GRAND COUNCIL SPEAKS

W.G.A. Dwight P. Ely

In his letter to the chapters at the opening of the school year the W.G.A. gives sound advice about selling the fraternity to rushees, emphasizing a balance between cordiality and dignity. The letter continues:

"Another thing which helps to make strangers feel at home is singing. I am of the impression that our chapters are not doing much singing. Playing an instrument requires talent and practice but singing requires only practice. Get hold of the best songs you can to sing; but at any rate sing something. There are several good Archi songs which were published in The Archi a few years ago. If you keep at this you will soon be as good a bunch of singers as any."

W.G.S. Robt. E. McClain

The W.G.S. reports that many letters of appreciation received from heads of schools of architecture regarding the Alpha Rho Chi medal, are more than ample reward for his work in that connection.

The W.G.S. urges all chapter officers to be specially careful and diligent in forwarding copies of The Archi, and in securing correct addresses from university alumni offices or other sources and sending these addresses to The Archi. This is especially important in times of frequent changes, the draft and other calls to service.

W.G.L. Arthur D. Pickett

"I look forward with hope to The Archi of the future. I have always read it with enjoyment in the past, and have felt indebted to the more articulate members who have contributed so much in editing it—in spite of many difficulties. I have liked its informality. Its personal touch has enabled me to follow some of the younger members through school, and to remain, at least from my viewpoint, something of a sophomore.

"I would like to see it broadened and enlarged if that is possible without losing the good things we have had—and knowing the new editor I am sure that it will not only be possible, it will be done."

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MY IDEA of architecture—nebulons at first—has resolved itself into a basic philosophy of the life of our family. To construct naturally is the essence of architecture; to live naturally, is the essence of happiness.

The more work I did the more dissatisfied I became with the "business man" type of architect, who the more efficient grew his organization, the less personal and genuine became his architecture. And I felt that was happening to me. I was striving for novelty on the surface of a typical center hall plan, I was seeking to put distinction on the same old facade of a central entrance by two bays. I would get headaches working out a new curve for a bandsawed valance.

And it came to pass that I was put in the hospital for six months with nothing to do but think. My small organization finished the work that was in the office and gradually dissolved. And I awoke to the opportunity of a fresh start. I could toss aside the cloying sentimentality of "Kute Kolonial Kottages."

This renascence was predicated upon my being able to convince clients that colonial architecture was sired by our colonial forefathers and damned by posterity. I knew I could never do another Colonial, English, or French house, but it remained to be seen whether or not I would do a house at all.

I had not the slightest idea what my new houses would look like. But certain precepts I did know.

I have said that to construct naturally is the essence of architecture—functional. Yet so many of the houses which pretend to be modern (but are merely "modernistic") fail to become architecture because the meaning of "functional" has been limited to Structural function. We must realize that the function of creating a pleasant, intimate, homely environment is just as important as the function of a column holding up a roof. Therefore, a house with trellises, flower boxes, decorative shelves, and the soft textures of natural building materials is more functional to our modern life than the pipe column, box-like modernistic house which is functional in structure only.

The chief obstruction to our having better houses in this country certainly is not lack of technical or artistic ability. It is a superstition on the part of some of the buying public that a house should be built in a "style." It would be much better to build our homes "with style." And since architecture is a creation of the living, not of the dead, there is no reason to go back to our forefathers to borrow a "style."

So my houses are modern, not modernistic, not farmhouse, modern nor oriental ranch house modern, but just natural modern without a handle.

Many people like them, want something like it, have overcome the superstition that a house should be built in a "style." Some see that I try to give each house a basic all-pervading idea to which the design is subordinate. Some who don't perceive that, merely like the common sense inherent in it. Some still want the dormer windows, the picket fence and, I believe, the out-house of our fathers who builded the best they knew but not the best we know. The more intelligent can be made to see the light, the others go elsewhere still not understanding why I don't want their business.

I have said that to live naturally, is the essence of happiness. Mrs. Yost and I could not find the line of demarcation between home and work. By building our new studio home we have attempted to create an environment in which I could produce good architecture and eliminate the unnatural commuting and nights at
OWN RESIDENCE AND STUDIO, KENILWORTH, ILL.

L. Morgan Yost, A.I.A., Architect
the office that an office away from home meant. The new studio is a workroom which is part of the house, yet separated. It has a separate entrance so those on business do not disturb the household, but the studio is also connected directly to the front hall so clients may be taken into the living room for a cup of tea. And of course the family comes into the studio when a wheel comes off the doll buggy.

We had many practical reasons for building as we did. First, the office overhead has been reduced by several thousand dollars a year. I no longer strive for volume.

Second, delegated work has been cut to a minimum. Since the renascence I had done most of my own working drawings, leaving lettering, plot plans, changes, contractor relations and business routine to my draftsmen. My work is highly integrated and, when I did the drawings myself, carrying the design along with it, the construction was amazingly simple. I designed the details as part of the structure. Nothing was applied superficially. Work of this sort can be delegated only to the best draftsmen, those of experience and imagination and who are in fact architects themselves. Such men are hard to find and even harder to keep since they go into practice for themselves. My home studio makes me less dependent upon my luck in finding such men.

As a general thing when I had an office I called at my clients’ homes. Now they invariably come to the studio. That is a saving in time and energy. Even my automobile mileage is cut appreciably.

When slack times come, as they soon will, I will not have to keep someone at the office to answer the phone. No matter how much I have to retrench—and architects do have to retrench periodically—I will never have to close my office.

As to the workings of the so-called business side of my practice, I have simplified this, too. Rather, I never allowed it to become ponderous. I have never, having finished school in 1931, had the opportunity of seeing the workings of a going architectural office and

(Continued on Inside Back Cover)
EDITORIAL COMMENT

FOUR OR FORTY-FOUR?

