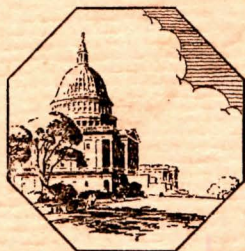


Journal of The American Institute of  
**ARCHITECTS**



August, 1948

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An Editorial by John Ely Burchard

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C. D. Maginnis' Acceptance Speech

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Design Today, by Wells Bennett

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Memoirs of Centurian Architects—II

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Pre-Octagon, and the Memorial Garden

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Seminar Highlights of the Convention

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Furtive Observations at Salt Lake City

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

AUGUST, 1948

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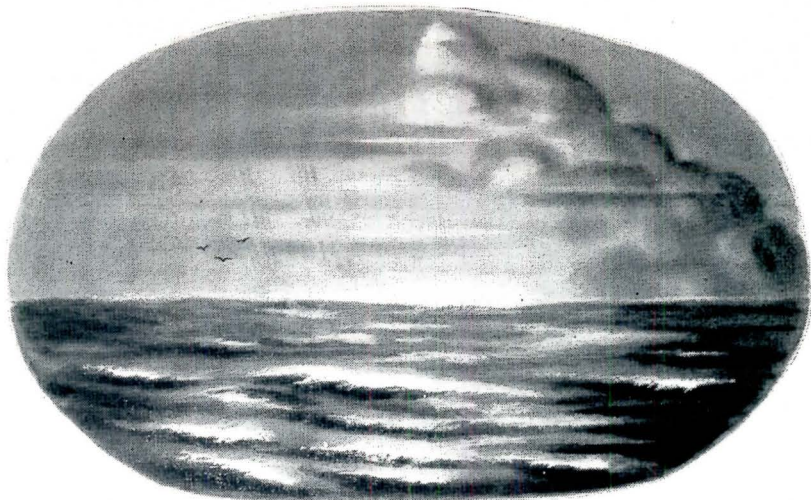
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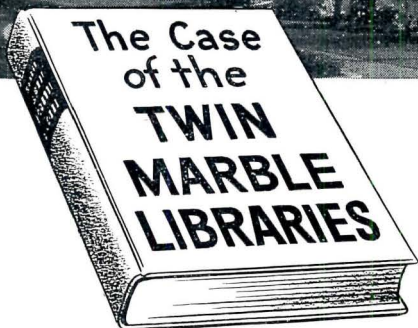
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*With the idea—and fond hope—that there may be a lot of conviction lying around under pressure, we are creating a valve through which that conviction may be tried out upon the profession—a Guest Editorial. The opinions expressed will be, naturally, the uninhibited ones of the Guest who occupies a particular month's driving-seat. If you want to argue with him, do so in the JOURNAL; if you feel that you must sue for libel, mayhem or whatnot, sue him, not the JOURNAL. And now, Ladies and Gentlemen, we present this month's Guest Editor, the Dean of Humanities, Massachusetts Institute of Technology—*

*John Ely Burchard*

THE POPULAR SUCCESS of Mr. Blandings was not an accident. Architects do not have the confidence of the common man. And the common man is right. The architect is not interested in him, neither prepared nor competent to render the service he needs at a cost he can afford.

But matters are even worse than that. Leaders of industry and government do employ architects to build great public complexes—but they do not trust the architect nearly so far as they trust legal counsel, engineering judgment, physicians' prescriptions, or even the advice of labor relations coun-

sellors. I make this categorical for space reasons.

When both great and small are wary of us, it would be wiser to engage in self-examination than in complaint, wiser to eliminate our defects than to protect them by statute or lobby.

The hard thing is that Architecture is an Art. Modern life is hard on all artists but hardest on the only art which is both complex and utilitarian.

The hard thing for the painter or sculptor is that he is no longer "useful." The printing press tells stories more universally than the stone book of Bourges. The cam-

eras of a Cartier-Bresson or a Pare Lorentz will produce a more universal documentary than the pen of a Hogarth or the brush of a Breughel. This simplifies the problem of the "pure" artist enormously—too enormously, but at any rate it does simplify it.

The hard thing for the craftsman who makes a tool is that the machine must now so often replace the hand. The major problem of the craftsman, to remain honest, has been accentuated now that the mediocre taste of the sales department has replaced the trained taste of the Borgia or Medici. But basically the problem of the craftsman is relatively simpler than it was a century ago.

But the architect who must remain an artist has to meet increasingly complex problems of utility (specialization of space function) and of environmental control (thermal, atmospheric, sanitary, acoustic, luminous). He is simply not good enough technically, and the public has smelled this out. An Albert Kahn could make a superior technical solution for clients who wanted only that. By honesty and unity of purpose his buildings attained an intellectual beauty but not an emotional one. This is not enough.

A Frank Lloyd Wright has produced the most beautiful architectural sculpture of our time, often combined with an egregious contempt for basic technical requirements or a bland ignorance of them. These works are strokes of genius, but they too are not enough.

Architecture is too important to have things go this way. We must have the full stature of artist-professional. Then we shall no longer have to assert how tall we are, but how shall we attain this height?

First and foremost we must have full technical competence. This means hard intellectual training, hard and long. The training must include not only the ways to get at the facts but the spiritual determination not to twist these facts. If hearing is a basic requirement for a room, the design must bloom from applied acoustics and not from emotional predilection. Then we must be talented enough to contrive that the room shall still be beautiful. When leaders believe that we know what we are talking about, that we have not fooled ourselves, they will accept our recommendation—not before. We cannot longer achieve this by personal experience or at



the expense of our first client. Only vicarious experience, which means formal education, can be quick enough and thorough enough. Seven years rather than the accepted four or five are probably the minimum. That is the price our colleagues in law and medicine pay for their stature.

There are corollaries, of course:

1. Capacity to give and accept criticism of our work as fully as natural scientists do.

2. Capacity to absorb and not to be bored by a technical literature.

3. Courage to publish ourselves the facts about the materials and equipment we use in the same sense as the doctors investigate and control drugs. We are the only component of the building industry with this responsibility. We have assiduously evaded it.

4. Realism about monetary matters—courage to tell the client he cannot have what he wants for what he can pay.

5. Interest in the professionalism we claim and not in the trade-unionism we practise.

Now if we do all this, how shall we differ from engineers? Of course, only by our quest for something beyond utility and our ability to create it. Nonetheless the certain fact is that the profession's obligation to make our world a better place to live in through the utility and beauty of man's building cannot be attained unless the profession enjoys the public confidence. An equally certain fact is that this confidence will not be gained until it is earned and it can be earned only by a professional competence which for the most part we clearly lack today.

## Seminar Highlights of the Convention

**T**HIS YEAR, at Salt Lake City, the Convention was another "biggest and best"—always excepting that at New York in 1925. With the rapidly growing membership and the stimulus of the Seminar programs, each successive convention is likely, for a few

years at least, to break previous records of attendance and to leave delegates and members and guests impressed by its geographic and intellectual merits.

In the BULLETIN for July will be found the official transcript of accomplishment as outlined in the

Board's Report and the Convention resolutions. In a separate publication recording the Seminar papers there will be an opportunity to review the stimulating ideas and extempore discussions that rounded out this year's theme, "Fundamentals of Design."

In this brief resumé it must suffice to quote significant words, lifted rather unceremoniously from their context, as fish hooked from a well-stocked pool.



"As J. M. Fitch has pointed out in his recent book on 'American Building,' the shell of the house operates not as a 'barrier' but as a 'filter,' regulating the influence of cold, heat, glare, noise from without so as to produce an interior micro-climate superior to the macro-climate of outdoors."

"I happen to be Chairman of the New Haven Housing Authority, and the thing I am proudest of in our projects is the height of the kitchen sink. In a careful study made by the Home Economists, the height best adapted for dishwashing by an average American woman was established; and it appeared that no sink on the market was high enough for this normal value.

So we had sinks made up, with legs about an inch and a half longer than those ordinarily available."

"May a layman venture to raise the question whether modern domestic architecture with its open spaces and glass areas and cold, pure heating does not somewhat ignore the instinct for a 'room of one's own' which is a den for a bear with a sore head, a nest cluttered with all manner of objects which, however unesthetic, have the soothing association of familiarity and historic continuity? A living-room may perhaps be too impeccable in its beauty to be well suited for human living."

"Among the 90,000-odd deaths a year from accidental causes, more than one-third occur in the home. There is, of course, a catch in this. One reason why so many fatal accidents occur in the home is that there are so many young children and old people in the home; and accidents constitute special hazards of early childhood and old age."

"Total space allotments in housing built during the last few years have fallen far short of any reasonable minimum. Our subcommit-

tee dealing with this subject has said: 'Without adequate dwelling space no house can offer a satisfactory environment for the normal functioning of the family, no matter how sound its construction, nor how complete its mechanical equipment.' "

"During the past two years speculative builders have been finding a market at \$10,000 to \$15,000 for dolls' houses which out-slum the slummiest of our pre-war slums."

"A suggestive pamphlet on 'Housing for Family Living' issued by the Woman's Foundation points out how the family changes through the course of years from two persons to half a dozen and then shrinks again. We cannot provide for these changes in a given house but we can, and should, provide for them in a given neighborhood."

