

Journal of The American Institute of
ARCHITECTS



THOMAS U. WALTER

January, 1946

Program of the American Hospital Association

Unification Framework by States

The Architect-Citizen

Looted Works of Art

The German Conquest of Taste

The Washington Representative

Architecture of Today and Tomorrow (III)

35c

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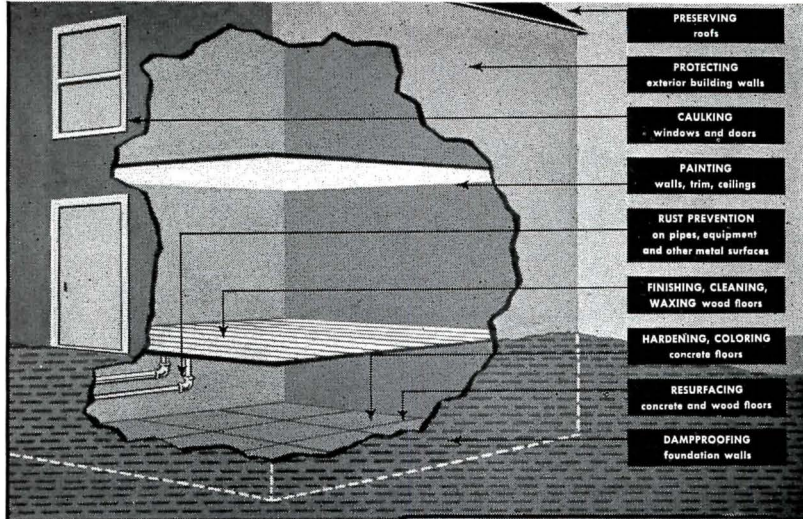
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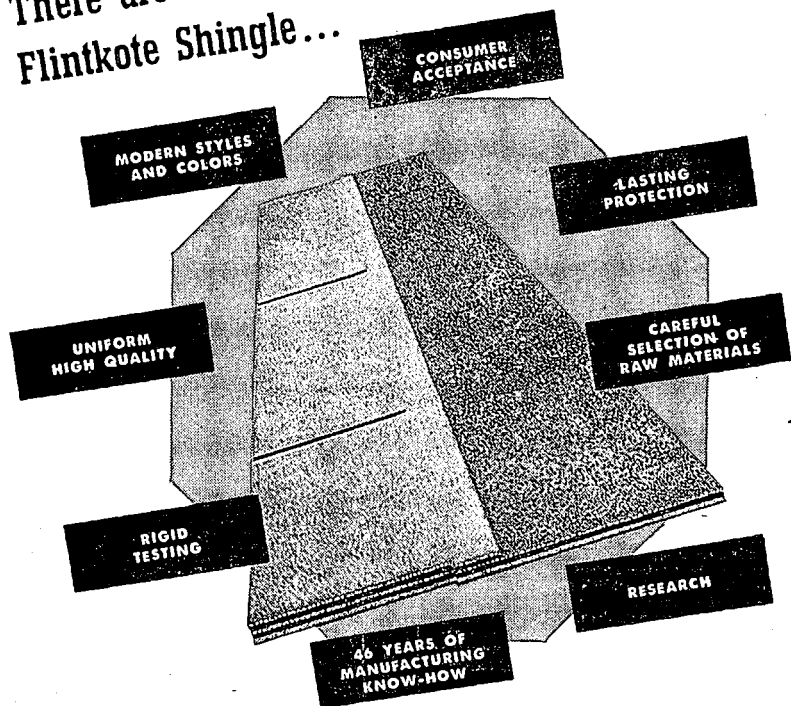
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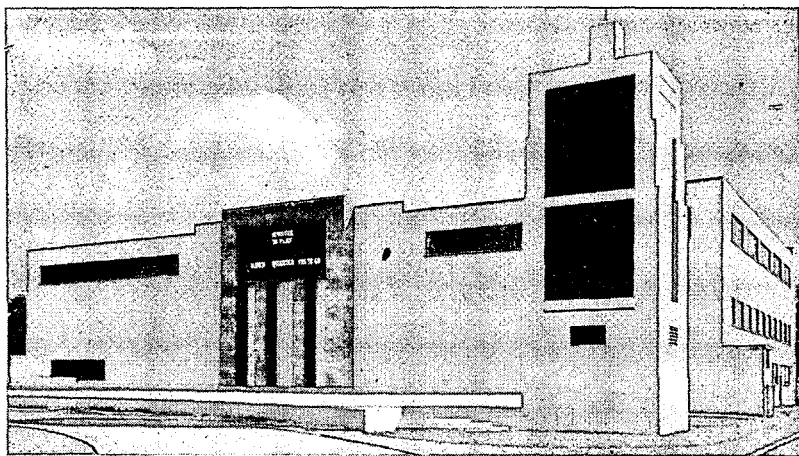
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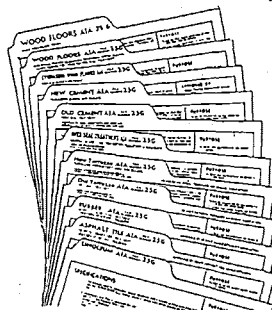
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*Harry D. Payne, Architect
Houston, Texas*

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Program of the American Hospital Association

A STATEMENT BY THE BOARD OF DIRECTORS,
A.I.A., ADOPTED IN CHICAGO, DEC. 7, 1945.

DUE to the wide misunderstanding of the action and intent of The Board of Directors of The American Institute of Architects in connection with the program proposed by the American Hospital Association for the compilation of a list of architects qualified to do hospital work, The Board wishes to make the following statement:

This program was not initiated by The American Institute of Architects but by the American Hospital Association, which requested The Institute to nominate four architects from the architect-members of the A.H.A. who were competent to serve on its qualifying committee. With the approval of The Board, the President of The Institute suggested four architect-members of the A.H.A. (also members of the A.I.A.) and they were appointed by the American Hospital Association to its committee.

The Institute has been com-

mitted to no connection other than this in the proposed program.

The Board of the A.I.A. is of the opinion that such a list would be beneficial to the public welfare and would further the aim of the A.H.A. to secure wider distribution of hospital work among a greater number of qualified architects. The membership of The Institute indicates to a considerable extent contrary opinion and disagreement on this point. The Board pointed out by letter from its Executive Committee to the A.H.A. in August, 1945, that: "the prime essential is the selection of an able architect familiar with local conditions, whether or not experienced in hospital work." The Board reaffirms this statement of its Executive Committee.

The Board is advised that the American Hospital Association will proceed with the preparation of its list of architects qualified for hospital design, but it has secured the assurance of the A.H.A. that

that organization is anxious to make this list as broad as possible and to keep open the field of hospital design to all competent practitioners.

The Board is most appreciative of the widespread interest that this matter has evoked from the membership of The Institute and of the calling of attention to the indisputable fact that good buildings must come from the combination of ability, integrity and experience. The American Hospital Association recognizes that there are many architects with small organizations, as well as larger practitioners, who have not yet entered the hospital

field, and that it is important to all concerned to keep the door open to these men.

Our membership should realize that the aim of the A.H.A., as of The Institute, is to secure the best possible architectural service and to further public health and welfare. In this latter work The Institute will continue to cooperate through its Committee on Hospitalization and Public Health. This Committee has nothing to do with the qualifying of architects. Any list of qualified architects has been and will be the sole responsibility of the American Hospital Association.

The Architect-Citizen

By George Bain Cummings

THE President of the Institute, in his Report of Progress addressed to the membership in the A.I.A. Bulletin of September, 1945, concluded with these words:

"When one of us can serve his community in any capacity justified by his talents, training and experience, he should welcome it: the more so when such service in the public interest carries no remuneration. The example set by such evidence of response to civic

duty will enlarge his stature as well as redound to the credit of our profession. It is by such effective means that our claim to leadership may be substantiated."

The following report is of such a service in the public interest. It is submitted under the urging of other members of the profession. The field of this effort was in the author's home city of Binghamton, which is the county seat of Broome County, New York State.

When war closed in upon us, our small office in this city of 80,000 people dissolved. The employees who were not drafted went into war industries. My partner gave two years to the service of a former client, as traveling representative of an important war industry. I alone was left to complete the work of the office, to conserve its interests, and otherwise to do my job as a citizen of a country wholly engaged in war.

In April, 1943, I accepted membership upon the Broome County Planning Board, and in May attended the annual meeting of the American Society of Planning Officials, for three days absorbing presentations and discussions of post-War planning. Also in May, I attended the annual meeting of the Institute in Cincinnati, and was an eager listener to the discussion of Walter MacCornack's report for the Committee on Post-War Reconstruction.

Out of all this impression was born a zeal to take at its full this tide of public interest in post-War planning and turn it to the advantage of my community. I was asked by the County War Council and the County Council of Social Agencies to set up a committee in this area of activity. This resulted

in the formation of the Broome County Community Council, which held its first meeting September 7, 1943. Finally, on December 1, I was invited to become the Executive Secretary of the Broome County Planning Board, and the Director of Civilian War Services (including the area of post-War planning) for the County and City War Councils. The former position I resigned regretfully a year later when the increasing activity of our firm compelled it. The War Council work is fast drawing to an end. But the Broome County Community Council, the agency of unofficial planning, has emerged as a great spiritual asset to the community. It is about that that I want chiefly to write.

We started out by surveying our community assets and concluding that we had within our county all of the elements of the good life. There were hosts of people of good will, living by the golden rule and contributing service to the common good. What we needed was to correlate the efforts of these individuals in order to multiply their effect throughout the community. In other words, our first objective was the integration of the community in all respects—social, economic and spiritual.

We therefore conceived a council of representatives of the different segments of our social existence—segments of living common to all persons in the county, whether living in the city, in the villages, or on the farms. We analyzed the common life as comprising three major areas: first, the area of home and family; second, the area of division of labor in the community—earning a living; third, the area of community organization and development. In the first of these areas we perceived four divisions: shelter, health, religion, and recreation and cultural interests. In the second area we perceived four divisions: agriculture, industry, business and service to returning veterans. In the third area we perceived four divisions: communication (education), citizenship, conservation (physical planning) and social work. We chose an outstanding citizen of the county to head each one of these twelve segments. These persons were chosen from the standpoint of recognized integrity, intellectual honesty, and proven qualities of leadership. Nine were men and three women. They were chosen for their geographical relationship to the county so that all areas would be represented. Thus was

formed a Council of twelve members, with myself as chairman, which has carried on a studied program intended to stimulate thinking and ideas which are put into action by appropriate existing groups and agencies throughout the county. Each segment representative works with persons and groups concerned in his particular segment, reporting activities at a monthly meeting of the Council.



In the winter of 1943-44, a series of public "clinics" was held at weekly intervals at a central point in the county, each meeting being devoted to one of the segments of the Council. The public was invited and there was ample notice extended before the meeting, followed by newspaper reports after the meeting. The pattern of the meetings provided a presentation of the subject by an informed person, generally from outside the community. Then reports or comments were added by persons of the community active in the particular segment of the discussion. There followed a period of questions and answers, comments, etc., in which all were invited to participate. These meetings were attended by numbers up to one hundred. There

resulted, in some instances, continuing groups or committees and specific action along the lines of suggestions made at the clinics.

Finally, and exactly one year after the Council first met, we published a twenty-eight page report entitled, "Broome County—Our Home," which, in effect, summarized the thinking and findings of the Council up to date. The body of the report presented on each pair of facing pages, a discussion of one segment of the Council under the heading, "What We Want—What We Have," "What We Lack—What To Do About It." Topical form was used rather than sentence structure, so that the whole effect was one of streamlining and rapid reading. The material was prepared by typewriter with rectified righthand margins. The titles and captions were lettered by an architectural draftsman, and on almost every page occurred a clever pen-and-ink sketch injecting an element of humor or other interest to carry on the reader's attention. Forty-five hundred copies of the report were prepared by the photo-offset process at a cost of approximately 10c each. These were distributed free to all leaders of the community throughout the county, to high

school students, members of school boards, agricultural organizations, chambers of commerce, youth groups, public officials, etc. The entire cost was shared by the two leading industries of the area. Copies of the report have been requested from every state in the Union, from Canada, Mexico, Cuba and other places outside the country, even as far away as the Philippines. However, the essential value of the distribution has been the impact upon our own community.