Our editorship which begins with this issue, is dedicated to the fact that we are members of Alpha Rho Chi not only during four years in college, but also for forty years of professional life. Perhaps the slogan should be “not five but fifty-five years,” but the principle is the same.

One of the best selling points of professional fraternities in campus rushing, is the valuable carry-over into later professional life, and this has been noticeably true among Alpha Rho Chi alumni. However there are too many who, because of isolation or pressure of many other demands, have dropped the fraternity. Some few, unfortunately, seem to regard the fraternity as a thing of their childhood which they have discarded in their sophisticated maturity. That is their loss, and ours too.

The active chapters are of course the fountain-heads, and the constitution states that the fraternity exists in the schools. The fraternity does impose most fully and directly upon a man’s life during the college years, but all of our obligations to each other and to the profession point to the longer period after college, as the time of working out our purposes and ideals.

We cannot gloss over the fact that the architectural profession is in a very bad way, and has been so for a long time. The services of the profession have never been sold to the general public. The one national organization, the American Institute of Architects has only begun to wake up to its responsibilities. Without attempting to refute or evaluate the charges of “stuffed-shirtism,” senility and “mossy backs” leveled at the Institute, we may observe that there can be only one national organization and that if one doesn’t like the way it’s being run, the way to improve it is to get in and reform it from inside, and that is exactly where Alpha Rho Chi alumni should be. It can’t be done by carping criticism from outside.

The most strategically placed chapters of the Institute are usually the largest. Their size is unwieldy. Most of the real work must be done by committees who are handicapped by the inertia and indifference of the large membership. The same is true of state associations.

In the schools where Alpha Rho Chi exists, the fraternity is working nucleus which gets things done for the school. In the profession Alpha Rho Chi alumni, dedicated to service to the profession, picked for and experienced in leadership, knowing each other’s abilities, should likewise be the spark-plug and nucleus, working anonymously and unselfishly for the profession in Institute chapter and national committees and state associations.

There is one state association which is largely the product of Archi promotion and hard work, and there are many individual Archis who are taking leading parts in vital affairs of the profession. This should be a definitely established policy promulgated from the pledge class all the way up.

There is nothing sinister, subversive or political about this. It is our natural destiny. It is our “raison d’etre.”

INNOVATIONS

The new broom is supposed to sweep clean, but there were no dusty, dusty corners in our predecessor’s journalistic housekeeping. Perhaps the figure of speech should be instead the new supervising architect who would be expected to add a couple of wings and a dome, or at least a few knick-knacks and bay windows.

Publications of all kinds now have “columns.” Trying to keep up with the Joneses journalistically, we are happy to announce as a regular feature, a column of miscellaneous comment by a widely-traveled architect who insists upon concealing his identity under the nom de plume “FABRICATOR IGNOTUS.” It will be obvious that we cannot be responsible for the veracity of anything that may appear under such a banner.

The flow of new books seems to be endless, and since it is a part of our daily occupation to wade through the stream and pick out and read the new works on art and architecture, we plan to share with our readers our findings and opinions of the more significant offerings, in a book review column.

“Red and Blue, Dutch clear through” is a saying of the so-called Pennsylvania Dutch. This part of our ancestry may account for our fondness for the fraternity colors, maroon and navy blue, which we propose to use with the white of the fraternity flower (not primarily for patriotic reasons) in various combinations for the covers.

CHAPTER ETERNAL

GEORGE BULFORD, JR., Demetrios ’21

George Bulford, Jr., died suddenly of heart failure on August 20. After some experience and additional training in New York City George had returned to Columbus, Ohio, to associate with his father’s architectural firm, Richards, McCarthy and Bulford. At the time of his death he was associated as architect with the Jennings-Lawrence Company, engineers for the Ravenna (Ohio) Ordnance Project. The sympathy of the Fraternity is extended to his wife and two children, his parents and his sister who survive him.
"FABRICATOR IGNOTUS"

If you're anxious for to shine in the high aesthetic as a man of culture rare
You must get up on all the germs of the transcendental terms, and plant them everywhere.
You must lie upon the daisies and discourse in novel phrases, of your complicated state of mind.
The meaning doesn't matter if it's only idle chatter of a transcendental kind.
And everyone will say
As you walk your mystic way
"If this young man expresses himself in terms too deep for me,
Why what a very singularly deep young man this deep young man must be."—Patience, W. S. Gilbert

We inaugurate this column with the above quotation as a bit of advice on professional practice for those who can follow the advice and get away with it. It will also stand as a warning that almost anything may happen in this column.

We offer also an item of professional practice from a very ancient practitioner of our honorable craft, one Sostratos, architect of the great lighthouse in the harbor of Alexandria about 285-274 B.C., under the auspices of Ptolemy Soter and Ptolemy Philadelphus. He was required by his clients to place in a prominent position this inscription:

"King Ptolemy, to the Gods, the Saviours, for the benefit of the sailors"

This he did in a layer of cement stucco, over a panel of marble blocks in which he had secretly set another inscription in letters of lead:

"Sostratos, the Cnidian, to the Gods. . . . " etc.

The stucco job lasted only until the second Ptolemy went to his reward and Brother Sostratos got his reward.

Somebody might pull this one on the Postmaster-General (that is if any private architect ever gets a post office to do). You might do the veneer of a plastic (marbelized) and when the Administration changes (more wishful thinking?), you could go around at night and douse the cornerstone with trinitrohyposuperdipersulphaniloprop.

Nearly all of us have passed through or are still confined to an institution called a University. As is the case of many other words of common use, it would be difficult for us to agree upon a definition of what constitutes a University.

Dr. Butler, of Columbia, has on many occasions, stressed the distinction between an accumulation of colleges devoted entirely to handing out or instilling information, and what Dr. Butler regards as a true University, a place where scholars are making contributions to knowledge by their studies, researches and experiments and in which it is the privilege of the students to observe and participate in these activities.