"I suspect that the development of Aristotelian and Thomistic philosophy may not have been unrelated to the fact that men lived in spaces bounded by flat walls with square corners, fixing in the very basis of the mind the concept of rigid law and sharp activities of right and left. May not a child

who, in his earliest years grows up in the curved spaces which are now possible and increasingly common—may not such a child have a mind-set which is far more flexible, more imaginative, more adaptable to a world which has infinite possibilities of harmonious adjustment, not merely the choice between an arbitrary 'right' and 'wrong'?"

—from "The Physiology of Shelter" by DR. CHARLES-EDWARD AMORY WINSLOW, Yale University.



"Birth rates promise to be such that very few cities will be able to maintain their population numbers through the natural increase of their existing population. Cities in the future will grow or decline in accordance with their ability to attract people from outside their borders."

"Our zoning long ago should have been revised to protect and preserve industrial land exclusively for industrial purposes. Now cities struggling with inadequate revenues are forced to look on glumly as one tax-paying plant after another leaves the city's borders in quest of more spacious sites, whereas sites within the city's borders

which should have been preserved are in slum-type residential and commercial uses."

"As a means of assuring land for industrial activity—the life blood of most of our urban centers—the zoning ordinances as presently written have proved completely inadequate and even misleading. Ample land has been zoned for industry, but under the cloak of zoning, it has disappeared forever as a possibility for industrial usage."

—from "The Geographic Bases of Planning" by VICTOR ROTHERUS, U. S. Office of Domestic Commerce.



"Every building is functional in some sense. It is further true that no building is ever completely functional. Consequently to designate a certain kind of architecture as functional is only to characterize its emphasis on efficiency rather than form."

"The architect must become self-conscious of his design procedure; he must design the design process itself so that it functions most efficiently. Architecture must become

experimental in the most technical sense of the word. We must do all we can to accelerate the process whereby our work is open to objective evaluation. We cannot wait for time to test our architecture; we must test it ourselves."

"It is becoming increasingly apparent that the most efficient solution to any problem is not facilitated by, but *requires*, the cooperative effort of experts from many different fields."

—from "Esthetics of 20th Century Architecture" by DR. RUSSELL L. ACKOFF, Wayne University.



"Although decoration is not popular today, I am confident it will again be popular. What its future forms may be is, of course, another matter."

"A paradox of behavior is that man resents monotony, yet he resists change. He likes to be right but he hates to be set right. When a new creation appears, it is resented. I turned up a newspaper clipping which gave the comments of a number of people, many of them prominent, on the design of

Radio City for New York City, which had just been made public. Only one or two persons among many were even tolerant in their statements. The rest condemned the design brutally. Today Radio City is the pride of New York."

"Architects of the United States may still look at Europe, at South America, at Mexico with curiosity, with admiration, with respect for the works of the leaders there. But I sense a stronger feeling of self-reliance than our country has experienced since the beginning of this century."

—from "Esthetics of 20th Century Architecture" by EDGAR I. WILLIAMS, F.A.I.A., New York City.



"One stimulant that I have found involves the arrangement of space. It is like leaving something unsaid, or—a suggestion is more forceful than a command. A space that is completely seen at the first glance suggests nothing. It is like an ultimatum. On the other hand, if only a portion of the space is seen from any one point, the imagination is called upon to finish the space. It produces the kind of

stimulation that is found in paddling a canoe down a winding stream; you never want to stop because the fascination for what the next bend may offer is just too great to resist."

"No matter what we do, it first involves a very personal knowledge, or 'Art' knowledge, and more and more this is organized and converted into general knowledge which represents the science of the subject. The *Science* knowledge is sterile. The 'Art' knowledge is always creative. But the greatest creations involve still the higher form of knowledge which I have referred to as that *Spark, or intuitive knowledge.*"

—from "Evolution of a Design" by ALDEN B. DOW, Midland, Michigan.



"The percentage of home accidents for this particular year—1945—was 35%, or 25 persons were accidentally killed in their home for every 40 deaths due to tuberculosis. I suspect that you all contributed toward your local Health Seal Drive to eradicate tuberculosis, but I would like to know how much you even consid-

ered the problem of home accidents or whether you contributed.”

—from “Design for Safety” by  
D. KENNETH SARGENT, Syracuse,  
N. Y.



“Sales and display lighting have so many aspects of theatrical lighting that I propose to show that good store lighting is becoming more and more theatrical lighting (in the best sense).”

“The average cost of lighting may be set at 65 to 75 cents a square foot but, if a special effect out-sells two to three times the previous layout, then even four dollars may be practical and economical.”

—from “Store Lighting for Architects” by STANLEY McCANDLESS, Associate Professor, Yale University.



“Almost every neighborhood shopping center distributes its off-street parking spaces as if it were blindly striving to copy the curb parking typical of average Main Streets. The car spaces are lined up in front of the stores, hiding their displays and signs from the

highway, or else parking is scattered around all sides, front and back, of the store buildings. . . . To date, the most successful formula for land use has proven to be one in which concentric rings of store buildings and parking surround a central pedestrian mall.”

“A well balanced group of stores has several times the pulling power of any one store. At the same time, customers are far more likely to do their shopping where they need stop and park only once.”

—from “Neighborhood and Shopping Center” by MORRIS KETCHUM, JR., New York City.



“The economies inherent in modular coordination may be said to vary in direct proportion to the scope of conversion on the part of producers, and the breadth of application by architects. In order to promote increased production of an ever greater variety of modular products, it must be evident to manufacturers that architects want coordinated sizes and that they will use them. An important fact, often missed, is that the architect can effect savings in drafting proce-

dures through the use of the grid, even though few modular products are available."

—from "Potentialities of the Grid" by PRENTICE BRADLEY, Pittsfield, Mass.



"As a general rule, the elevator is used by a man with a mission, whereas the man without a specific purpose must be induced to visit the upper stories of a structure. Put in homely language: if the rider himself wants to go upstairs because he has business upstairs, then give him an elevator; but if you, as the designer, want him upstairs, then you must reach down and bring him up with a moving stairway."

—from "Moving Stairways" by CARL J. KROEPEL, New York City.



"I do not believe that we can consciously make a regional architecture. Before a regional architecture will appear again we must find ourselves. We must develop a philosophy of life and of architecture that is in tune with our times. We must somehow master the machine and find a truly better way

to live in this age. We must lift ourselves from the quagmire of stylistic imitation and make an honest and beautiful architecture appropriate to our way of life, using all the facilities that we can command to weld together the new elements of our time."

—from "Thoughts on Regionalism in Architecture" by HUGH A. STUBBINS, JR., Associate Professor, Harvard University Graduate School.



"There has always been a powerful need for the human race to harmonize itself with all the forces of nature which surround it and stimulate it to grow, to advance, to become civilized. By that token, contemporary design—as all creative architectures in the past—reflects the will to create forms which are alive, and by alive I mean appropriate, in tune with the life which flows everywhere around us and which for better or for worse is nourishing our thoughts and our reactions."

"In this new creative era, it was inevitable that superficial and transitory forms should also appear, and that our best efforts should still

be short of the great examples of the past; but that should not discourage us; we can proceed towards great architecture only by steps and degrees; greatness can come only when our world society has reached wisdom, order, and peace, which is perhaps too far in the future for us ever to see."

—from "Regional Qualities in Residential Design" by PIETRO BELLUSCHI, F.A.I.A., Portland, Ore.



"We may say that, with the greater use of the automobile, the shopping center in America was a spontaneous phenomenon, a necessary extension, so to speak, of the corner grocery. The trouble with the corner grocery when the automobile took over was the fact that it was located on the corner . . . that is, on some prominent intersection. It took some time to discover the shortcomings of being located directly on a busy traffic artery."

"Second-floor space in small shopping centers is of questionable value. It becomes valuable only in the larger centers with 40 or 50 stores, when doctors' offices, in-

surance agencies, lawyers' and auditors' offices are in demand."

"Today there are 10,000 self-service markets in the United States; that is only 2.6% of the number of retail grocery stores; yet they sell almost 30% of the groceries. The trend is towards bigger and better stores, but fewer in number."

—from "Shopping Centers" by PIETRO BELLUSCHI, F.A.I.A., Portland, Ore.



"To be specific, a store's objective in a promotion of any nature is 'to bring traffic to the merchandise.' The vertical traffic study should include traffic to and from a department as well as through traffic by stairs, escalators or passenger elevators."

"Too many concern themselves with lavish interiors and the matter of the importance of the merchandise becomes secondary. All I can say is the merchant is not selling walls and ceilings, but *merchandise*."

—from "Retail Store Design Principles" by JAMES A. WARES, Architect for Marshall Field, Chicago, Ill.



# Design Today

By *Wells I. Bennett, F.A.I.A.*

DEAN, COLLEGE OF ARCHITECTURE AND DESIGN, UNIVERSITY OF MICHIGAN

From the Commencement Address delivered at  
The Cranbrook Academy of Art, May 28, 1948

MY INVITATION to Cranbrook made it clear that this statement should be short, and I am happy to comply. My title is *Design Today*, for that term is convenient even if at once too limited and too inclusive. My outline is as simple as that of a southern preacher. Design: What is its present state? What is its road to salvation?