We are now studying the possibility of reaching a county-wide audience by means of the facilities of the local radio station. Early next year this project will be launched.

There has been great stimulation of effort in all of the segments of the Council because of its existence. For example, in the segment of shelter, the City of Binghamton is about to establish a housing authority. In recreation and cultural activities, great stimulation has been given to summertime day-camping for all children, and to creative writing and other art expressions among school children. In the segment of industry, the Council representative is the head of the local CED committee whose

program is being pushed in this community. A veterans' service agency has been formed. Great stimulation has been given to the American Civic Association, an organization of naturalized citizens. A County Y.M.C.A. has been established. The Broome County Planning Board is spearheading a project for developing an adequate county airport. These are a few examples of the kinds of stimulation which have been prompted or promoted by the Broome County Community Council.

Physical planning has been stimulated to the extent that many projects of a comprehensive plan prepared for Binghamton in 1932 are being dusted off and promoted here in the city. The larger villages and towns in the western part of the county are approaching the action stage in securing the serv-

ices of trained planners for comprehensive planning of their area. Zoning is slowly spreading among the various towns of the county. The problem of flood control is being integrated.

Again has been demonstrated the effect of dropping a pebble in a pool. The resulting wavelets carry quite a distance.

The experience related above is to be added to the writer's former civic efforts as a member and later chairman of the City Planning Commission of Binghamton which directed the preparation of the comprehensive plan adopted in 1932, and as a member of the committee appointed to draft a new building code for the city in 1935. He bears witness to the soundness of President Edmund's thoughts expressed in the quoted paragraph at the beginning of this report.

Looted Works of Art

By Major L. Bancel La Farge

CHIEF, MONUMENTS, FINE ARTS AND ARCHIVES SUB-SECTION, G-5 USFET

Excerpts from a speech before the First Military Government Conferences, European Theater, August, 1945.

OUR MISSION, under existing directives—to protect fine arts, archives and monuments—straddles two somewhat conflicting activities under Military Government: on the one hand, the restitution to their rightful owner nations of the mass of looted works

JANUARY, 1946

of art which has become our responsibility; on the other hand, the reconstitution of such de-Nazified German art administration as will, at the earliest possible moment, assume their normal tasks of caring for their own cultural heritage—works of art of German ownership and German monuments. The prompt realization of these objectives will result in relieving the United States Forces of the heavy burden they carry in these matters.

Below Military District staffs, we now have specialist officers whose functions are primarily the protection in their local areas of damaged monuments and of all cultural collections from weather, deterioration or from inadequate military security. They are expected to turn their attention as soon as possible to setting up local German art committees to carry on all such urgent work.

Other MFA&A specialists, with definite museum experience, have been concentrating on works of art, whether they be great national treasures or looted art. Their task, being infinitely more technical, has required their assignment where the intricacies of handling delicate objects in quantity require their expert presence. They are responsible for evacuating art from hid-

ing places to large Collecting Points, such as the two immense buildings now functioning as such in Munich. At the Collecting Points, military security is rigidly observed. Objects are investigated, sorted, preserved if necessary, partly inventoried, identified as to national origin and prepared for final restitution. These officers are now assisted by MFA&A intelligence officers, who uncover by G-2 techniques the secrets of Nazi looting. The recent exploit of Lt. Horn at Nuremberg, exposing the bejewelled crown, orb and ceremonial swords of the Holy Roman Empire, is a case in point.

The situation regarding the mass of art scattered over the U. S. Zone is complex, to say the least. Some 500 repositories, containing art, archives and libraries, are known to us. The first step is to inquire what they contain. Reports have already been requested to ascertain their contents by category or source. If the holdings are unimportant or do not contain loot, a custody receipt with a spot inventory attached is to be executed by local de-Nazified responsible civilians, and our responsibility, but not our right of demanding accountability, is thereby instantly discharged. If loot or objects of

national and international importance are found, the appropriate MFA&A specialist is to evacuate them when practicable, to central Collecting Points already established, or is to establish military security until evacuation is possible. It is hoped in this way to shift our responsibility for known repositories and thus reduce to less than one-tenth the total now concerning us. When the transfer of study to German civilians is thus effected, you can readily see what useful purpose the local committees mentioned above will serve.

Excepting for evacuating loot or works of prime importance, no movements of any sort are now permitted. The reason is that we must control all art to insure that no loot in quantity escapes us. The custody receipts will accomplish this, if diligently carried out. As soon as most of these receipts are in the hands of this Headquarters, USFET will grant permission to committees to reassemble their collections and reorganize their museums, but not earlier.

Actual responsibility for administering central Collecting Points is divided purposely. Local Military Government detachment Commanding Officers have been directed to administer all the physical

details concerning military security, transportation, repair and maintenance of the buildings, the accommodations of all military personnel, whether U. S. or those from interested nations who will be invited by this headquarters in limited numbers to expedite the work, and the employment of German personnel.



Responsibility for the technical and functional administration of the Collecting Point as a vast museum laboratory, has been placed squarely on the shoulders of the Collecting Point Director, an MFA&A specialist designated in this capacity by Military District Headquarters. The local Detachment Commanding Officer is asked to render him every assistance, but the Director will report directly to Military District along technical channels, and not through normal channels. This is a prerequisite for necessary rapid communications on specialized matters when they become urgent. In this manner it is hoped that the vast job of identification, first-aid preservation and sorting of stolen works of art will proceed in as orderly and systematic a manner as to effect rapid restitution.

Higher headquarters have already laid down policies guiding restitution into three categories:

Class "A": Those works of art taken from countries over-run by Germany which are readily identifiable as publicly owned, and those which were taken from private owners of over-run countries by seizure and without compensation to the owner;

Class "B": Those works of art taken from private collections in the over-run countries, for which some compensation is alleged to have been paid to their owners;

Class "C": Works of art placed in the U. S. Zone by Germany for safekeeping which are bona fide property of the Germans.

The first restitution, to Belgium, under Class "A", has been completed: that of the Van Eyck "Adoration of the Mystic Lamb." This gesture by General Eisenhower however has already caused the greatest enthusiasm among Belgians of all classes. According to our Ambassador, this alone will ease our diplomatic relations. Simi-

lar gestures to France will certainly ameliorate present all-too-strained situations at no cost to us. Holland, Poland and Czechoslovakia are each hoping for similar evidences of our good faith.

It is by such acts, under Military Government, that a reconstituted Europe can be helped to recapture hope. Furthermore, our MFA&A officers have attempted, despite the fewness of their numbers and many practical difficulties, to carry out their mission in the spirit of General Eisenhower's Proclamation to the German People: to prove to them and to the world that we have not come here as spoilers, but that it is our intention to control in the spirit of justice; remedying the wrongs committed by returning loot, but not depriving the Germans of objects which, because they transcend nationalism and belong to civilization, may help to educate Germany into an attitude which will make her a suitable member of the society of nations.

"Many a young functionalist might realize that his philosophy of strict economy—of means to structural ends, eliminating all ornament—was propounded as a religious edict by the Shakers in 1790."—KENNETH K. STOWELL.

The Washington Representative

By *Edmund R. Purves*

Reprinted in condensed form from the *Chapter Bulletin*, Northern California Chapter, A.I.A., for October, 1945.

YOUR Washington Representative from the relative grace of his desk in the Octagon is occasionally reminded with some firmness that he, in common with the other envoys in this city, does not possess the power or influence generally ascribed to him by his constituency. It is indeed flattering to be thought of as one whose suave suggestion may affect the lives of his fellow men. It is perhaps better that such is not the case. In truth, his powers are definitely limited by the nature of the National Capital, by our democratic way of life, and by the mandate under which he operates. Life and work in Washington as a representative of the profession is exacting and merciless and beset with the unexpected. A surprising amount of his time is devoted to routine work and is spent at his desk in the Octagon, keeping up with a sizable flow of correspondence and in taking care of those members of the profession and others who journey to the Octagon for one reason or another. This somewhat debunking preamble in-

dicates that it would be of interest to roughly outline the Washington Representative's major tasks and to touch on some of his accomplishments to date.

Representatives of The American Institute of Architects do not, as a rule, seek to appear at a Congressional hearing unless the matter is of outstanding importance to the profession. They seldom appear before a Congressional committee unless invited. It is pleasant to report that we are called upon to testify, and in such cases our testimony is generally listened to with effective respect. The Washington Representative himself seldom appears but endeavors to arrange for the appearance of other members of the A.I.A. He stands ready to assist in the preparation of testimony and will accompany the witness, and will testify if called up. Should he appear continually himself he would become known as a professional witness on the Hill and thereby diminish the effectiveness of his position. The Washington Representative can be, and is, of considerable assistance to

Congressmen in other respects. Congressmen do not enjoy the omnipotence generally credited to them by their constituents. For this reason a Congressman is often confronted with requests which he is powerless to comply with and is faced with problems which certainly must hold a certain amount of political perplexity for him. It is not altogether unusual for a Congressman to call upon the A.I.A. to help him out with some problem which has been presented by an architect constituent.



As far as the influence of the profession as a whole is concerned, it must be borne in mind that we constitute a very small element in the political body, that we are of diversified political faiths and our convictions are often varied. We are definitely not a pressure group and accomplish what we do by the merit of our recommendations and the justness of our position, rather than by cajolery and intimidation.

Another field of activity is that of our relations with the agencies and their component bureaus. Governmental departments and agencies fall within the Executive branch. They are not engaged in law-making except insofar as their

advice is sought in the preparation of a bill. However, as they are entrusted with the administration of governmental funds our relationships with them are of paramount importance. The agencies establish their own regulations within the scope of the various laws, establish their own form of contracts and their own schedules of fees. They are perhaps the branches of the Government with which the individual architect is most intimately associated. As you know, many of these agencies had established architectural bureaus. Some of these bureaus reached astounding proportions in the 1930s and carried on an amount of architectural work that was a serious threat to the welfare of the private practitioner. The American Institute of Architects has labored ceaselessly to restore architectural practice to the private practitioner. This effort has often been a joint effort with the other associations representing the design professions. We are happy to report that there is a decided tendency to get away from the large architectural bureau on the part of the Federal Government.

The Public Buildings Administration anticipates turning over the bulk of its post-War public works program to the private practitioner.

The policy of the FPFA is well known to all of you and now there is a substantial indication that the Veterans Administration will allocate many of its post-War hospitals to the architects and engineers in private practice.

The Washington Representative is often called in by agency heads and officials to consult with them on various matters affecting the profession. It is anticipated that he will shortly be called upon to discuss the schedule of fees and the form of contract to be used by the FPFA in the post-War housing program. The data obtained through the work of the Institute Committee on Fees will form the basis of our presentation of the case for the profession. The Washington Representative has been appointed by General Fleming, the Administrator of the FWA, to be a member of his Advisory Committee. This Committee advises the FWA on matters relating to policies that will affect the construction industry. Of course, it is not incumbent upon the Administrator to accept the advice. However, it is generally found that this close contact with the construction industry is of benefit to the agency.

The Washington Representative

has further been appointed to a Sub-committee which is attempting to formulate a program for the stabilization of the construction industry through public works. Of more specific interest, the Washington Representative recently held a conference with the Commissioner of the FPFA which resulted in the issuance of a directive that should eliminate some of the difficulties that have arisen between that authority and the profession.

There is a third major field of activity of the Washington Representative and that is the association and relationships with the other elements of the construction industry. The construction industry is one of considerable complexity. There are not less than 85 organizations in Washington, each having a Washington representative, each an integral element of the industry, and each firm in the conviction that its particular element is the most important. Through the good offices of the Construction and Civic Development Department of the U. S. Chamber of Commerce, representatives of these component elements are continually called into meeting. Our policies and points of view are not always identical. For instance, there are

elements of the building industry who are unalterably opposed to public housing in any form whatsoever. Such a stand is not consistent with the A.I.A. policy on public housing which was published in the February 1945 number of the JOURNAL. We do not permit this divergence of some policies to prevent the carrying out of those policies which may be of interest to the industry as a whole. Furthermore, it is understood that policy is a matter of concern to the individual organization and is to be respected as such.