This ideal is expressed in Newman's description of a University, "A place where inquiry is pushed forward and discoveries perfected and verified, and rashness rendered innocuous and error exposed by the collision of mind with mind and knowledge with knowledge."

The English ideal is perhaps expressed in Bishop Lowth's description of Oxford: "The agreeable and improving commerce of gentlemen and scholars in a society where emulation without envy, ambition without jealousy, contention without animosity, incite industry and scholarship, where a liberal pursuit of knowledge and a genuine freedom of thought are raised, encouraged and pushed forward by example, by commendation, and by authority."

How many of our esteemed professors of Architecture are making permanent contributions to knowledge? How many of our Universities begin to approximate any of the above ideals? We must concede that many of them might more properly be called trade schools. It is a part of the duty of Archis as students, teachers and alumni to see that our institutions are worthy of the name University.

WE HAD OUR OWN IDEAS

Architect, architect, make me a plan,
A neat little, sweet little home if you can,
A doll house, a tiny apartment for two—
But on its own hillside complete with a view
And a dove-bricked loggia, a sunroom and deck,
With glass by the acre and tile by the peck.
Just make it compact as a sailor's snug harbor,
But squeeze in a summerhouse under an arbor.
A modest and simple and stark little scheme,
By a smart bit of juggling with T-square and rule
You can crowd in a terrace, a turquoise-line pool,
A court for badminton, a port for the car,
A wing for the help, and a lock for the bar.
Of gadgets and trim be an adamant scornor,
But just air-condition each dormer and corner.
A castle in Spain for a two-by-four lot,
Criss it and cross it with symbol and sign
And in twenty short years every stick will be mine:
The circular staircase, the studio L,
The wing for the guest whom we've dined overwell,
The kitchen so chrome-plated nothing can smudge it—
And all on our infinitesimal budget.
Architect, architect, miracle man,
Get it on paper as fast as you can.
Where's the little man who'll add a new gable?
He's cutting out paper dolls under the table.

—ETHEL JACOBSON

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OF ALPHA RHO CHI

Five
ARTS IN AMERICA*

By John A. Kouwenhoven

There is deep significance in the present earnestness of our diverse approaches to the problem of the fine arts in America.

From the beginning Americans have been haunted by a vague consciousness that their art was inadequate. It flowed notoriously thin in the channels through which the vital streams of our life have rushed. It seemed insufficiently representative of the national character. Sometimes our concern proclaimed itself in blustering demands that our art cut loose from all European influence. In another form it was expressed in Jay B. Hubbell's statement that "our literature has always been less American than our history"—an observation which could justly be applied to all our fine arts.

By whichever of the accepted methods we approach the history of our arts, we arrive explicitly or implicitly at the conclusion that art in America is American; yet it remains singularly less so than the arts and institutions which are the monuments of our history. That our art is influenced by European traditions, and that it is inadequately representative of our life, appear as two different yet inseparable segments of the problem. Recognition of this duality suggests the need for a fresh method of approach.

II

The method assumes two streams of art in our history, flowing separately until they merge as a single stream of American art. The first of these has been called "the development in America of the transplanted arts of Europe." It is to this history that our ablest critics have devoted themselves.

The other stream is that of a folk art created under conditions that had never before existed. Its history deals with the efforts of common people to create satisfying patterns of the elements in their environment. Unlike the folk art we are familiar with, such as that of the Kentucky mountaineer or the Southern Negro, this is the art of sovereign, even if uncultivated, people, not of groups cut off from the main currents of culture.

* Condensed, with permission of the author, from the prize-winning essay published in the August, 1941 Atlantic Monthly. The essay was submitted in the contest conducted jointly by the Atlantic Monthly and the American Institute of Architects, and was selected by a jury composed of: Francis Henry Taylor, Director of the Metropolitan Museum of Art, N.Y.; Wm. Emerson, Professor Emeritus, Massachusetts Institute of Technology; and Edward Weeks, Editor of the Atlantic Monthly.

Mr. Kouwenhoven, formerly a teacher in the Harvey School, in Columbia University and in Bennington College, is now an assistant editor of Harper's Magazine.

Temporary life. This is the folk art of the first people in history, who disowned all reminders of a great cultural tradition, found themselves living under democratic institutions in an expanding machine economy. It is this unique factor of a modern people's art that we must include in our concept of arts in America. And it is wherever this stream joins the other that we shall find the artistic achievements which are the triumphs of our national genius.

No one bothered to note the patterns of colors, lines, sounds, and ideas which the common people produced. They were not designed to be kept in frames on the wall, or cherished in albums, or treasured upon shelves behind glass doors; these patterns formed bridges, houses, barns, machines, tools, ships, wagons, books, and periodicals for use in the routine of daily life. It was into the design of useful things that these people inevitably turned the universal creative instinct.

In its purest form the stream of art we are considering is illustrated in technological design. Here craft tradition had least influence, and the characteristic impulses of the new civilization displayed their full energy in patterns available to all the people, cultivated and uncultivated alike.

When the attention of Europeans was first drawn to American tools and machines, at the Crystal Palace in London in 1851, observers were astonished by their simplicity and technical correctness. At the Philadelphia Centennial Exhibition of 1876 they found them, as the leader of the German delegation expressed it, of "such variety and beauty as cannot but excite admiration and astonishment." Constraint, simplicity, fitness for use, and an organic sense of structure—these matter-of-fact qualities are the characteristics of this tradition of design.