It is a truism to say that the field of design you are now entering is confused. For any young person entering the field, the prospect has always been confused. Leonardo was born to and lived in a world more unstable than now surrounds you. To mention one of our contemporaries, Mies van der Rohe has experienced two world wars, the great depression and an adjustment to the American scene.

In spite of the proverb, history does not reliably repeat itself, and it is certain that for you something new will be added, not only because you are this afternoon stepping over the threshold on which

you now stand, but because you will encounter situations which even Leonardo could not have imagined. This will probably not be wholly pleasant. The future could readily be calamitous for design and for you; certainly it will be different! It is more than likely that epochal changes in architecture, in painting and other fields of design will be witnessed by your generation. Your contributions can be as significant as those of Gropius or Picasso. They may even cover a wider range.

Two weeks ago I had lunch with a site planner, a man in his middle sixties. Able, prosperous, honored by his profession, he has had a good life. We were talking of his professional activities over the last fifteen years. I suspect that he is not a New Dealer, although he has had important government commissions. More than once in our talk he shook his head at my comments. He was obviously hopeful that the present social emphasis in architecture, as evi-

denced by industrial structures, housing and community buildings, could not hold its relative importance for long. There must, he thought, be a return to something like "monumental" buildings for the public; to the country club and the country estate for the deserving man of means—or else—and here again he shook his head. Considering the experience and the attitude of this successful man, forty years older than you, it is obvious that in forty years the world has changed, that it is still changing, and that it is not very likely to change back.

But let us then define for design, and particularly for architecture, what we mean by this promise, or threat, of a change of scene. Following the pioneer work of Otto Wagner, Sullivan and Berlage, and to a considerable extent paralleling the careers of Saarinen and Wright, one thinks of the group known as the C. I. A. M., the International Congress of Modern Architects. Up to the war, C. I. A. M. waxed in brilliance and in influence. Perhaps its major positive contribution was an emphasis on the integration of city-planning and architecture. Its architecture, though novel, was self-conscious rather than analyti-

cal. The movement was mainly a revolt against tradition, making apparently daring but actually quite simple responses to any given problem. The work of this group now seems dated, and the efforts of the second generation look suspiciously like eclecticism. Reports of the C. I. A. M. meeting of 1947 in England reveal primarily an understandable frustration at affairs abroad. Beyond this there is an afterglow of the old spirit, but no adequate response to the present scene, or promise for the future.

As other straws in the wind, recent conferences in this country at Princeton, the Museum of Modern Art, and another more recently in Ann Arbor, indicate a loss of such direction as the International Style had, and a search for a more friendly esthetic. Siegfried Giedion's new book details for us the history of mechanization, and leads logically enough to rather dismal conclusions. After plotting the beginnings and progress of mechanization, Giedion states as a matter of fact that in the period between the wars America became a completely industrialized society. Mechanization is in command and Giedion is not happy at the prospect.

But American culture is not negative. Things are happening! As an architect, European by birth and training, recently remarked, the problems of the European designer are wholly different from ours. Not only are his economic controls rigorous, but his techniques of construction and production are, and will remain, very simple. None of the countries abroad is really industrialized nor has their design been fundamentally affected. Here, being mechanized, we have to admit high productivity as a force with which the architect and other designers must deal. If we accept the tenet that we are now substantially industrialized, there then comes a question of how to proceed in order to maintain a place in our culture. Few would contend that art is properly recognized today. Many think it almost submerged.

One approach would be to hold that which is good in our past and present design training and practice, re-orienting our philosophy by a drive for recognition in a materialistic but vital civilization. This will survive through devotion to art for art's sake, more energetically demonstrated than in the recent past, will probably be the choice of most schools and practis-

ing designers. It would correspond to a liberal party in politics, making the best of both worlds.

The student coming out of school is resistant to professional life, whether he enters a professional office or works as a free lance. He does not like the contrast between the ideals he has acquired at school and the necessities of practice. He shrinks from the facts of professional life. It appears, however, that tomorrow's designer will have to resist, not so much the lag of traditional attitudes as the pressures of a culture controlled by science and mass production. Only by a reasoned and resolute attitude can the art-for-art's-sake designer hold his ideals and make progress. He will have to show by precept and example those higher, finer values which his art can contribute. Unlike early missionaries to the South Seas, he must do more than put the natives in the mother-hubbards of his art. With patient reasonableness he must endeavor to save their artistic souls. His gospel is salvation for our culture through the saving grace of the fine arts. He would, I should think, make common cause with literature, music and the dance. It would be a good fight, and could be waged

with some success in modern society, providing the forces of design are expertly marshalled, disciplined and deployed.

To such a compromise stand an alternative attitude is being proposed. This approach would meet our industrialized world on its own ground. The designer would, without prejudice, begin an examination of his environment. He would ask: What are the forces, what are the elements in our current scene? His only assumption would be that design is a necessity in any continuing civilization. Dominating forces, such as industrialization, once understood, would be accepted as a basis for action.

It would then be possible to consider logical trends for design today and to work toward their best development. This point of view would not be one of appeasement. It would endeavor to understand the problem in order to resolve its confusions. It would seek a technique of design procedures through an analysis of society and its needs rather than by the attempted conversion of an industrial civilization to standards of architecture and the graphic arts preserved in a vacuum.

The philosophy of this position remains to be fully stated and its

strategy of presentation developed. Several men have insisted on a study of standards as a point of beginning, implying that new standards will be dynamic, changing because the society on which they depend is itself fluid. Gropius, for instance, has called for a language of design, a standard of communication. To find such a means of communication suggests a rich field of research. This, if you like, is science, but only a common-sense use of science as a tool to design. Standards were by very definition once thought to be comfortably fixed, like the standard British yardstick and the gold standard for world currencies. Actually they have not proved immune to change, and yet the sky has not fallen. The determination of dynamic standards, frames to which one could refer architecture, home equipment or works of art, is being studied. It may be that there will evolve dynamic standards not weak because of change but changing because of growth and vitality. City planning today, for example, provides an illustration of the challenge of design under the dynamic standards of an industrial society, contrasted with the static, academic answers offered in so recent a time as that

of John Nolan. One proposed theme, "Planning for Productivity," may alarm the sensitive artist, but is not city planning for contemporary living just that?

We designers, whether we lean to left or right, feel that our products are intrinsically valuable. We each secretly hope that our works of design will have the quality of permanence and be admired by posterity. But modern industrial productivity presupposes ever more goods, goods for more people in a never-ending stream. Applied to design, productivity would mean more designed objects, the application of design for the use of more people—more houses, more equipment, more fabrics. Here some designers instinctively flinch, for lurking in the shadows they see an end of individuality and a threat to the creative impulse. Such a worry can be dismissed, for so long as civilization persists superior personal achievement in the arts will command, if part of the fabric of its time, recognition for its intrinsic worth.

Following an acceptance of industrialized society to its logical conclusion, it becomes necessary to accept obsolescence and the steady elimination of designs. If dynamic

standards and constant improvement are linked with higher rates of productivity, we would have to discard outmoded, if not outworn, objects of design, and we would presumably desire to do so. We have seen such obsolescence in the frequent remodeling of retail shops, and kitchen equipment. It may have application in such items as houses, schools, and equipment of all sorts. The nostalgic may find comfort in remembering that a rapid turnover in design and a planned discouragement of hoarding implies new marvels in function and appeal, improvements at least as rapid as gains in productivity. Here a wide vista opens for the designer. He is no longer bound by the limitations of fixed standards—such as an obsolete building code. He may not have the fancied security of permanence but on the other hand he is released from its inertia.

Though many designers are studying this problem, few assume the right to prophecy. Your speaker wholly refrains from doing so. It would, however, if it were possible, be very interesting to be able to record your philosophy of design today, and again after perhaps ten years.

I will only venture to say that design or art in contemporary life is entering a new phase. Such problems as I have tried to outline constitute a principal challenge in your generation. You will eventually make the decision that is right for you. At Commencement it is customary to charge graduates with

high responsibility, but this, I think, is rather superfluous. By your very arrival at this stage it is presumed that you will adequately meet the future. You will see the opportunities and the risks and will know better what decisions to make than we who now applaud you. Congratulations and good wishes!

