.

You see at a glance that the KENTILE surface is much smoother. That’s why KENTILE Asphalt Tile collects and holds less dirt; is easier to clean; retains its beauty; wins and keeps client satisfaction.

KENTILE does it with a recently installed special calendering process. This process is also used in making KENTILE Vinyl Asbestos Tile smoother than any other make. Make a note now to remind yourself of this important difference the next time you specify flooring of asphalt tile or vinyl asbestos tile.
THE AMERICAN INSTITUTE OF ARCHITECTS
HEADQUARTERS
1735 New York Avenue, N. W., Washington 6, D. C.

EDMUND R. PURVES, Executive Director

Walter A. Taylor
Director of Education and Research

J. Winfield Rankin
Administrative Secretary

Theodore Irving Coe
Technical Secretary

Florence H. Gervais
Membership and Records

Frederic Arden Pawley
Research Secretary

William G. Wolverton
Treasurer's Office

Byron C. Bloomfield
Secretary for Professional Development

Edwin Bateman Morris, Jr.
Assistant to the Executive Director

Theodore W. Dominick
Building Products Registry

Polly Shackleton
Editor of the MEMO

Joseph Watterson
Director of Publications

Alice Graeme Korff
Curator of Gallery

Walter Neil Letson
Editorial Assistant

Arthur B. Holmes
Director of Chapter Activities

Henry H. Saylor
Historian

Clinton H. Cowgill
Editor of the HANDBOOK

George E. Pettengill
Librarian

John T. Carr Lowe
Legal Counsellor

William Stanley Parker
Consultant on Contract Procedure

Official address of The Institute as a N. Y. Corporation, 115 E. 40th St., New York, N. Y. The Producers’ Council affiliated with A.I.A., 2029 K St., N. W., Washington 6, D. C.