The great Corliss Engine in the Centennial's Machinery Hall was the contemporary masterpiece of the tradition. "In structures of this kind," said the Scientific American's critic, who knew the best European machines, "there is almost always seen more or less of a strain, after architectural and other ornamental effects. We very often find an engine-frame made up of elaborate Corinthian or Gothic columns and arches . . . as well as graceful curves in struts and braces which every engineer considers would decide should be straight lines." So he was afraid that the Corliss Engine would seem lacking in beauty to those who did not appreciate how completely, and severely, practical fitness had been adhered to. But he need not have worried. Everyone said all the fine things that were expected of him about the pictures and statues in Memorial Hall, but in the presence of the Corliss Engine people were exalted. It stood there, not an idealization, but a fact. "Josiah Allen's wife," the popular humorist-philosopher said that "that great 'Careless Enjyn' alone was enough to run anybody's ideas up into majestic heights and run 'em round and round.
The correspondent wrote: "The American invents as the Greek sculptured and the Italian painted; it is genius."

Whatever was built or made in this folk way was almost necessarily characterized by constraint and simplicity; and, as skills and knowledge developed, the fitness for use became more certain and the organic sense of structure more sure. A combination of simplicity, lightness, and strength of construction came to be distinctive of American, as opposed to European, designs, whether for carriages, wagons, ships, furniture, or bridges.

This stream of art in America had no knack for borrowed veneers of traditional prettiness, and only rarely did it succeed in creating beauty of its own. But in the Corliss Engine or the Eads Bridge over the Mississippi, it achieved enduring grandeur.

III

Having distinguished two streams of art, we may identify the one as the tradition of cultivated taste, the other as the vernacular. It is in their interpenetration and in their alternate ascendency in the work of different men and different periods that the true history of American art consists.

Throughout our literature the qualities of mass-produced, reportorial journalism have been at war with those of belles-lettres. Those writers the sum total of whose achievements seem especially representative of our national life—Emerson, Whitman, Mark Twain, Sandburg—have roots in the vernacular tradition of either oral or written journalism. The conflict is expressed in Catherine Maria Sedgwick's (1836) naively sincere question: "If the poet and painter cannot bring down their arts to the level of the poor, are there none to be God's interpreters to them?" The answer came from Emerson less than a decade later: "They reject life as prosaic, and create a death which they call poetic. . . . It is in vain that we look for genius to reiterate its miracles in the old arts; it is instinct to find beauty and holiness in new and necessary facts."

Railroads, commerce, the galvanic battery, the chemist's retort, newspapers, and the democratic canons "are flat and dull to dull people, but rest on the same foundations of wonder as the town of Troy and the temple of Delphi."

IV

The art of building both here and abroad suffered profoundly, during the nineteenth century, from what Talbot Hamlin calls "the disastrous separation between engineering and architecture." Academic architecture, caught in the flood of classic, Gothic, and Renaissance revivals which culminated in eclecticism, became more and more archaeological-minded; it was ornament, not construction, that it adopted as its province.

One of the streams of American art, the tradition of cultivated taste, flowed in the channel of academic architecture. It was this tradition that produced some of the most attractive buildings of the century; but, as Hamlin points out, the work of men like Upjohn, Renwick, and Lafever, by its very success, did much to establish in America the dichotomy between architecture and engineering.

The other, the vernacular stream of utilitarian building is dramatically expressed in the anonymous development of a revolutionary method of construction that still goes by the derisive name with which conservative builders dubbed it, balloon-frame construction. The earliest-known building in balloon frame was one of those "little churches in which wood was allowed frankly to be itself," St. Mary's Catholic Church in Chicago, erected in 1833. "Its simple, effective and economical manner of construction has very materially aided the rapid settlement of the West, and placed the art of building, to a great extent, within the control of the pioneer." It was a revolutionary development "which plainly and boldly acknowledges its origin in necessity." Here again are the qualities of our technological-democratic folk art: simplicity, lightness, strength of construction, and maximum availability.

These balloon-frame buildings, conceived by an uncultivated taste, were often appallingly unattractive. Calvert Vaux came to America with the best available English training in architecture, and devoted his life to the realization in this country of his ideals of his art. More nearly than many of his contemporaries he grasped the nature of the problem. Republicanism, he argued, "tacitly, but none the less practically, demanded of art to thrive in the open air, in all weathers, for the benefit of all, if it was worth anything, and if not, to perish as a troublesome and useless encumbrance"; furthermore, though the spirit of republicanism assimilates all immigrants into distinctly American political unity, it will not be until that spirit permeates all aspects of our life that we may expect "a power of fusion in manners and arts equal . . . to the one now almost omnipotent in politics."

In 1851 a crotchety farmer in western New York State, who had no training in the profession of architecture, took it upon himself to instruct his neighbors in the art of building. "No style of architecture, or finish," said he, "can be really bad, where utility is duly consulted, and carried out, even in the humblest way of cheapness, or rusticity." Provided there is harmony among them, even the meanest structures derive dignity from the very "character of utility or necessity which they maintain." The plans he offers for farm buildings all have their origin in the life to be lived, or the jobs to be done, within them. Being devoid of all
formal training, he had to rely on a Buffalo architect for the illustrations for his book (L. F. Allen, Rural Architecture). The renderings are dressed up in applied ornament, to which he reacts irritably. Nowhere could the conflict between the academic and vernacular traditions find sharper expression. Diamond-paned windows in a poultry house he attributes to the draftsman's taste for the picturesque, further remarking that "if we were building the house on our own account, there should be no such nonsense about it."

There is a close relation between the light, strong simplicity of vernacular construction in architecture and the use of iron as developed by American bridge builders. When iron as a material was first employed in European bridges, it was heaped into cast-iron arches, reminiscent of the heavy forms of mortar and stone. When the use of iron was introduced in America our bridge designers copied the proportions already established as most economical in wooden trusses; they adapted the old methods of wood-frame construction, using timbers and sliding joints for compressive members, pins and eyebars for those in tension. The George Washington Bridge and the Golden Gate Bridge are contemporary developments of a characteristic economy of materials and fitness to purpose.