## Pre-Octagon

STIRRINGS IN THE YOUNG INSTITUTE THAT LED TO THE ESTABLISHMENT OF HEADQUARTERS IN WASHINGTON—AS TOLD BY EXCERPTS FROM THE RECORDED PROCEEDINGS

FROM the Proceedings of the 31st Annual Convention, Detroit, Michigan, September 29, 1897—George B. Post, President; in his annual address:

“The last Convention of the Institute wisely resolved that its headquarters should be removed to Washington. The impediments which rendered the change temporarily impossible will soon cease to exist, and it is my opinion that it is important that the change should be made as soon as it can be conveniently accomplished; and that the Institute should be constantly represented in Washington by a paid Secretary, who should be appointed by the Directors, to whom should be given the power

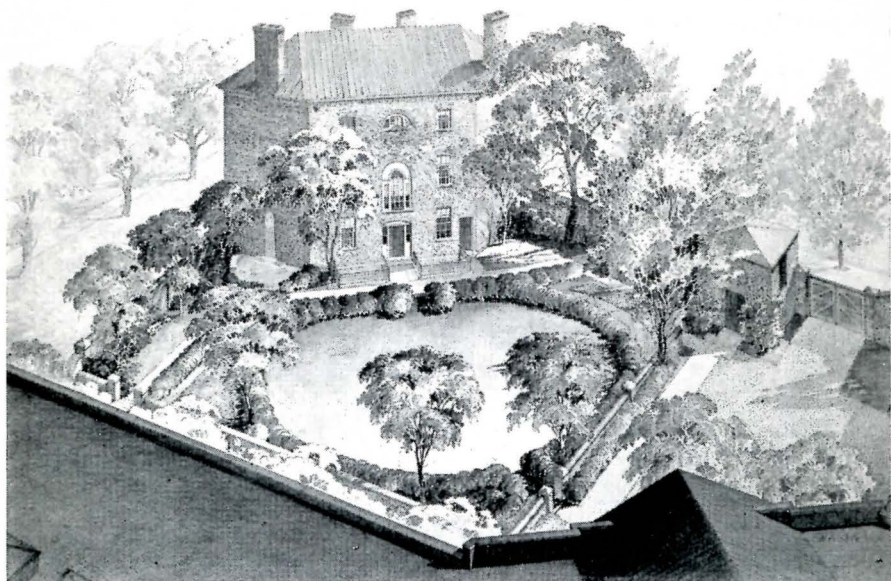
of removal. This may require the division of the office and the creation of Corresponding and Recording Secretaries.

“Establishing the Home of the Institute in the National Capital will form an era in its existence.

“It has passed fairly through its formative stage—its period of organization. From struggling youth it has grown to vigorous manhood and has become a power in the community. The time has come when it is possible that it should undertake work better and more important than the perfection of its interior organization and establishing provisions for the regulation of professional practice.

“I suggest that a Committee

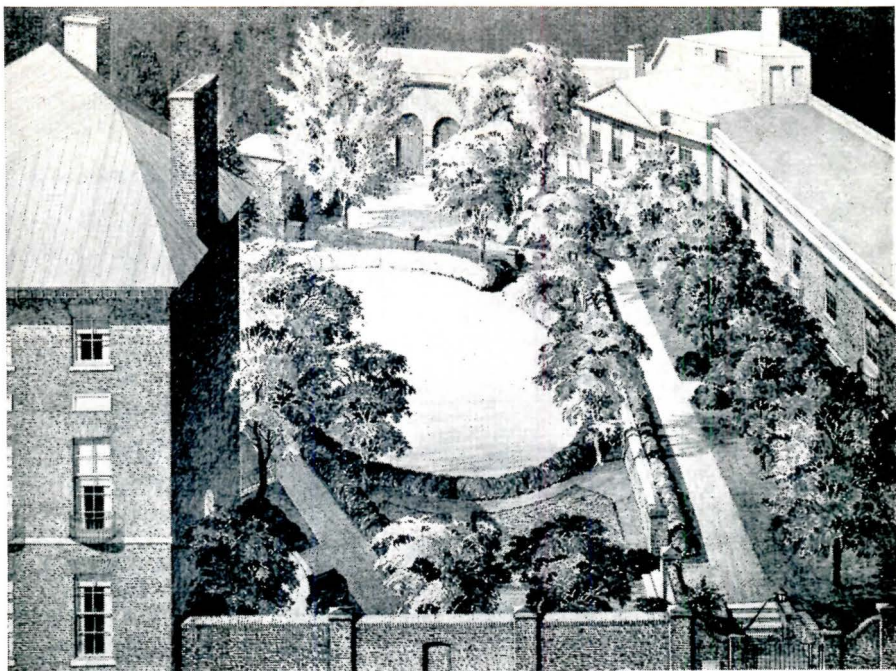
AUGUST, 1948



PROPOSED DEVELOPMENT OF THE OCTAGON GARDEN  
AS THE INSTITUTE'S WAR MEMORIAL

The garden plan is by Gilmore Clarke, landscape architect; the view, taken from above the roof of The Institute's Administration Building. Standing against the east wall of The Octagon, a stele by Lee Lawrie, sculptor, will bear these words suggested by Charles D. Maginnis:

THIS ANCIENT GARDEN IN A NEW FASHIONING IS DEDICATED TO THE MEMORY OF  
THE MEN OF THE AMERICAN INSTITUTE OF ARCHITECTS  
WHO GAVE THEIR LIVES IN WORLD CONFLICT FOR THE SECURITY OF THEIR  
COUNTRY AND THE CAUSE OF PEACE



PROPOSED DEVELOPMENT OF THE OCTAGON GARDEN  
AS THE INSTITUTE'S WAR MEMORIAL

Bird's-eye perspective from New York Avenue. The Institute's Administration Building is at the right, the stable and smoke house at the top and the southeast corner of The Octagon at left.

GILMORE D. CLARKE, LANDSCAPE ARCHITECT  
LEE LAWRIE, SCULPTOR



shall be appointed with power to ask Congress to make the necessary provisions to establish in Washington a National Architectural Museum, to be in the custody of its natural guardian, the American Institute of Architects, in which Museum shall be collected for the use of the architectural students of the land, copies of all that is good in the great collections of Europe. This can be done at a moderate expense through our foreign ministers and consuls."

Action by the Committee on the President's Address, September, 1897—Dankmar Adler, chairman:

"It seems to the Committee that it would be of the highest importance if an effort were to be made by a Committee of the Institute to secure the ends in question, and assume that an expression of opinion from the Institute to the effect that the establishment of such a National Museum of Architecture would be wise and would redound to the credit and advantage of the Institute. There is a nucleus of such a museum in Washington and much could be done towards extending it without legislative action."

From the report of the Committee upon the Directors' Report,

September, 1897—John H. Coxhead, chairman:

"In reference to establishing headquarters of the Institute in Washington, two plans are feasible:

"First, an Association with the National Museum similar to that between the Museum and the National Academy of Sciences, and of the National Historical Society. These societies have their headquarters in the National Museum and the Museum is the custodian of their archives, libraries and other collections. The advantages of such an association would not overshadow the Institute but would aid in the acquirement of an architectural museum through the Smithsonian's correspondents who are in all parts of the world, and as well through the influence of the museum officers with Congress; these points connected with the fact that the museum already has quite a collection of architectural matter in its possession, as well as architectural books in its library, which would form a nucleus for additions under the auspices of the Institute. The Secretary, or some other accredited member of the Institute, would be a Curator of the Museum in charge of the architectural collec-

tion. The proceedings and investigations made by the Institute would be published at the Government Printing Office free of expense.

"If it is thought more desirable for the Institute to have its own building, 'The Octagon House,' one of the best examples of work done in the year 1800, can be secured for thirty dollars per month; its plan, character of work, and location make it peculiarly suitable for the headquarters of the Institute. We would recommend the Board of Directors to take advantage of one of these opportunities which are open at the present time."

From the 32nd Annual Report of the Board of Directors, November, 1898, Washington, D. C.—George B. Post, President:

"Today the Institute enters upon a new era in its history which is fraught with no little anxiety. The step it has taken is without precedent, as no similar society has broken away from the commercial metropolis of the country and established its home in the National Capital. It may, therefore, properly be called an experiment, and is one which will depend for its success upon the individual and united efforts of the members of

the Institute, and may easily prove to be a failure without such effort. The first way in which it may make itself manifest is by an increase in its membership,\* which the proposed by-laws, if adopted, will facilitate. It is only by a membership large in numbers and representing the best-equipped members of the profession, who not only combine to a high degree professional skill and training, but exalted views as to the ethics of the profession, that the Institute can realize the full advantage of its mission and reap the benefits of its new departure.

"The question of the present home for the Institute has been an ever-recurring subject for consideration, and many years ago an effort was made to procure a building fund, but not until after the passage of the following vote on the eleventh of February, 1898, was any real progress made:

"VOTED: That a Committee of three be appointed by the President to secure a lease of the so-called "Octagon House," Washington, D. C., for a term of five years, if possible, for a rental not exceeding \$360 per year, and with further power to formulate a plan, obtain

\* The "Practicing Membership," corresponding to our Corporate Membership, was at that time 517.—EDITOR.

funds, and put the house in condition for occupancy.' It was also VOTED: 'That the Committee be authorized to issue debenture bonds of small denominations to an amount not exceeding \$5,000 and that the form of the bond is to be approved by the Executive Committee before issuing the same.'

"In pursuance of that vote the President of the Institute, in accordance with the instructions of the Board of Directors, appointed Frank Miles Day, Robert Stead and Wilson Eyre, Jr., a Committee to procure a lease of the Octagon House and put it in condition for occupation, and issue bonds to the amount of \$5,000 to meet the expense thereof. Today we shall open and enter upon the occupation of our new home, and the enjoyment of the fruits of their labors.

"The passage of this vote was the outcome of a report of the Washington Chapter presented to the Board of Directors at that time. Among the advantages set forth in this report were: That it afforded the broadest field for the Institute to obtain national legislation in relation to art and construction; that it could here more efficiently advocate the establishment of a government testing station and a National Architectural

Museum, and would be in a position to make its influence felt in the methods adopted by the government for procuring designs for national buildings, which has been so successfully inaugurated under the direction and by order of the Secretary of the United States Treasury, the Honorable Lyman J. Gage, an Honorary Member of the Institute, and an efficient supporter of the best interests of the profession.