The Washington Representative is engaged at the present time in a joint effort with the National Association of Home Builders to devise ways and means for a satisfactory working relationship be-

tween architects and home-builders to the end that operative building may be benefited by architectural service on a basis satisfactory to the profession. It has been found too that working relationships between engineers and architects are too often on an unsatisfactory basis, and are far from clear to the client. We are therefore exploring the possibilities of achieving an established working relationship that will be generally accepted by all professions concerned.

I have not touched on all of the work of this office. I have merely attempted to give a somewhat overall picture and in which I hope you will see that the office of the Washington Representative is a busy one and is, we hope, productive.

Architecture of Today and Tomorrow—III

By Edwin Bateman Morris

A WHILE AGO there was a little dinner in Washington, attended by architects, at which the discussion subject was the trend and future of architectural design, somewhat in the mood of these little papers of mine. I was impressed on that occasion by the fact that several of the younger men came in a group to say, "We wish the

older architects would be clearer about this. We should like to know which way to go."

The younger generation—and this is the second younger generation to come along since Modern has come into bud—feel a strong tie to architecture, as an art, and a less strong tie to any of its specific methods of expression. Young

men coming back from the wars have no bitterness toward tradition, nor have they any preconceived fealty to new—or old—forms. The question is "What do the forms say?" These men have existed in wide spaces, wide heavens and wide seas. They want the forms and terms they are now about to use to be long-range, to carry far.

They think it is no time to invent vocabulary. If there is talk to be done, it will be most convincing in time-tried phrases. Anyone can invent a new language scheme and make it understandable to a few initiates; but language is valuable in proportion to the number of people it can potentially reach. The thought of these young men, variously expressed, was that *if* there was an architectural form, whenever dated, which expressed the idea or mood, or after paraphrasing and refreshing in detail expressed the idea or mood, why was that form not used; instead of creating an experimental form which might express the idea or mood to the architect but whose expression value to others was dubious, perhaps non-existent.

It is a question to be answered. The architectural profession should be prepared to show why they should abandon expressive forms,

because of dating. By that I do not mean photographic re-use of forms, but an alive, alert galvanizing into modern appeal of meaningful forms without so wrecking the forms that they lose the meaning.



Could I be wrong in considering architecture as a language? A mode of expression through symbols? I cannot think it is a profession for the main purpose of erecting new *forms*. Especially if those new forms, because of their newness, cannot have meaning.

In all the arts there arise from time to time artists who become convinced that new design ideas require symbols to express them; and live to discover that these new symbols (which have nothing to explain *them*) have destroyed the very clarity the new ideas demanded. An artist can freshen up symbols, floodlight them with his own personality, but must not discard them. Man appears impotent, in his short life-span, accurately to discard and accurately to replace the slow developments of the ages.

The actor who revolts against and discards the traditional prohibition against speaking with his back to the audience, the tradi-

tional stillness of body except when motion is required, the traditional need to come fully out on the stage before speaking; finds the clarity of his reading obscured. The novelist who thinks he can abandon the ancient devices of suspense, of carefully planted essential facts, humor thrown against tragedy and so on, is killing his power to deliver message.

That is the fault of the public. They like and cling to things easily understood. There is comfort in things of instantaneous appeal. There is small comfort in things which require painstaking decoding. In fact, that instantaneousness is almost the definition of pleasure and emotional joy. There it is. The public likes what it likes, understands what it understands. You can't put any veneer on that.

This inherent and seemingly unchanging quality in the public, many architects look upon with disapproval. By transference they tend to look upon the symbols of their art which appeal to that quality with disapproval. They come thus to distrust the tools of their profession, actually frowning them down as surface manifestations. Roy Childs Johnes says, and in a very thoughtful and earnest mood,

"To base a philosophy of architecture upon such superficialities as blending Modern and Traditional seems to me wholly fallacious."

The impossibility of blending past culture with present original thinking may be a correct assumption, though I doubt it. But labeling our surface forms, Modern or Traditional, as mere "superficialities," those things which make our profession articulate, is wrong. The "philosophy of architecture" is the inward and spiritual grace, the superficialities are the outward and visible sign. The first without the second is a hidden, non-existent thing.

However, the thing required of the o. and v. sign is that it shall accurately present the i. and s. grace. In that capacity it cannot be called superficial, any more than the communion bread is superficial. "With a different basic thought demanded of the architect," Shelley W. Morgan states, "he cannot long satisfy himself or his public by clinging to a traditional architecture as a surface dress to hide what is beneath."

To hide what is beneath! Whether it be traditional design forms which are unfitted or modern design forms which do not have, or at any rate do not carry,

meaning, it is the same thing—they hide the message beneath.

That is, I am convinced, the crux of our present design problem. Let us say the designer has in mind (1) a traditional and (2) a modern design form, both of which would be *suitable*. He should use the traditional form, or the traditional form refreshed and remodeled as having appeal. Many architects do not do that. They prefer—and choose with determination—an absolutely new and modern form, though knowing it will very probably not be understood and will thus defeat its purpose. In that lies architectural *hara-kiri*.



If the public doesn't understand, you can't say, "Well, that's just too bad." You can't say, "If they are lacking in culture and are not impressed by designing, that's their trouble." It won't work. You are not permitted to criticize the culture of your audience. If you fail to kick a goal, it is not cricket to criticize the narrowness of the goal posts.

The conditions exist. They must be met. Design is the creation of something that speaks and arouses. The man who can sing a note

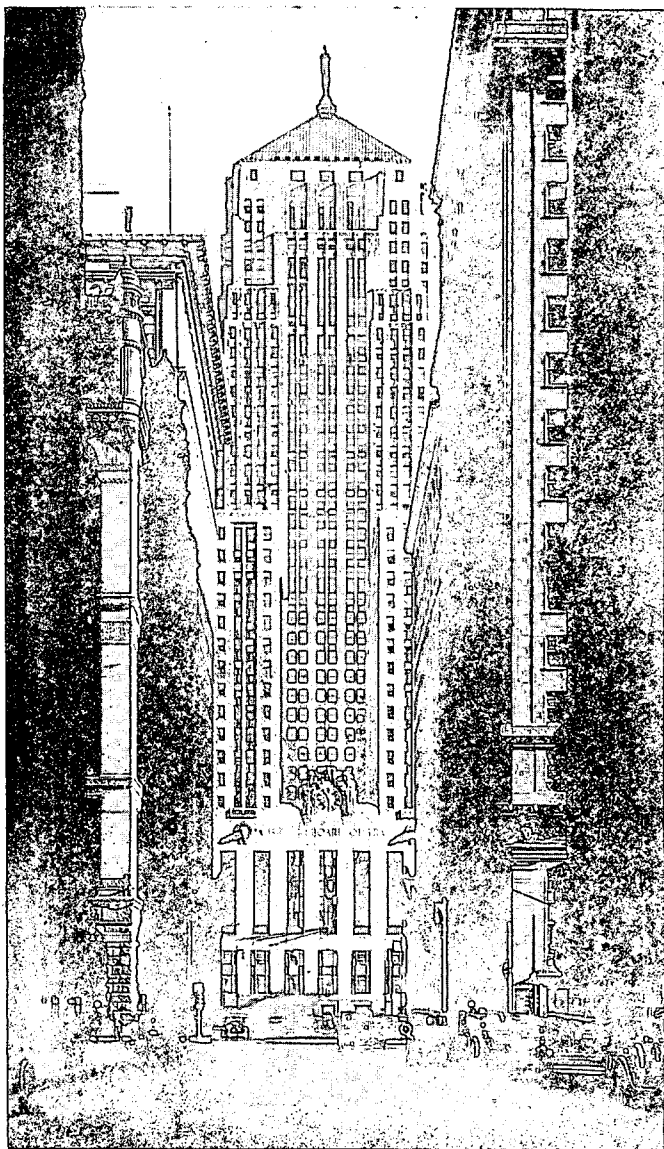
higher and sweeter than the ear detects is merely the equivalent of the man who cannot sing at all.

There are some architects, among them notably Herbert Lippmann, who feel that the high note reached by the New Idea architecture is heard and its sweetness noted. If that is true, I could be wrong. But architects would have to be very certain. The wave of evidence that comes to me, through the lay brotherhood, does not substantiate the belief that Modern is understood. To substantiate it, impartial—and humble—listening posts would have to be established. There is no present humility in the attitude of architects toward public appreciation.

It was my privilege, a little while ago, to look over, in Paul Cret's office with John Harbeson, a lot of photographs of Cret's work. Cret had a large public. One reason for this was that, while his design motifs were fresh and original, the syntax and the expression forms were skillfully and courteously wrought in a language understandable to his audience.

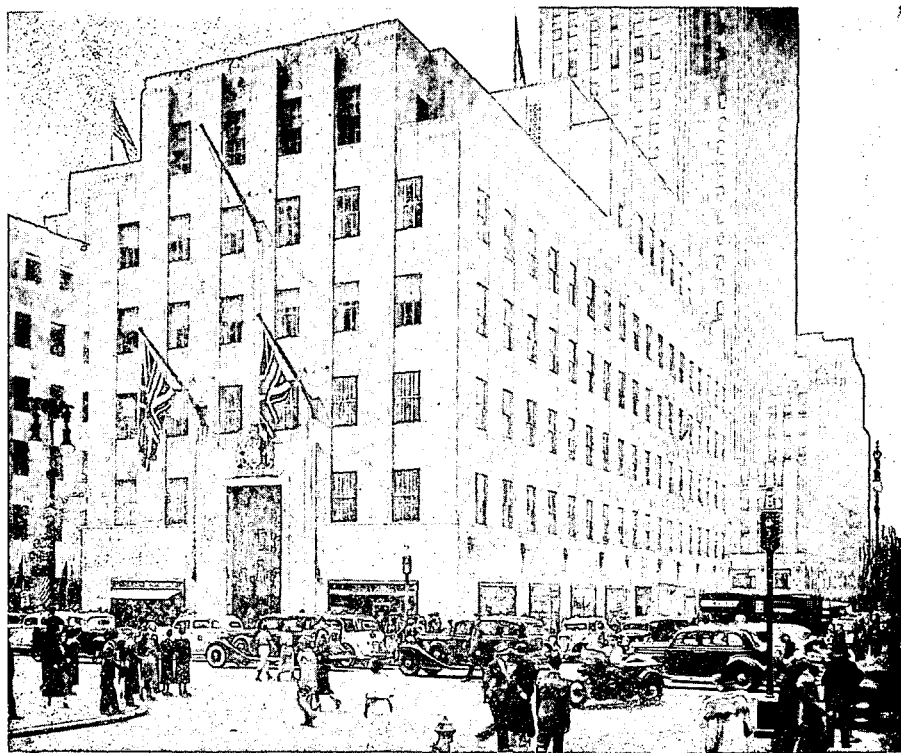
I could see him, for instance, carefully accentuating post-and-lintel in an entrance motive, making it understandable. He did not attempt to high-hat and puzzle his

*Photograph
by Hedrick,
Blessing
Studios*



BOARD
OF TRADE
BUILDING,
CHICAGO.
HOLABIRD
AND ROOT,
ARCHITECTS

Of our time
and with our
techniques; also
intelligible to the
man in the
street.



Photograph by News Pictures.

THE BRITISH EMPIRE BUILDING,
ROCKEFELLER CENTER,
NEW YORK

ARCHITECTS: REINHARD AND HOFMEISTER; CORBETT, HARRISON AND
MACMURRAY; HOOD AND FOUILHOX. SCULPTOR: PAUL JENNEWAIN.

Unmistakably modern and just as unmistakably understandable
and appreciated by the layman.

audience by trick concealing of the vertical support, or by eye-brow-thin lintle with that smug I-bet-you-don't-know-how-this-is-done expression. Yet the motive was new and original and modern. It was impressed, in all the things he did, by the urbane gentle consideration for the train of thought, the reasoning groove of those who would look at it.