It is not surprising that it was from the Eads Bridge and the cantilever bridge over the Kentucky River that Louis Sullivan caught his vision of the power of the "creative dreamer; he who possessed the power of vision needed to harness imagination, to harness the intellect, to make science do his will, to make the emotions serve him." That vision he fused into a faith.

V

In literature and in architecture, the two arts in which Americans have most widely participated, our artistic history is revealed as the interpenetration, and alternating ascendency, of a cultivated and a vernacular tradition, What has haunted us as a conflict of American versus European art, or as a somehow discreditable paucity of artistic achievement, was in reality a phenomenon unique in the world's history; a people's art, democratically patterning a technological environment, converging with the great tradition of world art.

The more the cultivated tradition turned upon itself, marrying itself to its own past, the more anaemic and impotent it became. On the other hand, the freedom of the vernacular from the domination of the older tradition was at once its weakness and its strength. It is owing to that undisciplined freedom that spiritual starvation blighted large areas of our national life; yet it is that same freedom which has permitted the emergence of an indigenous, organic discipline of form. It is a reverence for the actual, a power to transform crude reality into a symbol of human dignity, which animates the true fine arts of America.

THE ADVANCED STUDY OF ARCHITECTURE*

By Prof. Jean Labatut, Princeton University

UPON receiving from the Chairman of your Program Committee the invitation to participate in this morning's discussion and answer the question: "What is your preferred approach to the teaching of advanced architectural design?" I accepted, perhaps too hurriedly. Because, in my opinion, for an architect, specialized in architectural design and in the teaching of it, to express himself is to think about a specific architectural problem, and, by a series of particular instances, arrive at generalizations. But, here I am ready to discuss generalities in this progressive and prolific City of Chicago, where American architecture has deep roots, the birthplace of the skyscrapers, those colossuses which, like the Egyptian and Mayan Pyramids and Gothic Cathedrals, appeared in the center of vast, flat areas, but for different reasons. In Chicago, where, in 1893, in a gigantic beauty shop, Classicism had a new make-up and its face lifted by plastic surgeons whose efforts resulted in an expression comparable to the recent self-portrait of the Surrealist Dali.

Here also in the same beauty shop was that fountain of Columbus, near the center of which three little water jets were used to simulate the speed of the boat, while an uncomfortably seated lady was occupying the place of honor—for me, a very stimulating example of what not to do when I was asked to write the program and to design the fountain spectacles for the 1939 World's Fair.

If the question before us, in this year 1941, is: "What is your preferred approach to the teaching of advanced architectural design?" I do not hesitate to answer by quoting again and again a teacher who said to his students:

"One finds but two precepts in the teaching of art. The first is to be born with genius. That is your parents' affair, not mine. The second is to work much in order to well possess your art. That is also your affair, not mine."

May we stop at this point and think how wonderful it would be if we all agreed on these two precepts (if only for a moment at the beginning of the discussion). Unanimous agreements are so rare these days between members of the architectural profession and also between architects and members of other professions who have the same aims and duties to perform.

How great the achievements would be if architectural education in general, advanced study in architectural

* An address delivered before the annual meeting of the Association of Collegiate Schools of Architecture, Chicago, May 10, 1941. Printed by special permission of Professor Labatut.
design, and the selection of members of the profession were firmly based on such precepts. In the final analysis, whatever the educational system, the achievements depend on such precepts.

Following these two precepts, the unfit and the lazy should not be allowed in the heart of the profession. They were excluded in the medieval schools, ateliers or guilds, as well as in any great architectural period.

For a number of reasons, the beginning of the machine age reduced to a minimum the meaning and importance of architectural design and thus gave a chance to the unfit and lazy.

There was a well-defined concept of architectural design in the compact professional organizations up to and including the medieval period and the beginning of the Renaissance, after which we see that concept losing its clarity, simplicity and power by the demand and need of specialized training.

In the 18th century, Royal or National Schools, highly specialized, appeared in France. The results did not justify the means, or, it is better to say, the handling of the means created division, Ivory Towers, overlappings and chaos in and between professions.

The Ecole Nationale des Arts et Metiers was created in 1839, 112 years ago. Because of the reason for its creation, that school can be called in our epoch "The National School of Industrial Design." "Industrial design," that specialization which for some appears as an uncontrollable offspring, born of chaos, a product of the convulsions of the machine. Are the faces of some architects red?—They may be the fathers.

There is an old stage expression: *deux ex machina*, which means a god brought down on the stage by a machine and which, figuratively, means a conclusion, more happy than reasonable, of a tragic situation.

Easy dogmatic teaching (traditional or cubist), the misuse of books and photographs, even the system of architects' remuneration, tending toward the formula: "less study, more money," are reasons why architectural design may give the impression of a spring drying out—a death knell.

To this evidence, I may add the accomplices who, consciously or unconsciously, pretend that architectural design is not practical or pretend that it is the simple result of spontaneous combustion. The latter attitude can be compared to the one of Father Divine, who pretended he was never born but was the result of spontaneous combustion. But when that statement was reported to his mother, she said: "Oh! I know better than that."

The importance, the need of advanced study in architectural design and the need of propagating its clear and powerful concept is greater today than at any previous time, because of the gigantic development of technic, that generatrix of any new art form.

Architectural design implies hard and exciting work in the manipulation of three component, indivisible, but flexible elements: space, structure, expression.

Some time ago, in a message to my former students, I wrote the following definition of architecture in prescription form:

"Organization of space limited by matter in equilibrium expressed by the precise relation of form and color in light—(shake well before using)."

Second to the two precepts already mentioned in the teaching of art, the foregoing prescription is my preferred introduction to architecture and advanced study of architectural design.