"A fuller and detailed history of the movement and its results will be visible at the reception, to take place this afternoon, and will be heard in the report of the Chairman of the Committee which has so successfully accomplished the task set before it."

After a reception of Institute members by President McKinley at the White House, November 1, 1898, and a call upon the Hon. Lyman J. Gage, Secretary of the Treasury, the Proceedings relate:

"After a brief informal interview the members and friends went to the 'Octagon House' at the junction of New York Avenue and 18th Street, the new Headquarters of the Institute.

"The building was thoroughly inspected from top to bottom with

much interest and the work of the Committee having charge of the fitting up and restoring of the house was highly commended and fully appreciated by all present, especially by those who had seen it when it was used as a storehouse for old rags and junk.

"The house has by the Committee been restored as nearly as possible to its original condition even to the tints on the walls of the several rooms which were in most of the rooms found buried beneath coats of paper or white-wash. Many of the original drawings of the Capitol, which had been found at the Capitol after diligent research by Mr. Glenn Brown, were displayed in one of the rooms, and studies of the Washington Architectural Sketch Club were hung in another room.

"In due time the President, from the landing of the stairs, called the members to order.

"President POST: In conformity with the programme of the Convention, it becomes my duty to welcome you to the new headquarters of the Institute, and to introduce as the orator of the occasion, Mr. Frank Miles Day, of Philadelphia, Chairman of the Building Committee. (Applause.)

"Mr. DAY: I remember on one occasion, when I had to deliver

an address at a commencement of the University of Pennsylvania, as soon as I was finished, the brothers took me warmly by the hand and congratulated me on the brevity of my address. I shall follow that method on this occasion. As to being the orator of the occasion, I wish to deny any aspiration of that kind. But I will say a few words on behalf of the Committee that has had in charge the leasing and fitting up of this house, and tell a plain story of what the Committee has done.

"The necessity for Headquarters of the Institute in Washington was brought up at the last meeting of the Institute. It was then decided by formal vote that headquarters should be established in Washington. Pursuant to that resolution, we examined many properties here, and finally concluded that this, the historic 'Octagon House,' was probably the best suited for the purposes of the Institute, all things considered, and we so reported to the Board of Directors at its mid-winter meeting, when it was decided that the house should be leased, provided suitable terms could be made. . . .

"It may interest the members of the Institute to know exactly on what terms this house is leased. In

the first place, it was found that the house and grounds were in the care of a Trust Company, and that the feeling of the owners was that the house had no present value. A visit to it very clearly showed that, for when we first came here the room on the right was heaped six feet high with piles of rags and rubbish, and the rest of the house was in a dilapidated condition. It looked like a most unpromising undertaking to put it in order. The trustee feeling as it did, that the house had no present value, the lease was made at a low rate, providing the Institute would put the house in order and care for it. . . . They wanted the privilege of selling it at any time they could get a good offer. That did not suit the Institute; but it was agreed that at any time the owners should have an offer made to them, large enough for them to sell the property, they should offer it to the Institute at the same figure, the Institute having time to decide whether it would take the house. . . . But we would have to pay a considerable sum of money on the building, and it was found equitable, and the owners agreed to such terms, that the cost of these repairs should be repaid to the Institute, provided the house was sold before the term of the lease

expired, the lease being for five years at \$360 per annum. A further term of five years at \$500 per annum has been agreed upon, at the option of the Institute, provided that no sale of the property has taken place, so that the Institute can hardly lose money by the transaction. . . .

“When the Committee is through with the work—we regret that the work of rehabilitating the house is not entirely finished—but when the Committee is through, the cost of the alterations will be about \$3,500. We have sublet considerable portions of the house, which reduces the rental to less than \$500 a year, including the interest on the money laid out.

“I think I have troubled you with enough statistics now, and I may be pardoned if I say a word about the old house itself. It was, as many of you know, built by Col. John Tayloe at the end of the last century. The work was commenced one hundred years ago, and was completed in the year 1800. The architect was Dr. William Thornton, the distinguished architect of the Capitol, or rather the successful competitor in the first competition for the Capitol. Mr. Glenn Brown, who has given a great deal of careful study to

the works of Dr. Thornton, and to the Octagon House particularly, has published interesting articles on the subject, and made a collection of drawings of the Capitol, showing its progress from the hands of Dr. Thornton, through other hands to its present condition. This collection of drawings is exhibited in the room on the second story, to the south, and I am sure that Mr. Brown will be delighted if you will all examine carefully these drawings.

"There is very little more to be said on behalf of the Committee, except that we hope the activities of the Institute will be so great in this house that within five years we will have outgrown it and found ourselves in a finer place. (Applause.)

"Mr. CARRÈRE: I wish to move a vote of thanks to the Committee for their labors.

"The President put the question, which was carried amid much applause."



## Honors

RECENT ELECTIONS to membership in the National Academy of Design include these five members of the New York Chapter, A.I.A.: Wallace K. Harrison, Edward S. Hewitt, F.A.I.A., Charles Downing Lay, William Platt and Lawrence Grant White.

TURPIN C. BANNISTER, recent Dean of the School of Architecture and Arts, Alabama Polytechnic Institute, has been appointed head of the Department of Archi-

itecture in the University of Illinois. He succeeds Loring H. Provine, F.A.I.A., who is retiring after 34 years in this post.

FRANCIS KEALLY, F.A.I.A., has been elected President of the Municipal Art Society of New York.

ELIEL SAARINEN, F.A.I.A., Institute Gold Medalist of 1947, has been made a Doctor of Laws by Drake University.

AUGUST, 1948

## Charles Donagh Maginnis

### Accepts The Institute's Gold Medal

**M**R. PRESIDENT, distinguished guests, ladies, gentlemen of The Institute. I doubt if any man, whatever his accomplishment, could experience such a moment as this and feel no uneasy doubt about himself. Obviously, the highest satisfaction which this honor is designed to carry with it is not to be savored without a comforting sense of having merited it. Such is my native diffidence that I have been concerned about the effect of this formidable distinction upon my character. Ever since the first whisper of your intention I have been so occupied in persuading myself of my unworthiness that I was well on the way to becoming enamoured of my humility, which is probably the ultimate twist of spiritual perversity. Modesty, in my experience, is a most slippery and exasperating virtue which runs out on you the instant it detects the least susceptibility to medals. It has placed me, on this occasion, in the ridiculous position of indulging in deprecations at an hour when it is obviously too late for you to entertain them.

It was in such circumstances that I was finally driven to the idea, which might have saved all this perturbation, that it would be both an impertinence and a disloyalty to entertain misgivings about the wisdom of The Institute. And having reached that happy conclusion my mind came to rest immediately.

But in that passing disturbance you will have observed at least how deeply I have been moved. The Gold Medal of The American Institute of Architects is a climactic honor, the solemn and pontifical gesture of a great profession. I am aware of the jealousy with which it is protected and the discrimination with which it is bestowed. There is about it, however, such a disconcerting stamp of finality that seems to suggest to a recipient with a feeling for dramatic propriety that nothing is left to him now but to seek out some sylvan shade, there to lie down and peacefully expire. He has exhausted the logic of his career. To carry on may be only to invite a more mature and critical

appraisement and possibly bring blushes to the cheeks of his benefactors.

It has not escaped me that there is a curious interest in the mortality of Gold Medalists. Lest this become a sombre superstition, I hasten to assure you that at last account Mr. Saarinen was in excellent health. Long life to him! My own course has carried me now beyond the eightieth milestone, so

that if I should presently dissolve into the shadows there need be no suggestion of tragedy.

The moment then is entirely fitting to your disposition. If the intrinsic provocations should be less obvious, that need not draw from the sense of profound gratitude with which I acknowledge this extraordinary and moving tribute of my fellow Architects.

## News of the Educational Field

At the Department of Architecture, UNIVERSITY OF NOTRE DAME, the Indiana Society of Architects recently held its annual meeting with a special exhibit showing architectural work of students during a half-century of progress and accomplishment.

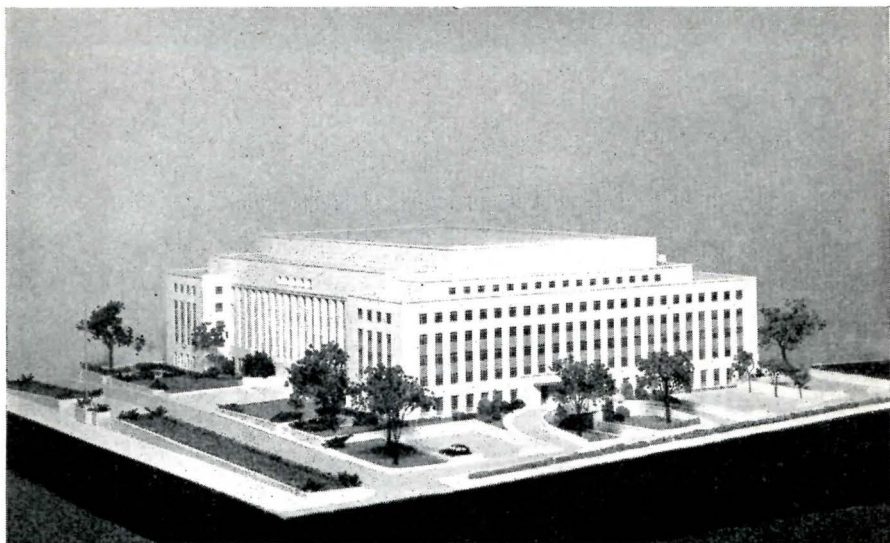
COLUMBIA UNIVERSITY, in its course on Contemporary Urban Planning and Development, is inaugurating a new method of teaching. Students in this course will visit twenty cities in the East, South and Midwest. The itinerary, which began on July 5, includes New York, Philadelphia, Washington, Richmond, Williamsburg, Va., Norfolk, Raleigh, N. C., Knoxville, Tenn., Cincinnati,

St. Louis, Chicago, Racine, Wis., Milwaukee, Detroit, Cleveland, Buffalo, Albany, Boston, and Providence. The course is being conducted by J. Marshall Miller, Associate Professor of Planning. The class is traveling in automobiles, stopping enroute at hotels and motor courts.