Many architects are reluctant to believe such a groove exists. Yet it is there, and it is deep. There is no use of burying head in sand against it. Human beings are human beings; period. They despise their measuring systems arranged in the most inconvenient multiples of feet, pounds and pints. They froth at the mouth at their terrible scheme for spelling words. Enthusiasts have in the past begun to plan to consider how they might possibly change these things, but have given up, since it was like moving Niagara Falls to Williamsburg. How much more difficult to wipe out architectural forms, especially when the public likes them and daily compares them favorably against new forms.

I should like to edge in here the fact that we are talking about externals. We pass by, for our purpose, the extremely important but

basically non-esthetic matters of plan, adaptation, coordination with mechanical equipment and structural frame and the like. That is the foot the architect has upon the ground, the important side of his profession which is mundane and deals with tangibles. He is no architect unless he can be successful in these things. But we are discussing his high grasp, his touch to the skies, his esthetic appeal to the emotions of man. These two things are not to be confused.

The inspired architect will use external design forms that are suited to the needs of the building. But mere suitability is a small thing; appeal must be written in to it. Some of our questionnaire-answers referred to architectural forms, as I have said, as superficial. They are external and visible, just as the words of the Gettysburg Address are external and visible. Yet in them lies the whole tender inner appeal. They have to be chosen with care to present the meaning with precision and exactness, as were the words of the Gettysburg Address. Lincoln's genius as a philosopher planned the far-extending substance of his speech; his genius as an orator selected the simple words to express it. So the architect is both philosopher and orator.

In the first capacity, his planning, he must be complex and far-extending. In the second capacity, he must become simple and clear. Else the second will not express the first.

Someone will say: In all this talk about using the old, meaningful forms, are you suggesting we put the Temple of Lysicrates, the Corinthian cap, the Erechtheon doorway on everything? No, I am not. I suggest continued study of and respect for these things. They have held the attention of the world for centuries—good not because they are old, but old because they are good. Their essential schematics—paraphrased and modernly electrified, if you like—have power. And in this day no person, no great movement, discards power.

Howard Dwight Smith, of the Ohio State School of Architecture says, "All good design or architectural expression should grow logically out of what we know about all that is good before us."

That is the groove. If you wish clarity, you don't deliberately depart, you conform. You look at the record of what is good and expressive in the past, and with that record before you, you do not only what is good, but what speaks to the onlooker. In that is the soul of

the artist. Not to do what *he* thinks is good; but what he *knows* the viewer will think is good.

I should like to speak of the Empire State Building. It is a big architectural project, modern as yesterday's rain, yet not couched in terms of strip windows, corner windows, naked concrete slabs, glass block used as ornament, pipe columns, pulled-out-drawer balconies.

The designers strove to express tomorrow in terms of yesterday, the healthiest sign of coordinated progress. The building as designed has the feeling of the old campaniles. It speaks a compelling language to everyone.

Gerold Frank, writing in *Coronet*, says, "You must see the Empire State Building in all its moods to know it. You must see it in the dawn . . . when it stands sharp and clean and lonely in its grandeur.

"You must see it at the end of the day . . . when the sun sinks into the Jersey mists and the building casts its giant shadow athwart the city, reaching far across avenues and parks to touch the East River itself. In this rose-tinted light all its myriad western windows suddenly become opalescent mirrors . . . somehow fusing heaven

and earth in a shining pillar of silver and gold.

"And, finally, you must see it in the hours after midnight, when the city's streets are almost swept clear of people and the Empire State Building rises from the darkness grey and slim and incredibly high, its topmost spire alight, a brooding

sentinel standing guard over a city of sleeping, hopeful men."

That is a great tribute to the appeal of architecture. One building, designed for the world and beloved by the world is worth very many designed to delight the unchecked enthusiasm of the architect, looking inward only.

A Signpost In Virginia

By John Ely Burchard

DIRECTOR OF LIBRARIES, MASSACHUSETTS INSTITUTE OF TECHNOLOGY

IN the golden brown panne velvet of a Virginia fall, on the Piedmont of the Old Dominion; in short, in Orange, Virginia, and as guests of a decentralized manufacturer, Angus Macdonald, a small group of members of The Institute had a chance to participate in the short meeting which The Institute should long ago have sponsored and should begin to sponsor now. Lest the recollections of these profitable days be locked in the memories of the few who were there, I make bold to infringe on these pages to tell a little of what happened and why it seems to me to have been important.

What happened was that a dozen architects, some of them very famous, each of them with a build-

ing on his boards, a dozen customers for these buildings, and a number of specialists in things which related to the building type under discussion, plus a number of future customers, sat for three days and discussed to the fullest extent possible the specific problems posed by a specific building type. At times the discussion focused sharply on concrete matters, like the number of lumens a reader might need, at times on the general arrangement of functional parts, at times on criticism of a proposal for a specific building for a specific place; at other times it ranged over the gamut of broader problems of education in a free society which had to be considered if you were working on this particular building type. The build-

ing type was a college library, but for the point of this argument it might have been any other specialized building. There was time out for good food and good drink, for visiting the nearby monuments in Charlottesville, for stories around a campfire at Rapidan; but there was also time, and a good deal of time, for serious work and for everyone to return to his particular job filled with new ideas and with questions about his own proposals.

This meeting did not come about through the activity of architects organized or individually, and to show how it started may be worth a moment's attention, although to be sure the motive of these remarks is that similar things should come about regularly under Institute sponsorship.

It started because Princeton University was planning a new library and because the Librarian there, Dr. Julian Boyd, had surveyed college library buildings and found what he saw not good. As a result, he concluded it would be well to establish an informal committee of persons who were professionally concerned with what would happen in their buildings after the keys had been turned over, a committee which could discuss both the common problems of

all the customers and the specific problems of the individual customers. At Dr. Boyd's suggestion, President Dodds addressed letters to the presidents of other institutions which were known to have substantial and immediate library building problems, including the University of Pennsylvania, Iowa State University, Duke University, Rutgers University, and the Massachusetts Institute of Technology, suggesting that each institution appoint a representative to meet with the others and to pool knowledge and experience. All these presidents agreed with enthusiasm, and by the time the first meeting was held for two days as the guests of Princeton, the libraries represented had grown to include the University of North Carolina, the University of Missouri, the University of Maine, and the State College of Washington.

Minutes of this first and exciting meeting, which was without professional assistance except that of the library professionals, received somewhat wider circulation, and ever since the problem has been to limit the number of those who really are going to build, in order to make discussion possible without formality. The group has grown to include the University of

Wisconsin, Harvard University, Claremont College of California, and Rice Institute of Texas. Meetings have been held in Missouri in the spring and most recently at Orange, Virginia, which was chosen because the Snead company has a special prefabricated and modular library construction which everyone wanted to see and criticize, and which Mr. Macdonald wanted criticized. To this latest meeting, architects and engineers were invited. Persons have taken this program seriously enough throughout to travel long distances in wartime and no one has ever left early. Though there has been plenty of fun, no meeting has ever adjourned to visit the fireworks, as I recall once happened to an evening meeting of the Education Committee of the A.I.A. at one of our less lamented conventions. in Washington, D. C.



From the outset it was apparent that college librarians had an inbred and justified fear of architects, whom they blamed—and probably properly—for what happened to them in the past. This could be summed up by remarking that all too frequently the great college libraries had been designed and built

without including the librarians in the conferences at all, and that all too often they had been the dominating architectural monument of the campus, and so much a monument that later when expansion became necessary it was impossible because of the existing architecture. There were other points, too, which are familiar to all of us who have heard of columns which cast good shadows on the façade but also kept light out of buildings.

These librarians were quite determined that this sort of thing could not go on any more. I think it is fair to say that when they finally did meet with the group of architects at Orange, they were relieved to be able to suspect that whatever might have been the attitude of the architect to the monument when you and I were young, it was somewhat different now. Sitting as I did on both sides of the fence and listening to their conclusions, I hoped they were right.

This is not the place to indulge in an essay about what we found out about libraries. It is better to stress with all the emphasis possible that the meetings, and especially the most recent one, did, for the first time in my experience anyway, at a meeting of architects, accom-

plish one of the objectives of the A.I.A., namely, "to promote the . . . scientific and practical efficiency of the profession.

The dues of our society are still among the highest of the professional societies. We would be hard put to it to name a single professional society which did so little for its members in the way of honest-to-God technical help. It would be almost humiliating to ask ourselves in all candor what happens at an annual or local meeting of our groups that would really help a young man to be a better architect. We epitomize our actions by calling them conventions, not meetings. Yet the young physicist, chemist, doctor, or engineer profits greatly at his meetings by an opportunity to make himself better known through presentation of something important he has done or thought, to learn what his colleagues are thinking, to pitch hard at some target. When the meeting is over he has in its collected proceedings a technological bible of such strength that he can scarcely be regarded as a serious practitioner if he does not personally receive and study these proceedings.

Can anyone seriously argue that a man could not be a very competent architect in America without

ever having read a word of our professional publications?

We are still too much concerned with highly nebulous controversies ranging over the fields of esthetics or cosmic planning, which are just as thin no matter how highly polished are the words which portray them, or with very tight practical details of fees and unifications. We still do not do anything for the young man who needs to learn from his colleagues, or the old man who realizes he still can.

Yet this flies in the face of the way most of our great architectural firms actually practice their profession today.

It seems to me that in this Orange meeting we have had a symbol which might indicate to the A.I.A. one of the ways to remedy what many of us would admit was a sad situation.

If every year an important building type were selected, if a dozen able practitioners and their clients spread across the country were asked to come together to discuss these specific plans; if moreover to this assemblage were added very skillful guests in the technical fields involved and the professional ones, too (doctors for hospitals, traffic men for airports, school teachers for schools), a panel of

some fifty wise and urgently interested people could be assembled for this kind of discussion. The agenda might have to be a little more formal than ours was at Orange, but in the hands of a skilled moderator not much more. The less formal, the better. The proceedings might be recorded by stenotype as they were at our meeting. After editing, they might be published. Any number of kibitzers could be allowed to listen, and would want to.

The end might be a monograph. I do not share some of my colleagues' aversion for the more progressive of our architectural

magazines. But I do not consider it a tribute to our professional standing that everything of technical use has to come to the architect from one of these commercial magazines or the advertisers themselves. I think it would be possible to do a more professional job on a special building type than any architectural editor, even our most brilliant one, can do—hemmed in as he is by some of the clichés and responsibilities of contemporary journalism.

There are ways out of this dilemma. The meeting at Orange points one way.

Why Have Unification?

By Branson V. Gamber, F.A.I.A.

Excerpts from an address to the Thirteenth Annual Convention of the State Association of Wisconsin Architects, October, 1945.

PROFESSIONAL ACTIVITIES, whether in the service of the profession or of the public, must spring from the "grass-roots" of our society. First in the small communities, the local group becomes active and articulate. From there on, through the larger communities and the great cities, and up to the state level, it must maintain its purposes and its functions.

Past the state level, professional activity becomes a matter of national policy and action.

Just as the small, local group may perform its functions, so can the state organization make its influence felt on a much larger scale. When the architectural profession finds it necessary to meet with members of the State Legislature, officials, or other groups or bodies, to

discuss matters in the interest of the profession, or the public which it serves, we are far more impressive and effective if represented by one state organization. The presentation of such matters by representatives of several smaller organizations seems to confuse those being interviewed and dissipates the force and value of the presentation.

Again, in the matter of public service by the profession, or in its participation in civic or state affairs, or in large-scale planning, the profession can exercise greater force and render far greater service by concentrating all its efforts and energy as one organization. In these busy days we are all concerned about the overlapping of committees, and the duplication of work, in the attempt to accomplish a single result.

In two of the more important phases of professional activities, those of public relations and publicity, it is apparent that one organization should speak for the profession.

Another important activity which I can recommend is regular regional meetings of the state organizations. From our experience in the Great Lakes Region, I can state that we found these to be most valuable and stimulating.

Our district has had two such meetings, and another one is now being planned. Not only do they promote and foster good fellowship across the state lines, but particularly in the matters of legislation and public relations do they provide a valuable means for interchange of ideas and experience.