There may be different ways to manipulate the elements which make architecture. One fact, however, is obvious: By using and abusing the well-known, incomplete and narrow definition—"architecture is the art to build," or even the better but still incomplete definition—"architecture is the art to shelter"—we have arrived at the machine age and are confronted with: millions pretending to know about building and shelter, thousands knowing how to build walls, hundreds knowing how to decorate them, more or less superficially, too few—the real architects—knowing where to place them and what should be their proper relation to the interior or exterior space they define. The word space is used here not only in a physical sense but also implies the social, economic, mental and spiritual life of the family and community, indoors and out of doors.

Too few architects create a frame for the physical, mental and spiritual comfort of man—the full content of architectural design or advanced architectural design, if a gradation is considered necessary.

In view of the fact that two few know where to place the walls, the importance and need of architectural design is greater today when the gigantic development of technic has changed the value of space. Architectural design—and I include also landscape design—is the only means to multiply the number of these much needed organizers of space.

I include landscape design because, if a difference has to be found between these two types of space organization, that difference lies only in the materials used to limit the space entrusted to the designer.

In architectural design, the dominant materials, arid and inert, limiting space, need processing in order to pass from elementary matter to transcendental. In landscape design, the great natural sensitiveness of the dominant elements which make a garden recalls the words of Bacon, "Men come to build stately sooner than garden finally, as if gardening were the greater perfection." In the machine age, the skyscraper appeared before the Parkway. It is easier to understand the value of a safe deposit box than the value of open spaces. It is easier to understand the material than the spiritual.

If the word landscape means a portion of land or territory which the eye can comprehend, if a landscape is a panorama and landscape design the art to organize the space thus defined, any space entrusted to the...
architectural designer is also a panorama and territory which the eye can comprehend—large or small enclosed space, as well as space between buildings, including the part played by the skyline or horizon. Space between the sky and the topography entrusted to the architect or landscape architect may include planted surfaces, arid surfaces, interior or exterior, a room, a town, a city, a region.

An architect or an architectural designer employed by architects or structural and business designers is a technician who uses his technique to produce art, an art made of elementary and transcendent matter, out of truth and poetry; the art of harmonizing the useful and the agreeable, the necessary and the beautiful.

The great development of technic, that generatrix of any new art form, has changed so much the physical, mental, and spiritual value of space that we are now beginning to express and make the public see its new physical value, but we have yet to find and express the new mental and spiritual value of space, the new intellectual and emotional value of space, as others did in the past with the very limited technical means at their disposal: as the Greeks around their temples and around their mouldings; as medieval builders, those sublime organizers of space, in their cathedrals; as the Persians in their gardens.

Of the three component parts of architectural design (space, structure, and expression), expression is the most troublesome one, very difficult to capture and to tame.

Each new application of science to a new type of aesthetic expression is one more step in the taming and humanizing of our archaic, powerful, and brutal Machine Age.

As a personal experience in the application of science to a new type of aesthetic expression, it was my privilege to have been called, in 1937, by an architect (Frank Voorhees) and a landscape architect (Gilmore Clarke).

They placed at my disposal these materials: water, light, sound, fireworks, and gas flame. In the field of architectural design, these five sensitive and temperamental materials were complete strangers to each other. In a given site, I applied the principle of architectural design not only in space but also in time while I was composing the theme of each spectacle. Robert Russell Bennett took that architectural libretto and from it composed the music at the scale of the visual effects. Music became the re-enforcing rod of that ephemeral architecture, which was architecture just the same. That type of architecture proved to be practical and utilitarian in its appeal to the general public.

Five modern mechanical means, humanized by thoughts by means of architecture and music, took the crowd for a moment into a world of dreams, allowing them to go from the material to the spiritual, allowing them to escape from their contact with earth and relax in pleasant dreams.

If we were to awaken tomorrow to learn of Peace on Earth—what an occasion for such a type of modern Te Deum, with the instruments of destruction at the service of aesthetic and spiritual expression.

This specific example of such a type of ephemeral architecture re-enforces once again my point of view of the method of approach to advanced architecture, that is, the integration of the evolution of applied science with refinement of expression and aesthetic sensibility. The physical expression of that integration is the organization of the space entrusted to the architectural designer, to the landscape designer, to the industrial designer, or to the “what-ever-the-title-maybe.” "What's in a name? That which we call a rose by any other name would smell as sweet. . . ." Architects changed their names, titles, and their status in periods of less radical changes than now, when our world is having a difficult time changing scale, because man is passing from the Horse Age to the Motor Age while trying to remember how to walk.

Following these interpretations, what would be, in résumé, my method of approach to the teaching of architectural design? That method is simple because it is based on the fundamental reasons of architecture. They are:

1. The art of organizing space.
2. The art of integration of applied science and aesthetic expression.
3. The application of that knowledge to the solution of any architectural problem and program.

I have followed that method since 1927, when I was called to teach at the American Summer School at Fontainebleau, and at Princeton since 1928.

I may add at this point that I never expected to teach architecture nor had I any such intention. Don't ask me why I was called to discuss architecture with American students—at first in a real southern French accent and now with a central Jersey accent as additional dressing. However I may refer to the fact that I decided to become an architect in 1913, at the age of 14, with no architect in or around my family. The first one to advise against my decision was an uncle who, in all sincerity, came to my mother to ask her: "How can you let your son follow that profession of pick-pockets?" With that encouraging introduction to the profession, I began my part-time training at the School of Fine Arts and Industrial Sciences at Toulouse. Some architects were very sad about the second part of the title—Industrial Sciences—forced upon them by the City Government. They belonged to that group of prospective fathers of "Industrial Designers."

Later I went to Paris where I was fortunate enough to be one of the small group to reach the saturation point.