At the School of Architecture, UNIVERSITY OF SOUTHERN CALIFORNIA, the Southern California Chapter, A.I.A., has installed a new student chapter.

At CORNELL UNIVERSITY's College of Architecture, the faculty has awarded this year three Robert James Eidlitz Fellowships for travel and study abroad in 1948-

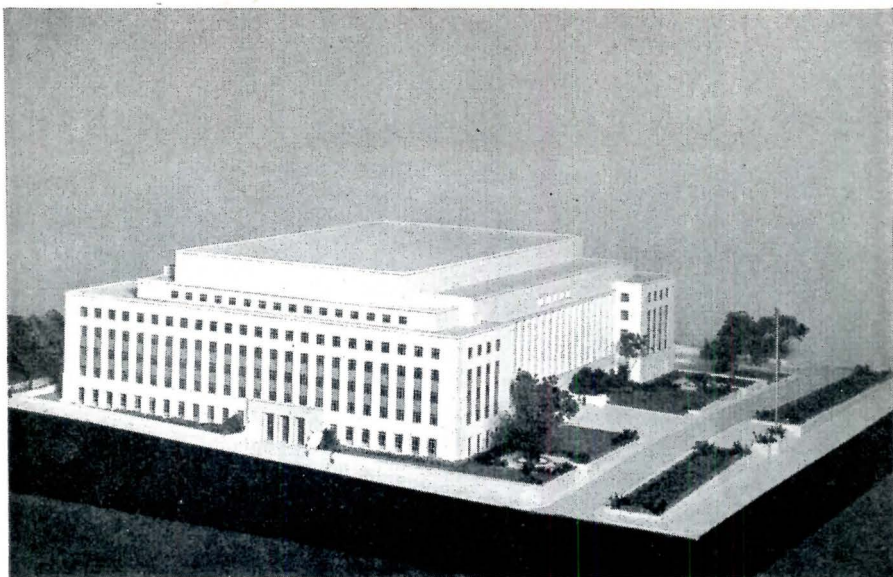




PROPOSED FEDERAL COURTS BUILDING  
WASHINGTON, D. C.  
LOUIS JUSTEMENT, ARCHITECT

Looking from the southeast at a model made in the architect's office, of sheet plastic and thin penciled cardboard. The muntin lines are ruled on the plastic.

*Photograph by Horydczak*



PROPOSED FEDERAL COURTS BUILDING  
WASHINGTON, D. C.  
LOUIS JUSTEMENT, ARCHITECT

Looking from the southwest at the architect's model. The building is to occupy a site on the north side of Constitution Avenue between Third Street and John Marshall Place, N. W.

*Photograph by Horydczak*

49: Eric Quell of Forest Hills, L. I., to study in Zurich, Switzerland; Vincent Moscarella, Brooklyn, N. Y., to study reconstruction in Italy; John J. Wallace, Middletown, N. Y., for graduate work in architectural design at the Royal Academy of Art in Stockholm.

NEW YORK UNIVERSITY'S College of Engineering will initiate this Fall a new laboratory course in surface furnishing, covering an introduction to the basic processes of decorative and protective coatings.

The UNIVERSITY OF FLORIDA is conducting a summer session—the Carnegie-A.I.A. course: Architecture and the Arts in Everyday Life.

UNIVERSITY OF SOUTHERN CALIFORNIA announces that, beginning with the coming Fall, the College of Architecture will offer a course in Landscape Design leading to the

degree of Bachelor of Science in Landscape Design. The course will be under the direction of Garrett Eckbo.

The UNIVERSITY OF MANITOBA, School of Architecture and Fine Arts, is increasing its course in Architecture from four to five years in duration and its course in Interior Design from three to four years.

#### INSTRUCTORS NEEDED

Additional instructors in Architectural Design, Structural Design, and related courses are needed at the schools of architecture for the Fall Semester. Those interested in a career in the teaching profession should apply to Professor Paul Weigel, Chairman of the Committee on Employment for the Association of Collegiate Schools of Architecture, Kansas State College, Manhattan, Kansas.

## Calendar

*August 6-8:* Fifth Annual Mid-Summer Conference of the Michigan Society of Architects, Grand Hotel, Mackinac Island, Mich.

*September 20-23:* Fiftieth Anniversary Convention, American

Hospital Association, Atlantic City, N. J.

*September 20-24:* Annual Technical Conference of the Illuminating Engineering Society, Hotel Statler, Boston.

*September 26-28:* Twenty-first annual convention, California Council of Architects, Yosemite Valley.

*October 11-13:* Nineteenth annual meeting of the Institute of Traffic Engineers, Hotel Warwick, Philadelphia, Pa.

*October 13-16:* Annual meeting of the National Association of Housing Officials, Olympic Hotel, Seattle, Wash.

*November 29-December 4:* Annual meeting of the American So-

ciety of Mechanical Engineers, featuring the 18th National Exposition of Power and Mechanical Engineering, Grand Central Palace, New York.

*March 29-April 1, 1949:* Third International Lighting Exposition and Conference. Sponsored by Industrial and Commercial Lighting Equipment Section of National Electrical Manufacturers Association. Stevens Hotel, Chicago, Illinois.



## Scholastic Awards

Richard Nevara of the University of Illinois' Navy Pier school, has been awarded first place in the annual competition for the Kenneth M. Murchison Award sponsored by the Beaux-Arts Institute of Design. Second place was awarded to Marvin Goody, a sophomore at the University of Pennsylvania. The problem was the design of a small bank in a town of 60,000 population. More than 500 drawings were entered.

The William Wirt Winchester Travelling Fellowship for European study, established in 1896, is this year awarded to Robert R. K.

Russell, Jr., of Yale University's Department of Architecture.

The Alice Kimball English Fellowship is this year awarded to Clarence Harrison Hill, Jr., Milltown, N. J., of the Department of Architecture, Yale University.

Yale University's William Edward Parsons Memorial Medal, awarded to the graduating student in the Department of Architecture who has shown the greatest excellence in City Planning, is awarded this year to James Henry Ward of New Haven.



## Memoirs of Centurian Architects

IN FOUR PARTS—PART II

By *William Adams Delano*, F.A.I.A.

Written for the hundredth anniversary memorial book of the Century Club (Copyright, 1947, by The Century Association) and now published in the JOURNAL by permission of the club and the author

PAUL CRET had been a competitor of Pope's, for many honors, at the Ecole des Beaux-Arts. Educated in the same school, Pope scrupulously followed the Classic; Cret digested it and gave it a new expression. Paul Cret had been lured from France by an offer from the University of Pennsylvania to teach architecture there. Almost from the moment he started as a practising architect, he strove to put into his façades a new element—more in harmony with the present day. That he was successful—the Folger Library, the Federal Reserve Building and the Power House in Washington give eloquent testimony. He was handicapped in his last years by loss of hearing and of voice but a small pad and pencil sufficed for most entertaining thoughts. I often wished that he had lived in New York, not Philadelphia, for we should have seen him more fre-

quently at the Century. In spite of his handicaps, he was a most companionable man. He became a master of our language and his writings were models of lucidity, reasonableness and charm. He was honored by many university degrees and was elected to many honorary bodies. However, these honors never turned his head for, like most big men, he was modest. At the time of his death he was a member of the Commission of Fine Arts where his counsel was much valued, and where today he is sorely missed. There are many who feel that Paul Cret's influence has been a most healthy one for he captured the spirit of his time and harnessed it to the chariot of architectural tradition.

These two Centurions, John Russell Pope and Paul Philippe Cret, have left deep imprints on the City of Washington and their work has called forth much dis-

cussion, favorable and unfavorable. But another Centurion, Henry Bacon, designed the monument most generally and favorably known to the public, the Lincoln Memorial, which, because of its dignity, location and handsome setting, holds the place of honor among modern works in Washington.