Our state associations of architects have been responsible in great measure for new and improved legislation in the interests of the public, the profession and the building industry. Improvements in building codes, housing and school laws, and other advanced types of ordinances are largely due to the efforts of state architectural societies. In Wisconsin you have made notable progress along those lines.

I am very much gratified to learn that the members of the profession in Wisconsin subscribe to the principle of unification. Regarding that principle there appears to be unanimity of opinion. The only question seems to be about the plan for accomplishing it. I have the utmost confidence that you will prepare a successful plan.

Borrowing the words of Mr. Edmunds, President of The American Institute of Architects: "The Board of The Institute stands firmly upon the policy enunciated

by it in December, 1943, and published in full in the December, 1943 number of *The Octagon*. The substance of that policy is: The Institute is working for a complete unification of the profession in every state in the Union, leaving to each state the solution of its own problems and the setting up of that form of local organization, within the framework of The Institute,

which is best suited to its needs and desires."

Under the banner of The American Institute of Architects, all members of our profession, throughout this great land of ours, may proudly work and walk together. Unification of the profession will soon become a fact rather than a slogan.

Unification Framework by States

BROADLY SPEAKING, the objects of the unification movement in The Institute are: the achievement of a working effectiveness at the national level, at the state level and at the community level. The framework of organization through which these objects are to be sought varies with the views of the mem-

bership in the present local chapters and state associations. As a possible aid to architects in states still struggling to find a framework fitted to their local needs and desires, the following accounts of how it has been done elsewhere are offered. —EDITOR.

Unification in California

By John S. Bolles

PRESIDENT, CALIFORNIA COUNCIL OF ARCHITECTS

THE California Council of Architects represents a reorganization of the former State Association of California Architects. At its November, 1944 convention, the Association, with the help of the various chapters of

The Institute, revised its by-laws to provide for unification under The Institute and to streamline its own organization in order to become more effective in state and local legislation and promotional problems.

The by-laws of the California Council of Architects are short and to the point. The Council is established to coordinate the activities of all of the architectural organizations within the State of California. Under the terms of the by-laws, District Chapters are set up with the express proviso that each shall be autonomous within its domain and that there shall be but one such chapter in any territorial district. Under the procedure these District Chapters are the chapters of The American Institute of Architects.

For a chapter of The Institute to be eligible for Council membership, the chapter must revise its by-laws so as to open its membership to all registered architects within its domain and to guarantee that each member shall have an equal voice in all matters of state and local nature. In order to accomplish this, the chapters, in amending their by-laws, have provided that associate, as well as corporate members, may vote for, and hold, the office of delegate from the chapter to the Council. It was found impossible to amend by-laws to make registered architects automatically eligible for membership. In order to overcome this the chapters have adopted the policy of considering a

registered architect as eligible for membership and of exercising the right of self-government through demanding the cancellation of a man's license when he fails to maintain the standards established by the law and the profession. Another condition for chapter membership in the Council is that its by-laws provide for the affiliation of students and draftsmen. About the only action that was necessary was for the chapters to re-activate their by-laws provision for students and draftsmen. In a few cases these had to be clarified.

Under the California program, The Institute chapters retain their Institute charters and act direct on all Institute and national affairs. The Council is a state-wide coordinating body acting for the chapters on state and local problems, and is so recognized by The Institute.

The California Council of Architects is composed of delegates from District Chapters. Each chapter is entitled to two delegates plus one additional delegate for every one hundred active members in excess of an initial one hundred. The Regional Director of The Institute is also a delegate to the Council. In order to define the powers assigned to the Council, it is best to refer to Article 8 of the by-laws:

ARTICLE VIII—"POWERS"

Section 1. The Council shall exercise the powers and perform the functions established in Article III of these By-Laws.

(a) It shall be empowered to grant the application and define the territory included within the jurisdiction of its District Chapters.

(b) It shall exercise the functions extended State Organizations by The American Institute of Architects, but shall not be limited thereto.

(c) It shall act in behalf of its Constituent Members in directing public, professional and governmental relations of a State-wide nature.

(d) It shall act in support of its Constituent Members in their relations with local governmental agencies.

(e) It shall call and direct joint conventions of its Constituent Members.

(f) It may participate in enterprises of educational, informational or kindred nature as a source of revenue, but shall not become a part of any venture that may incur a financial obligation upon its Constituent Members.

(g) It shall not solicit funds as a contribution to its support from outside the architectural profession,

except that it may act as trustee for scholarships, endowments or trusts of philanthropic nature.

(h) The Council is empowered to effect the necessary legislation to become a legal body in the State of California when the proposed legislation is ratified by all its Constituent Members.

The last paragraph of the Article on "Powers" is one of utmost importance to the future of the profession. It will undoubtedly be several years before the Council can effect legislation which will make it a legal body in the State of California, but when this can be done, the architects will then be self-governing; and with self-government they will attain the stature of a truly independent profession.

It is the aim of the Council to set up a paid executive officer who will be able to devote his undivided time and attention to the welfare of the profession. In moving toward this end the by-laws now provide for a payment of \$10 per year to the fund of the Council by each architect who is a member of a District Chapter. With these funds, and with the increase that is to be received from year to year, a competent paid officer can be employed. By providing service to the architects, the Council will be

able to command their respect and financial support.

Unification has been the aim of the architects in California for the past several years. Both the Southern California Chapter and the

San Diego Chapter have become members of the Council. By the end of the year we are confident that unification will be complete with the inclusion as District Chapters in the Council of all The Institute chapters in California.

Unification in Ohio

By Edward Milton MacMillin

PAST PRESIDENT, ARCHITECTS SOCIETY OF OHIO

THE Architects Society of Ohio was organized in the year 1933 for the purpose of encouraging all registered architects within the State of Ohio to join and support a state-wide organization and to promote the interests of all architects in Ohio, both in legislative and other matters.

No permanent membership was established; all registered men were considered members of the Society and became active voting members during any year in which dues were paid to the organization. No penalties were inflicted for non-payment in any previous year.

The Architects Society of Ohio became affiliated as a State Association Member of The A.I.A. in 1935 and has been working toward a complete unification with The Institute since that time.

The original Society organized

local Sections of the Architects Society of Ohio in the six areas of the state coinciding with the respective areas of the then existing six chapters of The Institute in Ohio. Each Section elected its own officers, held regular meetings and conducted the functions of the organization apart from the meetings and activities of the chapter of The Institute in that same area. The meetings and activities of the Sections immediately began to interest numbers of registered men who had previously taken no active part in professional organization. For the most part the members of The Institute and the local chapters joined in with these men and supported the local Sections of the Society.

Soon, however, it became quite apparent to both the active leaders of the local chapters and sections, as well as to the state officers of the

Society, that in the local areas, at least, the two organizations were serving a dual purpose and that there were neither the numbers available nor the finances to support two organizations successfully. From that time forth, unification became not only a desire but also a necessity.

A difficult problem faced those working toward this end in that the state organization's membership was unrestricted as to registered men, while the local chapters of The Institute required membership by election, and not all of the registered architects were considered eligible. To the credit of local chapter leaders throughout the state, this fact was clearly recognized, and all chapters began to encourage many registered men, who had not been asked previously, to join their local chapters and The Institute. The Architects Society of Ohio encouraged this action on the part of The Institute members to the fullest degree.



In 1943 the membership of The Institute in Ohio had more than doubled, and, along with the associate members of the local chapters, the combined membership of all the chapters in the state became

greater than the annual active paid membership in the state organization. We were then ready to complete our task.

The A.I.A. now had six strong chapters in the State of Ohio, fully representative of the profession in their own particular geographical areas. In the meantime, as we all are fully aware, unification throughout the United States had become the first immediate objective of The Institute. We in Ohio have naturally followed the actions of the national body closely, for there could not be complete unification in Ohio or elsewhere without a broad and far-sighted policy adopted on the part of The American Institute of Architects.

At the last Convention of The Institute, held in Atlantic City last April, amendments to its by-laws were adopted which gave much leeway for each state to adopt its own form of state and local organization and still be a permanent working unit of the national body.

In Ohio we had arrived at our solution to that problem. We do not claim perfection, and as time transpires the solution worked out by some other state may well prove the most successful and might be eventually adopted by all. However, we have in Ohio eliminated

the conflicting elements of two organizations. In doing so we are conserving the manpower and the financial resources of the profession. In addition we believe that we have opened the door for all registered men of good character to join our local, state and national organizations.



At Columbus, Ohio, on September 22, 1945, the Architects Society of Ohio, at their twelfth annual meeting, adopted a new constitution and by-laws which ratified unification for architects in Ohio. President Edmunds, Secretary Robinson and Treasurer Cellarius were in attendance for The Institute, and formally presented a state organization charter to the Architects Society of Ohio.

In brief this new constitution and by-laws provide for a permanent membership in the new organization, namely "The Architects Society of Ohio of The American Institute of Architects." This membership consists of all corporate members of The Institute and all associate members of all Ohio chapters of The Institute. Local sections of the old Society are dissolved, and the six chapters of The Institute become the local

representatives of the state organization within their respective territories. Each chapter elects from its membership one director to the state organization's Executive Board, and in addition seven other officers are elected to this Board by all members at annual meetings of the Society, making an Executive Board of thirteen in number for the Society. This Board is empowered to conduct its business and functions much in the same manner as the Board of Directors of The Institute now functions. Perhaps unique and most democratic in spirit is that the three large chapters in Ohio waived any right to more representation on this Board than that given to the three smaller chapters.

Dues for the state organization will be collected along with individual chapter dues by each chapter treasurer, and turned over to the state treasurer, thereby eliminating the time and expense of duplicate billing. The amount of dues for the state organization's treasury is to be voted upon by all members at annual meetings of the Society, with recommendations made by a permanent rotating Budget Committee. Each chapter director to the state Executive Board will act as a liaison officer

between the state organization and his local chapter, and will be a member of the chapter Executive Committee as well as a member of the state organization Executive Board.



Last, but certainly not least, these by-laws make it mandatory that the state organization each year encourage and promote membership, either corporate or associate, of all registered architects in Ohio not then members of The Institute or associate members of the six Ohio chapters. Applications as received are to be referred to the respective chapter to which the applicant has been assigned, for action by that chapter. Good standing of members in the Society is based upon each member's good standing in his chapter, and payment of dues. In addition, ample opportunity has been allowed for the improvement by amendment of this new working arrangement; adjustments will no doubt become necessary from time to time in order to perfect our new organization.

It is with much pleasure that we recall that at the time of the Society's original organization, our first president of the Architects So-

ciety of Ohio was none other than Charles F. Cellarius, and the president of the Cleveland Chapter, A.I.A. was Alexander C. Robinson, III. Their efforts in the formation of the original Society, along with the efforts of a host of others in Ohio, gave us the opportunity of being among the first of those states able to complete a unified organization. We are now very glad indeed that these same two men are working for the ultimate unification of all architects in all states through the medium of their offices in The Institute, and with the other members of the Board of Directors and the various committees of The A.I.A.

To quote James R. Edmunds, Jr., President of The Institute, in his recent report to the members, printed in the September, 1945, Bulletin: "Unification is imperative for our profession. The architects are few in number compared with the lawyers, doctors, engineers, craftsmen or business men." For this reason, if not for many others, we must all complete our unification programs at the earliest possible time and go forward with the greater job ahead, that of keeping abreast with all the other professions by the advancement of our own architectural profession.

Unification in Pennsylvania

By J. Roy Carroll, Jr.

PRESIDENT, THE PENNSYLVANIA SOCIETY OF ARCHITECTS OF THE A.I.A.

Answering questions framed by the JOURNAL and supplementing the article by Searle vonStorch in the November, 1944 JOURNAL.

How is the state organization made all-inclusive—with or without payment of dues?

The Pennsylvania Society of Architects is the only chapter of The Institute in the Commonwealth of Pennsylvania. Dues are required of every member of the Chapter which is itself operating at the state level.

Are there different classes of membership in the state body, and if so, what?