Later, five years of association with J. C. N. For­

estier, Landscape Architect and City Planner, and our working together in five different countries, helped me to analyze my profession from a distance, by working
on problems in architecture, landscape, and urban planning. At that time in France, as well as here, no great importance was attached to urban planning in general and large scale housing in particular. Too few pioneers were trying desperately to start the ball rolling in spite of criticism coming even from members of the architectural profession.

After my contacts with such pioneers, I remember having been received by colleagues with the question: "Where did you come from?" Meaning—"Be careful, fresh air is dangerous. You may catch pneumonia." But, soon after, architects, landscape architects, civil engineers, and social scientists came more and more in sympathy and contact with the group of the French Society of Urbanists.

I may venture to say that in this country, before 1932, there were few planning and housing problems. Since that time, even the experts in vertical cities reluctantly became experts in horizontal ones.

In 1928, I found dogmatic teaching strongly dominating under the flag of the Beaux Arts Institute of Design, and to my surprise and with regret, I found that only the form and not the spirit of the Paris School had been understood and imported. The reflection of that error at that time was also very apparent to me in the Princeton School of Architecture. The Princeton School was so well integrated with the general curriculum of the University (a great advantage and privilege), that changes were possible only in a slow but continuous motion which made those changes appear in the Catalogue a long time after the experiments. After all, a catalogue, like an architectural drawing, is better as a shadow following solid facts than as a billboard facade.

A catalogue, an exhibit of drawings, shows very little of the content and nothing of the process. School exhibits show only immature solutions which are only a means to an end; not an end in itself. The only means for perfection of practice is life work, a job.

In Princeton, through a process of selection, only those who are qualified are encouraged to make architecture their life work. The system used offers the students the chance to try themselves out and to change, if they find that they must, without having spent years only to discover that they are working in the wrong field. Freshman and sophomore years provide a preliminary period of trial. In Junior and Senior years, concentration in architecture provides a further test. Those who do not show marked ability in either stage can change to other subjects without loss of time.

Those who carry out this program successfully have achieved a broad education and are qualified for an A.B. degree. Those who do well in it have demonstrated their ability to proceed with purely professional studies and advanced architectural design in the Graduate College.

(Continued in next issue.)

EGGERT AWARDED SILVER MEDAL

A SILVER medal has been presented to Effio E. Eggert, Demetrios '23, pursuant to the following resolution adopted at the Twentieth National Convention:

"Whereas, the delegates, officers and attending members of the 20th Annual Convention of Alpha Rho Chi Fraternity wish to express their appreciation in a tangible way for the many years of service given by Brother Effio E. Eggert in editing and promoting THE ARCHI of Alpha Rho Chi.

Now, therefore, be it resolved—That there be tendered to Brother Eggert our sincere gratitude for the services and time which he has given to the Fraternity.

Be it further resolved—That an Alpha Rho Chi medal be struck off in sterling silver, properly engraved and presented to Brother Eggert with a copy of this Resolution as a token of our appreciation.

Be it further resolved—That this Resolution be recorded in the minutes of this Convention."

The award of a silver medal is neither routine, automatic, mandatory or at stated interval. It is a very special distinction, bestowed only by convention action on each case, and for very good and special reasons, as in this instance.
BOOKS

"Those are the masters who instruct us without rods and ferules, without hard words and anger, without clothes or money. If you approach them they are not asleep; if investigating you interrogate them, they conceal nothing; if you mistake them, they never grumble; if you are ignorant they cannot laugh at you."

RICHARD DE BURY, 1344
From Philibiblon, first English book on the joys of reading.

ARCHITECTURAL GRAPHIC STANDARDS
RAMSEY, C. G. and SLEEPER, H. R.
3rd Edition, 1941
John Wiley and Sons, New York City, New York

There may be a few geniuses in the profession, perhaps heady head-draftsmen who can carry in their heads all the data in this book, and there may be a few methodical souls who have compiled as complete a data book, but most of us are not built that way and we welcome this enlarged and up to date edition. This book is specially valuable to the student and comforting to the young master builder, diploma or license in hand, who is not a little nervous about all that he does not know. This book appeals to architects because wherever possible, drawings are used instead of words. It is obviously the work of men who have themselves served their time on the Board. So far, we have discovered no lettering spelling such as Pa Martin's "D. H. Widow" of ancient fame.

The wide acceptance of this work and the necessity of occasional revision, should encourage the authors or publisher to adopt for the next edition, a replaceable leaf binding with annual or biennial publication of replacements and additions. If this should be done, we hope that they will not sacrifice the professional impartial character by selling pages to manufacturers. The claim made by the publishers on the jacket, "Now, more than ever, a must book for the architect or builder," is almost true.

SHELTER FOR LIVING
ERNEST PICKERING
John Wiley and Sons, New York City, New York

We believe this book is important because it falls rather neatly between two or three other types of books having to do with dwellings. It is described as a textbook for students of Home Economics or Sociology. It is not primarily a reference book for architects, but it has a great deal of architectural common sense, compared to the dilettante superficiality often found in books designed for home economics students. While it is not too academic as a history or sociology textbook, it has admirable academic impartiality in treating the question of style. The author is thoroughly contemporary in his analytical approach to the problem, but is not a zealous devotee of the so called "modern style." This book should be valuable to the student architect or any architect who feels the need of a really basic check list on the problem of house design. It might even be useful for the architect to hand to the most intelligent type of clients as an antidote to excessive clipping from ladies' magazines.

"Come with clean offering into the Temple of Beauty;
She will not neglect even the lesser things
She will fulfill gladness
Illumine with grace
Console with understanding"

—Inscription on the Joslyn Museum, Omaha

CHICAGO

Chicago alumni chapter reports summer activities at a low ebb, but definite plans for regular monthly meetings in the fall and winter. New officers are: president, C. M. Buck, care of Raymond Lowey, 360 North Michigan Avenue; vice-president, R. B. Priestly, 30 North LaSalle; secretary-treasurer, F. A. Loebach, 135 South LaSalle Street.