Bacon was so imbued with the greatness and simplicity of the man he was memorializing that he was engulfed spiritually and financially. He spared no part of his commission or personal fortune to perfect it, so that when he died he left his widow in distress. Some of Bacon's friends and admirers came to her aid, but all agreed that in common decency the Government owed a pension to the widow of the man who had given his all. I was asked to see our Mayor, LaGuardia, who had had long experience as a Congressman and was a great personal friend of Bacon's, to find out if something could be done by the Republican members in Congress toward this end. He laid his hand on my shoulder and said: "You know how long that would take? At least seventeen years—seventeen years at least." As the widow had short expectancy of life, we agreed

that support by friends was more feasible. If Bacon wrecked his fortunes in perfecting the Lincoln Memorial, he had at least the satisfaction of knowing that his fellow architects recognized his achievement, for The American Institute of Architects staged a magnificent pageant in his honor on the reflecting basin to the east of the Memorial—an event that enriched his heart, if not his pocketbook.

D. Everett Waid, affectionately known as "Dan," is another Centurion architect whose name is intimately associated with Washington, for, as president of The American Institute of Architects, he was largely responsible for providing a new home for that organization, "Octagon House," at one time the home of President and Dolly Madison. Dan—tall, thin, quiet and very earnest—had the interest of the A. I. A. much at heart. He felt that the architects, as a united body with a home of their own in the Capital, would have greater prestige. He was tireless in raising funds for his pet project and at his death left a huge sum to complete it. Dan Waid followed LeBrun as architect for the Metropolitan Life Insurance Company. LeBrun—who had designed the

Metropolitan Tower—one day, at Dan's request, asked a group of architects to mount to its summit. On reaching the top, I remarked that not many architects were honored by having such a splendid monument to mark the place of their birth. I chanced to be born in the Rectory behind the Madison Square Presbyterian Church at the corner of Twenty-fourth Street and Madison Avenue, of which church my grandfather, Dr. William Adams, a Centurion, was the pastor. (Later, it was better known as Dr. Parkhurst's Church.) Apropos of this personal tale, I happened to be one of a group of five at the Club and told of this episode. It developed that each of the other four had been born in New York (rather unusual) and that their birth-places also had been replaced by great buildings. Such is New York!

John Galen Howard returned with a tremendous reputation from the Ecole des Beaux-Arts shortly before me. It was generally considered by Beaux-Arts men that he was the brightest architectural star to appear above the horizon. He looked the artist's part. He began his career by designing an apart-

ment house at the southwest corner of Forty-third Street and Fifth Avenue. This building has since been remodeled several times. He then distinguished himself by winning second place in the competition for the development of the University of California. It was a world-wide contest and first place went to a Frenchman. For some reason, not clear, the winner was not commissioned to carry out the work and John Howard took his place. He moved to California and began his life work there, and from then on was rarely seen at the Century. I have always imagined that this work was something of a headache for he did not fulfill all our high expectations. On his death he was succeeded by another Centurion, Arthur Brown, Jr., who is now suffering from the headache.

Bertram Goodhue was a varied and accomplished artist. His talents were so many and the range of his activities so wide that it would be impossible here to explore them all. He was a book designer, illuminator, draughtsman, etcher and architect. Whatever his hand found to do he did with his might, but it was as an architect that he made his great-

est reputation. Associated with Ralph Adams Cram, he brought a freshness into the work of that firm. Both were brilliant advocates of the Gothic but Goodhue never took the Gothic expression *au pied de la lettre*, whereas Cram, like some of our Fundamentalists, believed in the literal interpretation and felt that Amiens Cathedral was the "Book of Revelation" from which it was sacrilege to depart. When the partnership ended, Goodhue pushed forward into newer fields, where he found an outlet for his fertile imagination. The turn of his mind was indicated by a remark he once made to me about the Sterling Memorial Laboratory at Yale, which we had been forced to design in Gothic. "Bill, what I like about that laboratory of yours is that it is not too *damn* Gothic." The Nebraska State Capitol was a new conception and his San Diego Exposition was something to dream about. His death was untimely and left a host of mourners.

Centurions who never had the good fortune to sit beside Cram at the Long Table have much to regret. By a few well-chosen questions, the delightful monologue could be extended into the small

hours. He had a rare gift of language; and his books and articles, whether he was sincerely convinced of their contents or not, give a fair measure of the man. He was a reactionary, who announced that we would all be happier if we could turn back the clock, live in "walled towns" (this was the title of one of his books), or on self-sustaining farms like the one where his youth was spent. In the public mind he *was* Gothic architecture and to those who designed in that manner his word was law. He created many impressively beautiful structures. The Princeton Chapel alone—if you forget that it was designed in the twentieth century—is a splendid example of church architecture. All the pomp and ceremony of the Roman Catholic Church appealed to this New England Yankee, yet to the end he remained, as he was born, a Puritan at heart.

While speaking of these two men who so ably upheld the Gothic tradition, I must mention another Centurion, Charles Z. Klauder of Philadelphia, who also felt the Gothic urge and designed many domestic and college buildings in that manner. He began his career as office boy with a very distin-



guished *looking* but rather incompetent architect, glorying in the name of Theophilus P. Chandler, to whose practice he succeeded. Klauder was largely a self-educated man, of great ability and vitality, who built up an extensive practice. His old patron, Chandler, was a bond between us, for Chandler had designed my father's house at Bryn Mawr. Klauder rarely came to New York that he did not drop in at my office. We had many good-natured discussions on Gothic versus Classical, and Christmas always brought me a charming card etched by his hand, for he was a gifted draughtsman.

Architectural Washington distills many happy friendships, none happier than my relations with Milton B. Medary of Philadelphia. Medary was a member of the firm of Zantzinger, Borie & Medary. I first came to know him well when we worked together on Secretary Mellon's Board of Architectural Consultants, the group that the Secretary assembled, under the chairmanship of Edward Bennett of Chicago, to draw up a plan for the so-called Triangle. Medary had a clear, logical mind and a great gift in

expressing his ideas. I, having neither of these, used to listen and marvel. That this group brought order out of chaos is a miracle, for there were many more ideas than there were members of the Board and these ideas differed widely. That the Triangle has never been completed is a grief to us because, with all its faults—and they seem to be many, according to the Modern School—it suggests unity and dignity. This group of buildings was a Republican venture; a Democratic administration and the depression put an end to its further construction, as did a certain Congressman who added a rider to every District appropriation to provide that no part of the monies should be used to take down the old Post Office Department Building, which still occupies a quarter of our unfinished Circle on Twelfth Street. I hear that this Congressman is now dead and the wooden piles on which the building rests are rotting, so there is still hope. Medary, also a member of the National Capital Park and Planning Commission, died before our Triangle scheme was fully developed and I was asked to take his seat—not his place—on that Commission. That was seventeen years ago; through all the

changes of personnel of the Commission during those years the spirit of Medary, the first architectural member of the Planning Commission, has endured.

When we think of Donn Barber we have memories of a short stocky man, bubbling with good humor. He may have had moments of depression but, if so, he camouflaged them artfully. He delighted in good stories and good talk and was a welcome companion wherever he went. Little of his architectural work was in New York—Hartford claimed his abundant energy—but he found time to give much service to the Beaux-Arts Institute of Design and the New York Chapter of The American Institute of Architects. He delighted in the Beaux-Arts Balls and contributed largely to the success of these money-raising entertainments. Something gay departed from the Century when he died.

I first met Ben Morris in 1898, when we worked together for Carrère & Hastings on the competition drawings of the Public Library. From that day our friendship never knew a cloud. He was a big man physically and I doubt if he ever had a small or mean

thought, though his remarks were sometimes caustic. Many of us remember and now miss his loud, hearty laugh as he sat at the corner table at lunch time. Like Donn Barber's much of Ben's work was in Hartford, though he leaves, as his handiwork in New York, the Union League Club, the addition to the Morgan Library, the Seamen's Bank for Savings, the Cunard Building and the Bank of New York. Apropos of the last, Ben arranged that I should be the consulting architect—the Bank insisted upon his having one. At the first meeting, we were told by the president that the board of trustees wished the building to be forty stories high and insisted upon its being Colonial. I suggested that they couldn't have both; that they might *call* it Colonial but if it were forty stories high it just couldn't be; but the outspoken Ben got away with it and the building stands forty stories and, in the mind of Wall Street, is Colonial. Ben Morris followed me on the Commission of Fine Arts and devoted much of his time and energy to that work for four years, as well as to the Beaux-Arts Institute of Design—which he ruled in the stormy days of depression. In his last years he withdrew from

practice;—his mantle fell on his son-in-law, Bob O'Connor and Ben became an enthusiastic water colorist of the school of O'Hara. For his sake, I wish he might have met a less lingering death.

Another old friend of mine was Isaac Newton Phelps Stokes—tall, bearded, and serious. He was a partner of John Howells when he began to devote himself less to the practice of architecture and more to the city of his birth. He was the father of the Art Commission of the City of New York and, as chairman, devoted many years to looking after his offspring. His interest in the city led him to collect prints and memorabilia which had to do with its growth from Indian days to the present. This collection is now a possession of the New York Public Library, of

which for many years he was a trustee. It was the basis of his six-volume *Iconography of Manhattan Island*. He spent many years and much of his fortune on the collection and on that unmatched history, so that toward the end of his life he found himself in reduced circumstances, but New York City was the gainer and owes a great debt of gratitude to Stokes for his unselfish devotion to its interests. When I became a trustee of the Public Library and, by virtue of that office, a member of the Art Commission of the City of New York, he would often ask for ten minutes—"not more"—of my time. These minutes were invariably prolonged to an hour or two, for he hadn't the gift of condensation; his thoughts ranged too wide afield.