The Society is composed of corporate members of The Institute who have been assigned to the Pennsylvania chapter. There is also a provision for the Executive Committee, without action by The Institute, to admit to membership in the Society any assigned member admitted to membership of any chapter from another chapter, provided that he applies for such membership in writing directly to the Executive Committee in the manner prescribed by it. Associateships and Junior Associateships may be

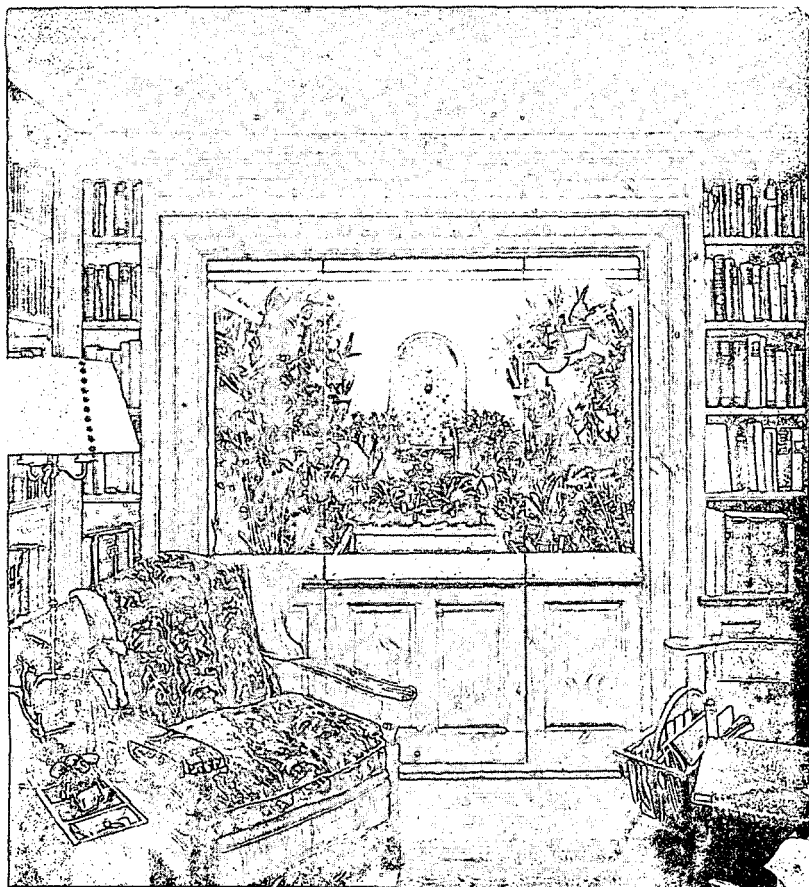
established when The Institute Board so directs. An Honorary Associateship may be awarded to any person who has rendered the profession of architecture valuable service within the Commonwealth of Pennsylvania and is not himself eligible for membership in the Society.

What is the relationship between the local body, or former chapter, and the state organization?

The five former chapters of The American Institute of Architects in Pennsylvania relinquished their charters to The Institute in favor of a single charter being issued by The Institute to the Pennsylvania Society of Architects. The five former chapters are the five units of the Society.

Do these local bodies work with The Institute directly, or through the state organization?

These local chapters on most matters work through the state organization, although they may



Photograph by Paul J. Weber.

ENTRANCE FROM A LIBRARY TO A SMALL CONSERVATORY
GRATON AND BORN, ARCHITECTS

The double-acting door is of $\frac{3}{4}$ " glass in bronze channels above natural pine of the library finish.



Do you know this building?

HOMEWOOD, BALTIMORE, MD.
From Historic American Buildings Survey,
Library of Congress
Photograph by E. H. Pickett

communicate directly with The Institute on matters affecting national policy.

How are dues to each collected?

The original intention was that the Pennsylvania Society of Architects would send out a single dues bill covering local, state and national dues. Recently the Executive Committee of The Institute decided to continue to collect its own dues, and I feel that this is a great mistake. The most confusing part about the reorganization to our membership has been the manner in which they have been billed

by the local, state and national organization, and the recent decision of the Executive Committee of The Institute will continue this confusion in part.

How apportion delegates to an A.I.A. Convention?

Until all states are reorganized on a basis similar to that of Pennsylvania, Ohio and California, delegates to the national Convention will be apportioned in accordance with the amount of membership in the five local chapters. This ruling was passed at The Institute Convention at Atlantic City.



Honors

FREDERICK VERNON MURPHY, F.A.I.A. of Washington, Dean of the Department of Architecture of the Catholic University of America, has been appointed by President Truman a member of the National Commission of Fine Arts.

CHARLES E. PETERSON, of St. Louis, Commander, Civil Engineer Corps, USNR, has been commended by Admiral Nimitz "For meritorious performance of duty

. . . . He displayed outstanding ability in handling complicated planning problems for advance bases during a period of intense activity resulting from the demands of the Pacific fighting forces . . .".

NOVERRE MUSSON, of Columbus, Ohio, has been appointed a member of the Columbus Art Commission by Mayor Rhodes. This and other appointments were made from a list of nominees selected at a public meeting.

WILLIAM ROGER GREELEY, F.A.I.A., of Boston, has been given the honorary degree of Doctor of Fine Arts by Boston University.

ROBERT B. FRANTZ, of Saginaw, Mich., and chairman of that city's Municipal Planning Commission, has been elected a director of the

Michigan Association of Planning Officials.

LEE LAWRIE, sculptor, of Easton, Md., and an honorary member of the A.I.A., has been appointed by President Truman as a member of the National Commission of Fine Arts.

Activities of the Committee on Education

AMONG many stimulating reports submitted to the Board of Directors, A.I.A. at the recent meeting in Chicago, that of the Institute's Committee on Education, of which Walter T. Rolfe is Chairman, is particularly worthy of comment.

The publication of the booklet "Architecture—A Profession and a Career" has come to the attention of the membership. A first edition of 5,600 copies was printed. For the general public the booklet is sold at 50c; students, service men and librarians may buy it at 25c.

Under the direction of the Committee and with the aid of Carnegie Funds, there has been in effect a program of education in art and architecture carried out by a number of colleges and universities. Scholarships are awarded at the graduate level to teachers of high

school courses or courses at higher levels. The teachers awarded these scholarships agree to return to their schools and communities and give instruction and public lectures on the significance of all the arts. These courses, which are offered during the summer terms, are now to be given by the Universities of California, Cincinnati, Michigan, Oregon, Pennsylvania and Texas.

In connection with suggestions from the War Manpower Commission as to meeting the emergency confronting us in the lack of draftsmen, the Committee represented the feeling of the architectural profession substantially as follows:

The training of draftsmen for the profession requires a higher skill than can be accomplished by the methods we had to use in war training days. A training program

is urged therefore that would train draftsmen in a more professional manner and less in the limited and vocational aspects of mere drafting. A great number of draftsmen were trained during the emergency but this training was in effect a stage of apprenticeship. These men knew how to draw but they did not know what to draw nor where to draw it. The great shortage of draftsmen long predicted is here. We believe, however, that an architectural draftsman's skill is required at a higher level than is possible under an apprenticeship system and that such a system would be stultifying to the young man who with proper training might become an architect.



The Committee finds that the returning veterans are interested in refreshing their skills even if they have been graduated from professional schools. Some prefer to do it right in the office; others are asking the schools for help. Some of the schools have inaugurated and others are studying plans for refresher work both at the undergraduate and graduate levels. These men should be accepted among us as individuals—not as groups. There can be no arbitrary

conclusions or observations about them as a group that has much validity. Rather than worry about the ability of servicemen to adjust to civilian life, we are concerned about our own ability to adjust to the point of view of the veteran.

The National Association of Accrediting Boards has not accredited curricula in the engineering of architecture, because it felt it would be invading the field of the Engineers' Committee for Professional Development—the accrediting body in the field of engineering similar to our own in the field of architecture. Since these options in some of the schools have as their main function either provision of a structural option in architecture or the preparation of engineers with architectural background, it is felt that the Accrediting Board should at least review the architecture that such curricula include. Joint accrediting by NAAB and ECPD is a logical possibility but one which in practice seems difficult if not impossible. This is a serious matter for those schools who have had options in this field. They now stand unaccredited by NAAB but in some instances accredited by ECPD. The problem deserves and will receive further study.

The German Conquest of Taste

By *Ernest Flagg, F.A.I.A.*

GERMAN armies have been forced to surrender unconditionally, but the German people may, if they choose, derive some consolation from the fact that, so far as taste is concerned, a large part of the world has surrendered unconditionally to them, for the blight of taste or cult of ugliness and unadulterated materialism which now sweeps the civilized world had its origin in Germany.

About sixty years ago or more, the Germans began to make hideous statues and to abandon all former ideas of beauty in building and in the design of other things and to substitute bald materialism, not only devoid of beauty but of intentional ugliness. The worse a thing was drawn and the more unpleasant the result, the greater the claim for it as a work of art; it was said to be the artist's impression, which if true would stamp him as a madman, but it was only an affectation which many foolish people accepted at face value.

This departure from former methods was justified on the ground that to copy nature or anything else is manifestly not the highest form of art in design that

humanity is capable of. No matter how well such work may be done it cannot be more than a masterpiece in a secondary grade of art—that of the copyist to which most modern productions belong.

This was well understood by the Greeks. Their aim was not to copy nature, but to spiritualize it by convention. Their work was just as thoroughly conventionalized as that of the Egyptians, but the aim was different.

They produced the highest type of art that the world has seen, a kind which can only be had by convention, the convention being the consensus of taste of all the minds engaged, as evolved through a considerable period of effort.

That the best results can be had only in that way is obvious; it is shown in Gothic art and we had something of the same kind here in our conventionalized Colonial architecture.

The Greek aim was to produce idealistic beauty to endow their work with qualities which nature unassisted cannot supply, or does not give, qualities drawn from the human intellect—order, symmetry, rhythm, balance, harmony of di-

mensions by measure, etc. In short, art in the production of which man rises superior to nature.

The moderns while recognizing the superiority of Greek art have never been able to practice it, but simply copy it, thus using an inferior kind of art, that of copyist, in the effort to produce a superior kind. In other words, the moderns have not used the principles which guided the Greeks but simply copied Greek forms.

Although the Germans were justified in the belief that to simply copy is not the highest form of art in design, that is about all that is right in their procedure and that of their imitators, for if what is now practiced by many and called modern art can be called art of any kind, then it is a much worse kind than the art of the copyists; so, to use a homely phrase, its advocates have jumped from the frying-pan into the fire.

Being ignorant of the principles which guided the Greeks, the Germans and we who have followed them have floundered about like a rudderless ship. Debarred from using any of the forms thought beautiful in the past, refuge has been taken in pure materialism and unadulterated ugliness.

I first heard of this movement

when a pupil at the Ecole des Beaux-Arts in 1889.

For about thirty years after that the French scoffed at and derided what they called the debased German manner in contrast to French taste; then the virus took and they began to do the same kind of thing themselves. Meanwhile the blight had spread to other European countries, but it was not until about ten or fifteen years later that it reached here, when it broke out and still rages in a very virulent form. Its adherents among the sculptors and painters seem to fairly rack their brains and to vie with each other to see who can bring forth the most nauseous or meaningless production.

This new kind of "art" is very convenient for those who do not know how to draw, for the more slovenly the work the more artistic the production is thought to be. It is also very convenient in architectural design as it requires no more skill than a child uses in playing with blocks; indeed, if the blocks have simple proportions the results might be better, for many of the constructions have neither agreeable proportions nor anything else to recommend them, but are stark materialism. Great structures are erected consisting simply

of bare walls punched for windows, gigantic monuments to commercialism representing the unconditional surrender of human taste.

Columns take the form of pipes and buildings of boxes, and the one idea seems to be to studiously avoid Greek or any other forms which are beautiful. The result is that forms which have been rejected throughout the ages because of their ugliness are resorted to, such for instance as the ball and trylon of the last world fair. Taste is vulgarized by naturalism such as that used for Marshal Foch's tomb in the Church of les Invalides at Paris, which fairly swears at all its surroundings.

To design in architecture one needs no other training than how to draw a straight line with a ruler; to produce a "work of art

in painting" the less one knows of drawing the better; all that is needed is the imagination such as one might expect to find in a lunatic, while to make chef-d'oeuvre in sculpture one should have a gift for diabolical ugliness.