George W. Wegner, Demetrios '21, is a member of the Building Construction Company, General Contractors, 163 North LaSalle Street, Chicago.

ARCHIS IN THE ARMY

Frank James Rilling, lieutenant in the Air Corps Reserve, is now on active duty in Albuquerque, New Mexico.

R. E. Prince, Demetrios '21, also a reserve officer has been called to active service.

(The Archi will give preferred attention to news of members now in service, often far from their normal habitat, in order to facilitate their making contacts with each other and with other Archis.)
FIELDS OF PRACTICE

Fred Toothaker, Demetrios, now at 556 Moreley Avenue, Akron, Ohio, has recently returned from São Paulo, Brazil, where he built a branch factory for the Firestone Tire and Rubber Company. The building was entirely of reinforced concrete, involving vaults 2½ inches thick over spans of 40 feet. Toothaker reports great skill and daring in Brazilian use of reinforced concrete in twenty-five story buildings entirely devoid of structural steel.

The scope of architectural practice is gradually being widened again to what it was in the nineteenth century, when Latrobe, Strickland, Walter, and Mills designed public utilities such as railroads, canals, water supply. Archis are naturally taking their part in this necessary and desirable trend. For example, four Archis in one city in Michigan, Jackson. Carl Kressbach, Iktinos '25, Raymond Olsen, Anthemos '24, and Lawrence Degener, Iktinos ex'42, are in the engineering offices of the Commonwealth and Southern Corporation. Kressbach is Architect and Olsen is associated with him in the designing of all manner of steam plants, substations, offices, storage and garage buildings while Degener is in the mechanical design section.

Degener intends to complete the remaining two years of his course at Michigan. Kressbach is remodeling a 12-room house on an 8 acre site in nearby Concord, while Olsen is building himself a home in Essex Heights, Jackson.

The fourth Archi, Harold L. Parr, ...., who served the Fraternity for nine years as W. G. E., has been doing various kinds of architectural and engineering work for the past 18 years for the Consumers Power Company of Jackson. During the past two years Parr has been identified, in his spare time with a children's camp at a nearby lake. This project included the raising of the funds, the planning and construction of the buildings, furnishings for a church camp to be used part time by underprivileged children in the vicinity.

Other Archis in the same territory serve the profession and the building industry in this territory in various ways; "Brup" Naser, Iktinos '29, represents a building supply house, while living in Tecumseh. Forrest Gildersleeve, Iktinos '27, has his own architectural practice in Jackson, while Ralph Herrick, Iktinos '23, and Ken. Black practice in Lansing. Herrick in partnership with S. G. Simpson. Black, in partnership with his father, has recently been appointed to the State Planning Commission.

CHAPTERS

Anthemios

The fiscal and property affairs of Anthemios are now on a much firmer basis following a reorganization in which the duties and responsibilities of the Trustees have been taken over by the Control Committee and the Anthemios Control Corporation. The officers of the Control Committee are: Truman J. Strong, chairman; George Fritzinger, secretary; Eugene Smeallie, recording secretary; F. M. Lescher and Cyrus E. Palmer, representing the faculty.

BUSINESS

(Continued from page 3)

so learned none of the bad habits that have been accumulating in offices these many years.

All my work is done on a separate contract basis. The only printed form I use is an Owner-Separate Contractor contract form which I have worked out to cover the difficulties peculiar to this system of operation. My contract with the Owner is a carefully worded letter. I combine my job accounts and certificates in a tabular set-up on a typewritten sheet made out four or five times during the progress of the work. I don't try to figure the time on each job to tell if I make a profit, because even if I made no profit I would do the job because I take the work I want to do in the first place. And somehow my gross exceeds my expenses by enough to get along on anyway.

My policy of no strings has made me independent of real estate people who used to want a handout in return for a recommendation and learned to stay away because none was forthcoming. At one time I did work for operative builders only to find I was left out in the cold when it came to credit recognition. I do no pot boilers or "plans only" jobs. I might as well kick myself in the stomach.

Hard-headed business men tell me, "Yost, you're crazy. You should have an office downtown and do large work."

There are those who say that the public will think it unbusinesslike practicing from my home. It has proven the opposite. They feel privileged to know of the inner workings of a household that has become a landmark. They like to pick the apples from our trees and listen to me bang thunderous concertos on the piano. There is nothing unbusinesslike about having a studio that people want to come to.
THE GRAND COUNCIL

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Chapters and Associations Listed in Order of Charter Grants


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COLUMBUS, W. T. Halligan, A.A., 646 Rhodes Place, Columbus, Ohio; R. E. Prince, A. S., 7000 Cooper Road, Westerville, Ohio.

INDIANAPOLIS, William King, A.A., 604 E. 13th St., Indianapolis, Ind.; Russell Burkle, A.S., 451 Massachusetts Ave., Indianapolis, Ind.

LOS ANGELES, Lyman W. Bosserman, A.S., 1234 Richard Pl., Glendale, Calif.

NEW YORK, Directory with A. D. Pickett, 606 Bowery Bank Bldg., New York City

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The active chapter houses are listed in order of charter grants. The alumni chapters are also listed by city. The grand council deputies are responsible for the various regions of the United States.

The Alpha Rho Chi fraternity was founded at the Universities of Illinois and Michigan on April 11, 1914. It is a social undergraduate fraternity limiting its membership to students of architecture, architectural engineering, landscape architecture, or the allied arts, enrolled in the departments leading to a bachelor's degree. The name Alpha Rho Chi is derived from the first five letters in Architecture. The title of the magazine is derived from the same source.