Such are the results of the German conquest of taste. It would be impossible to exaggerate in describing it.

Fashion exercises a peculiar influence on the mind. We see that in clothes; things are admired while in fashion which a few years later appear simply ridiculous. It is the same in other things. It is impossible to suppose that the present blight can last, and doubtless in a few years this will be recognized as an age of horrors. Surely a reaction against that sort of thing is long overdue.

London, Armistice Day, 1945

By John H. Scarff, F.A.I.A.

IN a ceremony this morning before the Cenotaph in Whitehall the King and Princess Elizabeth paid tribute to those who had fought for the Empire through two wars, and, together with the people, mourned those who had died in its defense.

Architecture, in supplying a focus and appropriate background, played an important part. Whitehall is the street of Government. Handsome Government buildings line both sides, and down the center stand the monuments to the Empire's heroes. Other great sons are

commemorated elsewhere, but here, through its entire length from the Nelson Monument to the Statue of Cromwell, one is aware of the blood-red thread in English history.

The gracefully curving street is not unlike the Grand Canal in Venice. Today it was in celebration. The buildings, many designed like palaces with their superimposed orders, were decorated for the occasion. The balconies of the Home Office opposite the Cenotaph were hung with blue and gold. The flag was much in evidence. From building to building the street was filled with people and the scene resembled so many painted by both Canaletto and Bonnington.

All wheeled traffic had been diverted, and when I entered from Parliament Square at ten-twenty, the crowd extended all the way to Trafalgar Square at the other end. Many wore the uniforms of the Dominions, the Colonies, the Mandates, and the various Allies. I saw surprisingly few American uniforms. Many in civilian clothes wore decorations and medals.

All the windows of the Government buildings were filled with observers. The only movement in the expectant crowd was from the periphery toward the center, as all tried to get a place a little nearer

the Cenotaph that rose high in the pale November sun. When one thinks of war memorials of winged figures bestowing wreaths, or of bronze soldiers in helmets and full equipment, that men of lesser talent than Sir Edwin Lutyens might have done, one sees that the present design is so exactly "right." It aptly symbolizes the Empire's deep gratitude for its sons and daughters who made the last great gift.

Many in the crowd had mirrors, some on sticks, which they used as periscopes. They reflected on the shaded façades sun spots that looked like a flock of animated moths. Children were perched for a better view on the shoulders of elders. Those who could see reported to those who could not. "What do you see now, Georgie?" "Oh! tons of soldiers." The solemnity of the occasion did not prevent the usual banter of the English crowd. I heard nothing more severe than "Look what you're doin'. Don't you see the byeby?" One woman, when after the ceremony we were all held tightly, said, "Oh, the Queen! She's gone. Wouldn't it be naice to go and come laike that. My feet do hurt."

From ten-thirty to eleven we could hear the bands and the Scot-

tish pipes playing the beautiful chords and melodies of Chopin's Funeral March and to me unknown airs. Just before eleven a canon was heard from the Horse Guard Parade and at the eleventh stroke of Big Ben the two minutes' silence began. Civilians removed hats and the multitude was still. I heard a few snuffles, a baby crying in a nearby house, and the movements of a restless horse. A canon was again heard and soon after that the public sang "O God Our Help in Ages Past." A policeman guided a weeping woman through the crowd.

The service groups marched off and the people slowly dispersed. Magnificently mounted police shepherded the people, and those who wished to stay formed into two double lines to walk past the Cenotaph to add their humble chrysanthemums and poppies to the wreaths already placed by members of the Royal Family and the Services.

Starting as far away as Trafal-

gar Square, the lines moved down Whitehall, separating at the equestrian statue of Field Marshall Earl Haig before Inigo Jones' Banqueting Hall, from one of the windows of which, on a colder day, an earlier King stepped out on to a scaffold. The man largely responsible for that event is commemorated by a statue lower down near the Houses of Parliament. On VJ-Day I saw the present King pass it on his way to open Parliament. The history of England is illustrated in the streets of London!

Whitehall fortunately shows few marks of the Blitz. The Horse Guards had a bomb but the damage is reparable. The Home Office, from which just recently the brick barriers have been removed from before the ground-floor windows, shows a few blast spatters.

By noon all had left except the lines of simple folk moving past the Cenotaph. This afternoon they will return to the homes where the War has left them and tomorrow they will pick up again the thread of their difficult lives.

Highlights of the Technical Press

Arts and Architecture, Oct.: Case Study House No. 6; Richard J. Neutra, archt.; 8 pp. t. & ill.

Progressive Architecture (Pencil Points), Nov.: Modern Glues and Building Construction, by Eugene R. O'Hare; 4 pp. t. & ill.

JANUARY, 1946

Ocean Beach Park, New London, Conn.; Payne & Keefe, archts.-engrns.; W. Earle Andrews, consultant; 12 pp. t. & ill.

Dec.: A chapel in Wyoming, a church on a New York City street, a church in Switzerland, a shrine in Italy and a synagogue in Providence; 14 pp. t. & ill. Three students' Solutions to a Church Design Problem (at Harvard); 4 pp. t. & ill. Selection and use of Concrete Block; 5 pp. t. & ill. Daylighting for Hospitals, Part I, by Isadore Rosenfeld; 5 pp. t. & ill.

Interiors, Nov.: The Growth

of American Taste, 1888-1945, by Francis de N. Schroeder; 9½ pp. t. & ill.

Architectural Record, Nov.: Firestone Research Laboratory, Akron, O.; Voorhees, Walker, Foley & Smith, archts. & engrns.; 18 pp. t. & ill. General Motors Technical Center; Saarinen & Swanson, archts.; Thomas Church, lands. archt.; 6 pp. t. & ill. Research Laboratory for Hoffman-La Roche, Inc., Nutley, N. J.; Fellheimer & Wagner, archts.; 8 pp. t. & ill. Factory Design for Low-Cost Production (Building Types Study, in collaboration with *Mill and Factory*); 23 pp. t. & ill.



Architects Read and Write

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



“SI MONUMENTUM . . .”

BY DELOS H. SMITH, Washington, D. C.

WHEN Christopher Wren's epitaph, with its implications, has once penetrated the youthful consciousness, the victim of the ensuing superiority complex frequently lingers on to his own interment, profoundly impressed with the importance of monuments or architects, or both. But, after all, is not modesty a quality of the truly great?

In contrast with “*Si monumentum quævis circumspice,*” the fol-

lowing was discovered on a monument in Walton Church, Liverpool. It is an “Epitaph on an architect, A.H.H. 1853.” It reads:

Thy mortal tenement, immortal
germ,

Hath sunk to dust, while all thy
works stand firm.

Oh may'st thou at the rising of
the just

Thyself stand firm, when all thy
works are dust.

JOURNAL OF THE A. I. A.

TRADITIONALISTS AND MODERNISTS

BY CHARLES I. BARBER, Knoxville, Tenn.

THE article in the November JOURNAL on "Architecture of Today and Tomorrow," by Edwin Bateman Morris, is important and thought provoking.

It seems to me that too much consideration is being given to the current controversy between the so-called Traditionalists and Modernists. Good architecture has to do with fundamentals, such as truth, fitness, stability, proportion, color, texture—yes and "mystery and intangible sweetness." Good

taste, restraint and logic are more important than corner windows and horizontal or vertical effects. The egg-and-dart is not important, but an enriched molding may be.

Some of the modern boys would do away with all embellishment because they say it is not functional. They might also exist without music and love. Do they? Some of the old-timers are just as foolish.

Is the law of gravity traditional or functional?

ARCHITECTURAL CLINICS

BY G. E. KIDDER SMITH, Lt. USNR

OF WASHINGTON, D. C., NOW IN SHANGHAI, CHINA

ONE Sunday some months ago when I was in the States, I was in a small church at a beach resort. Looking about me, I was impressed by the obvious lack of a skilled and guiding hand in its design, both inside and out. There was no taste, ingenuity or imagination; it was simply an unattractive wooden box with scaleless windows and a carpenter's idea of a small steeple on top.

There were obviously no funds for an architect; even the construction was minimal. However, this chapel gave rise to a thought: it seems to me that members of The American Institute of Architects

should set aside a small part of each week to help those plan, design and build who cannot help themselves. There should be an A.I.A. center in each city (where there are members), and to this board would come those seeking architectural advice and assistance yet who are incapable of affording it.

With only a few hours' work, any A.I.A. member could have changed this non-descript chapel into something both attractive and appropriate—and at no extra material cost. Poor families could get advice which in ten minutes' time by an architect might make worlds

of difference in the final result; re-planning and zoning surveys, even when officially sponsored, can always benefit by qualified outside opinion; Negroes trying to organize farming communities or housing groups could, with A.I.A. guidance, arrive at logical conclusions otherwise impossible.

It would not take much of any member's time, yet what a difference it would make in the future appearance and workability of our towns and cities. A professional

parallel, of course, lies among the doctors, who generally do a certain amount of charity work each week.

If properly organized and publicized, so that all needing help would feel really free to call upon these bureaus, such a project would also go far in making the architect not only a respected, but an essential figure in the community, aware of and related to the everyday basic demands of planning and shelter—a condition from which he is at present too often removed.

THE ARCHITECT AND HIS AUDIENCE

BY HERBERT LIPPMANN, New York

IT SEEMS incredible that, in reply to Edwin Bateman Morris (*JOURNAL*, Dec., '45), "No one answering the questionnaire dared venture the opinion that the present-day architecture has any appeal to the public." Surely, some one correspondent must have ventured that some example had some appeal. Just as certainly, someone should so venture.

Mr. Morris' chatty, moderate piece is a plea for "union between architect and audience"—a thing devoutly to be wished—and it is a pity that his discussion had to proceed with no encouragement. He became so hopeless that he asserts that "we are therefore not educating the public." And as the way out, he suggests that "Many architects might well have used in their designs . . . architectural forms

which . . . have by centuries of usage become laden with meaning and appeal."

Re-stated, this sad argument runs: Modern architecture does not appeal to the public, the audience is not being and cannot be educated into liking it and, therefore, it should be designed more to their liking and comprehension—by confusing "architectural syntax of the past" with the syntax of today!

It is difficult to be certain how much the entasis or triglyphs or even the built-in sculpture meant to the Greek demos; just what modillions, rinceaux, acanthus or what-have-you in classics meant to the average republican of Rome; what ogees or quatrefoils meant to the medieval public; or how many Italians liked the Renaissance. It

is very much better known that these styles, as revived and adapted, have not affected more recent audiences with anything like the gusto of reactions to "best sellers," "smash hits," "Hit Parade" tunes or "pin-up girls." What possible evidence is there that architecture did not always get "its verdict on workability" alone? What evidence is there that the "syntax of the past" gave pleasure to any but the few?

Seldom has architecture been more discussed before the audience than has that of the present day. Like all innovations, modern architecture has aroused articulate objectors—and articulate supporters!

Architecture, because of this, has been spotlighted—and the audience knows much more about the art. Familiarity will increase as more of it appears and there will be a new and more extensive "vocabulary understandable to the standard observer." If certain building committees and commissions would desist from deciding "what the people want" before the people have a chance to find out, then more public and other eye-filling examples would arise in present-day idiom

and the public would know it as imposing architecture as well.

The most important contribution of modern architecture to "union between architect and audience" lies in the abolition of all of that syntax of the past which made delectable trade-cant for the architects but meant blessed little to any but a few initiated laymen. Every domineering architect among us knows that. Mr. Morris is very wrong in sponsoring confusion of the old with the new. The most heartening thing in the past-freed designs of today is that the architects and the layman describe modern buildings or details of the buildings in the same language! Paralleling this is that freedom from convention which makes it possible to build as the space-planning requires rather than as some classic balance or axiality or antique model would have it. The latter was the language of the architect-in-the-know, the former is felt by and comprehensible to the previously uninitiated. Aristocratic architecture is giving way to democratic architecture. If this is not bringing about greater appreciation of architects by the audience, and vice versa, what will?

The Editor's Asides

THE \$64 QUESTION of today, tomorrow and next year is: How shall we get a lot of housing quickly? The Administrator of

NHA sees a deficit of 3,000,000 dwelling units by the end of 1946—with veterans the chief sufferers. There isn't any answer that can

be phrased in a sentence. Nor is there any doubt that America faces as formidable a job as that of 1942 in building plants to make munitions, planes, guns and ships. We did that job; are we less able to do this one?

A NEW YORK ARCHITECT offers the opinion that the small buildings that help to form Rockefeller Center are the best examples of contemporary architecture in Manhattan. His reasoning: they are simple in mass, clean in surface and material, and devoid of ornament except for one or two sculptural focal points that were entrusted to top-ranking sculptors.

THE JOURNAL has a regular heading for letters submitted for publication. It runs, "Architects Read and Write." The heading has been challenged as having a very dubious foundation in fact. Events of the last few months are

cited to indicate that architects do *not* read. The officers of The Institute and the staff of The Octagon are frequently bombarded by questions as to Institute activities or policies which have been explicitly set forth in the JOURNAL or in Bulletins. Possibly we do not use type of sufficient size, or are lacking in our eye appeal. Perhaps the U. S. mails may be partly at fault. Chapters might delegate an Official Reader whose duty it would be to keep informed as to Institute doings and sayings. Perhaps the answer lies in a shift from the printed page to the projection screen. Have architects stopped reading?

ONE ARCHITECT tells me his procedure in present-day design: "In making preliminary sketches, I include what ornament I feel is absolutely essential; in making the working drawings, I leave it all off."

Who's Who in This Issue

GEORGE BAIN CUMMINGS, a native of New Hampshire; graduated from the College of Architecture, Cornell, 1912. Was brought up in the office of Carrère & Hastings, New York, until World War I, during which he served for 16 months in the A.E.F.

Air Service. In the year following the war, head draftsman for Trowbridge & Ackerman, New York. In May, 1920, moved to Binghamton. Association with Charles Henry Conrad (Conrad & Cummings) effected in March, 1926.

Has served in the various offices of the Central New York Chapter, being president in the years 1924-26. In 1942, appointed Director of The Institute for the New York District to fill out the unexpired term of Clement Newkirk.

Since 1938 a member of the New York State Board of Examiners of Architects. Member of special committees of the N. Y. State Department of Education on problems of schoolhouse heating and ventilation, illumination, and materials. Advisory architect for the National Council on Schoolhouse Planning. Member of the Panel of Community Consultants to aid the N. Y. State Housing Division.

Conrad & Cummings are architects of the Federal Post Office and Court House in Binghamton, of 25 or more schoolhouses in the city and region, of several hospital buildings including projected buildings to house 1260 mental patients at the Binghamton State Hospital, of the First Church of Christ, Scientist, etc.

BRANSON V. GAMBER, F.A.I.A., of Detroit. Graduated in Architecture from Drexel Institute of Arts in Philadelphia. Worked in atelier of T-Square Club in Philadelphia, also in atelier of Thumb-Tack Club of Detroit. Two trips to Europe—1928 and 1930. Office experience: Price & McLanahan; Day & Klaunder; Duhring, Okie & Ziegler, of Philadelphia; and Albert Kahn; Donaldson & Meier; and George D. Mason, of Detroit. Served in the U. S. Army—infantry—during World War I.

Since 1922 has been associated with Robert O. Derrick, Detroit, as member of the firm, and more recently as a partner in the firm of Derrick & Gamber. President—three terms—of Detroit Chapter, A.I.A. President—one term—of Michigan Society of Architects. Former member and Vice - President, Detroit Housing Commission. Former member of Detroit City Plan Commission. Honorary degree: M.S. in Engineering, Detroit University of Technology. Advanced to Fellowship in A.I.A. in 1944.

Principal works of firm: Detroit Federal Building; Edison Institute and Museum, Dearborn, Mich.; Pontiac State Hospital; Jennings Diagnostic Hospital; Grosse Pointe Junior High School.

Competitions: winner of competition for Grosse Pointe Club; placed second in competition for Shakespeare Memorial Theatre.

JOHN S. BOLLES. Born in Berkeley, Calif., June, 1905. Bachelor of Science and Civil Engineering, University of Oklahoma, 1926. Master in Architecture, Harvard University, 1932. Held tuition scholarships at Harvard.

Employed by H. M. Byllesby Engineering & Management Corporation of Chicago as a structural engineer on power plant work in Oklahoma in 1927-1928. Architect for the Oriental Institute of the University of Chicago on expeditions in Turkey, 1929; Egypt, 1930; and Persopolis, Persia, 1935. Architect for Carnegie Institution of Washing-

ton on expeditions in Yucatan, 1931 through 1934. Architect for Medieval Academy of America for studies at Cluny, France, under Dr. Kenneth Conant of Harvard University, 1930.

Associated with his father, Edward G. Bolles, A.I.A., in the practice of architecture in San Francisco, 1935 until latter's death in 1939. Designed the Christian Science Monitor Building and Temple of Religion of the 1939 Exposition in San Francisco. Associated with Moya Del Pino in the painting of murals for the State Ballroom and the Temple of Religion at the 1939 Exposition. Served as Project Engineer for the Federal Public Housing Authority in construction of Marin City. Technical Director for the Housing Authority of the City and County of San Francisco, 1943 to 1945, in the development of War housing projects for San Francisco.

Professional activities: President, State Association of California Architects, 1944. President, Northern California Association of Architects, 1945. President, California Council of Architects, 1945. Secretary, Northern California Chapter of The American Institute of Architects, 1945. Member of The Institute Committee on Unification. Past President of the Marin Society of Artists.

ERNEST FLAGG, F.A.I.A., New York, Born 1857, in Brooklyn. Columbia Grammar School; became a Wall Street office boy at 15. (See "A Fish Story" in May, '45 JOURNAL). Back from the Ecole des

Beaux-Arts, started private practice; in first 18 months, only commission a tombstone; then within the next year won competitions for St. Luke's Hospital, Corcoran Gallery of Art in Washington, and State Capitol of Washington (not built). Rebuilt Naval Academy at Annapolis; designed Singer Building in New York, then the world's highest; Singer buildings in St. Petersburg and Berlin and the Szchenyi, Budapest. Devoted much time and study to reducing building costs; results in the book "Small Houses" (Scribner's); another book, "Stone Houses of Modular Design," to be published shortly. During last 25 years spent most of his time in the study of Greek measurements. A preliminary book, "The Parthenon Naos," was addressed to the French Academy. Now continuously engaged in writing "The Recovery of Art"

JOHN ELY BURCHARD, of Cambridge, Mass. B.S. in Architectural Engineering, M.I.T. 1923, M.S. 1925. With Bemis Industries, Inc. 1925-38, rising from designer and lab assistant to Director of Research, member Board of Directors, and vice-president. Member numerous government committees on housing. Director Albert Farwell Bemis Foundation for housing research since 1938, Director of Libraries, Massachusetts Institute of Technology since 1944. Member numerous committees of A.I.A. on housing. Commencing 1940, Executive Officer, Committee on Passive Protection Against Bombing, National Academy

of Sciences; Chairman, Division of NDRC beginning 1941; Assistant Chief and later Deputy Chief, Office of Field Service, 1944; chairman two ad hoc committees dealing with amphibious operations, 1943-44; scientific consultant to Commanding General, Pacific Ocean Areas, 1944; member scientific mission to United Kingdom, 1941; to Caribbean, 1943; and to Germany, 1945; chairman joint Army-Navy-OSRD Committee on Scientific Information Policy, and chairman OSRD Publications Committee, 1945. Author of numerous articles for all principal architectural periodicals and co-author "The Evolving House."

EDWARD MILTON MACMILLIN, of Cleveland. Born in Mt. Gilead, Ohio, 1902. Attended Carnegie Institute of Technology, 1922-24. Graduate from the School of Architecture, Yale University, B.F.A., 1926. In office of James Gamble Rogers, F.A.I.A., New York, 1926-29. Returned to Yale University for graduate work and served as an Instructor in Design for School of Architecture and Sheffield Scientific School, 1929-30. Was a student of and worked under Dean Everett V. Meeks, F.A.I.A. and Otto Faeltel, both at Yale and in New York City.

First entered practice of architecture at Harrisburg, Pa., 1931, under the firm name of Good & MacMillin. Executed commissions for Presser Foundation Music Building and other municipal and private work. Entered practice under own name in Cleveland, Ohio, 1935. Some

of recent work shown in book just published by Whittlesey House of the McGraw-Hill Book Company.

Served two terms as President of Cleveland Section, Architects Society of Ohio, 1938-39. Past President, Cleveland Small Homes Architectural Association. Served on the Executive Board, Architects Society of Ohio for the last eight years and has just completed two years as the President of this state organization, 1944-45.

The Producer's Council

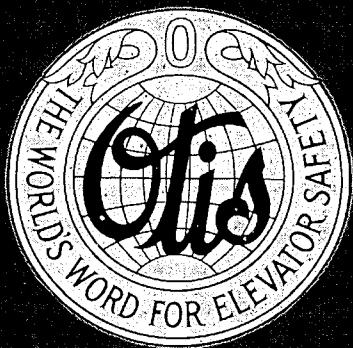
Recent elections to The Producers' Council as national company members are as follows, with the names of their Official Representatives and Alternates:

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The American Brass Company, Waterbury, Conn. (reinstated); H. J. Keefe, manager of distribution; Alternate, R. H. Pidge.

Sylvania Electric Products, Inc., New York; Don G. Mitchell, vice-president in charge of sales; Alternate, Paul S. Ellison.

The number of local chapters is now 24, a new chapter having been organized in Buffalo, N. Y., on November 6, 1945.



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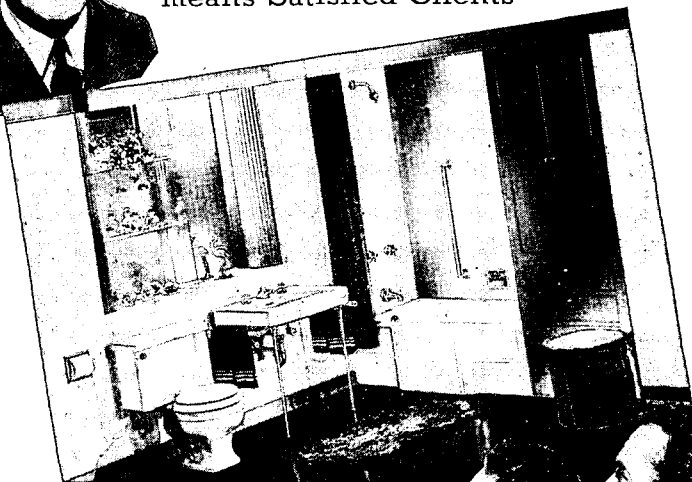
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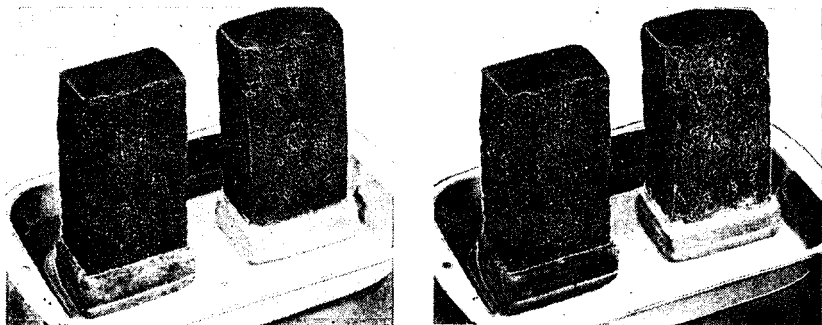
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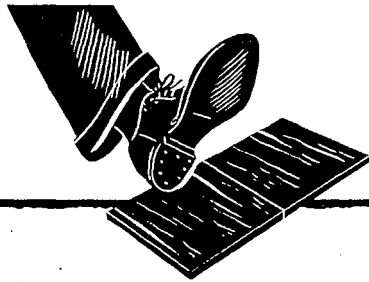
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