(To be continued in September)

## Splitting the Infinitive

ONE of the most closely guarded secrets of the era can now be told, how an anonymous group of grammarians, working in secrecy in a remote section of the country, have finally succeeded in splitting the infinitive.

The so-called "Bronx-Project"

got under way in 1943, with the installation of a huge infinitron specially constructed for the job by Cal Tech philologists. Though the exact details are still withheld for reasons of security, it is possible to describe the general process.

From a stockpile of fissionable

gerunds, encased in leaden clichés to prevent radioactivity, a suitable subject is withdrawn and placed in the infinitron together with a small amount of syntax. All this material must be handled with great care as the slightest slip may lead to a painful solecism. Once inside the apparatus, the gerund is whirled about at a great speed, meanwhile being bombarded by small particles. A man with a Gender Counter stands always ready to warn the others if the

Alpha-Betical rays are released in such high quantities as to render the scientists neuter.

The effect of the bombardment is to dissociate the whirling parts of speech from one another until at length an infinitive spits off from its gerund and is ejected from the machine. It is picked up gingerly with a pair of hanging clauses and plunged in a bath of pleonasm. When it cools, it is ready for use.—Anonymous, via *The Chemical Digest*.



## Architects Read and Write

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



### THE WHITE HOUSE THEME

BY ALFRED BENDINER, Philadelphia, Pa.

**Y**OUR STORY of President Truman's suggesting The White House as a model for U. S. embassies (July JOURNAL) reminds me of an experience.

About ten years ago I was with an archeological expedition digging in the vicinity of Baghdad. Inasmuch as the local boys were changing governments too quickly for comfort, we decided to register our passports with the authorities at Baghdad, so that they would at least know where to send the bones.



AUGUST, 1948

The consul—maybe he was an ambassador—was a gentleman named Knabenshue. When he learned that I was an architect he took me aside and showed me the plans for the new embassy—or maybe it was a consulate—in Baghdad. It was a pint-size local copy of The White House, and he proudly told me that he had copied it from a postcard. I gulped and forgot it until, sev-

eral years later, when we were protecting the British until their troops could come up from Basra, I happened to see a newsreel picturing the Baghdad consulate—a nice mud-brick White House, columns, portico and all. Knabenshue is dead but his dream house lives on, fanned by a lot of heat waves and sand storms—a prototype for all U. S. Government buildings.

### “MECHANIZATION TAKES COMMAND”

BY JOHN E. BURCHARD, Cambridge, Mass.

**T**HOUGH I have often demurred to some things in the JOURNAL, the first time I have ever felt honestly shocked was when I looked at the little note about Giedion's colossal new work, “Mechanization Takes Command,” on p. 42 of the issue for July 1948.

This snippy little review, like a casual *New Yorker* remark about a second-rate theatrical performance, does not befit the professional journal of an important society nor the book itself, at which it aims this trivial shaft.

A wide variety of the most able reviewers, from *The Saturday Review of Literature*, *New York Times*, and *Herald-Tribune* to Lewis Mumford in *Progressive Architecture*, have assessed this book as one of the important works of the present time. Giedion's ideas are not easy to cope with. That is true of most im-

portant ideas. It is not enough to know that we are living in a machine age; it is important to try to understand it. Giedion's book goes farther in giving us some comprehension of the mechanistic part of our American culture than anything yet written by an American.

I wish I could take the easy belief that this is all to be blamed upon a superficial piece of reading and a supercilious piece of writing by one of the members of your staff, but I am afraid it strikes deeper than that and that it actually does reflect what a good many of your readers would want to say about such a serious scholar as Giedion if they dared. If this latter suspicion is correct, it affords quite an eloquent footnote to some of the things I tried to say in the guest editorial which you have so recently invited me to prepare.

## Books & Bulletins

**PENCIL PICTURES: A Guide to Their Pleasing Arrangement.** By Theodore Kautzky. 96 pp. 9" x 12". New York: 1947: Reinhold Publishing Corp. \$5.

Carrying into higher realms of art the lessons in technique set forth in the author's former book, "Pencil Broad-sides." Indispensable words from the master of the broad-lead pencil, and superb reproductions.

**AMERICAN BUILDING: The Forces That Shape It.** By James Fitch. 394 pp. 6" x 9". Boston: 1948: Houghton Mifflin Co. \$5.

This is a "must" for architect and student. You may not agree with all details of the survey of what has been done, but you will not fail to marvel at the convincing picture of what building may soon become. James Fitch has produced a milestone in architectural literature.

**LOCAL STYLE IN ENGLISH ARCHITECTURE: An Enquiry into Its Origin and Development.** By Thomas Dinham Atkinson, F.R.I.B.A. 194 pp. 5½" x 8½". London: 1947: B. T. Batsford Ltd. \$4.50.

An architect who has been Surveyor to the Dean and Chapter of Ely and Winchester investigates regional characteristics, particularly in church work.

**THE PERSONALITY OF A HOUSE.** By Emily Post. 510 pp. 6" x 9". New York: 1948: Funk & Wagnalls Co. \$5.

A new and enlarged edition of a book first published in 1930. A book for the lay reader by the daughter of the late Bruce Price, New York architect.

**STRESS ANALYSIS AND DESIGN OF ELEMENTARY STRUCTURES.** By James H. Cissel. 432 pp. 5¾" x 9". New York: 1948: John Wiley & Sons. \$5.

Revised edition of a textbook first published in 1940, now including a chapter on the design of light-gage-steel structures. The author is Professor of Civil Engineering at the University of Michigan.

**STUART AND GEORGIAN CHURCHES.** By Marcus Whiffen. 204 pp. 5¾" x 8¼". New York: 1948: B. T. Batsford, Ltd. \$6.

The assistant editor of *The Architectural Review* directs an unexpected beam of light upon an unexpected period of English church architecture outside of London—1603-1837. This wide span of years includes the Stuarts, the Georgian, the Gothic Revival and the Regency. All but the straitlaced style purist will enjoy this pilgrimage into little-known fields, particularly some rococo Gothic.

MEXICAN ARCHITECTURE OF THE SIXTEENTH CENTURY. By George Kubler. 2 vols., 618 pp. 8" x 11". New Haven: 1948: Yale University Press. \$15

Yale University puts its stamp of approval upon this work, in that it is published as one of Yale's Historical Publications, under the di-

rection of the Department of History. In keeping with the broader thinking of the times, the author devotes nearly a third of his study to social processes, human equipment and the collective forms of architectural effort, following with an examination of the individual monuments.

## Furtive Observations at Salt Lake City

THOSE OF US who found the time and opportunity of driving out 20 miles or so to Ray Ashton's home were convinced that another monument should be set up there registering the conviction of many that "*This is the place.*"

THE TELEGRAPHIC code name for Salt Lake City was revealed as "Slake." Apparently most of the delegates were more familiar with its other meaning, as applied to thirst.

GOLDWIN GOLDSMITH, F.A.I.A., who probably can recite Robert's "Rules of Order" and Cushing's "Manual of Parliamentary Practice" backwards, strengthened the Texas contingent by his presence but refused to challenge any parliamentary lapses—perhaps there were none; with rare unanimity of opin-

ion there was no need for a formal roll-call vote.

TO THE GRAND RAPIDS CONVENTION J. Frazer Smith brought a ham for the delectation of visitors to his room; this year to Salt Lake City he brought a larger ham—40 lbs. Next year at Houston he expects to drive it in on the hoof.

THOSE WHO APPRECIATE the special attraction of outdoor dining-rooms, and have memories of the Waldorf Roof in New York, the Top of the Mark in San Francisco, the Mission Inn at Riverside, California, the Patio Royal in New Orleans, have added another to their list of favorites—the Starlite Roof of Hotel Utah. It was designed by Lowell E. Parrish, A.I.A., of Salt Lake City.

IN MIAMI BEACH our Convention tangled with the Beauticians; in Grand Rapids, with the Lady Bowlers; in Salt Lake City, with the Psychiatrists. The last-named contact was not particularly disturbing until the Salt Lake City papers headlined the fact that the psychiatrists were to listen to the exhortations of Dr. Douglas W. Orr. Fortunately for our peace of mind, Dr. Orr got out of town soon after President Orr got in.

THERE WAS A PERIOD of some consternation on the part of the Board before it was definitely known that Louis J. Gill, F.A.I.A., was on the way. Without the perennial chairman of the Credentials Committee the Eightieth Convention would have been a dud.

THE MORMONS proved themselves most gracious and hospitable hosts—a friendly people in a friendly state, but they will not let you smoke in the garden surrounding the Temple and the Tabernacle.

CLARENCE T. JONES of Chattanooga set a new record for photographic activity when returning home by way of Bryce and Zion Canyons, the Tetons and the Yel-

lowstone. Four cameras hung from his ample shoulders and he progressively cleaned out each film supply along the road. When last seen in Chicago, with two or three hours between trains, he was making the rounds of the photographic supply houses in quest of another camera.

OVERHEARD as we stepped out on the brink of Bryce Canyon— unquestionably one of the most colorful and stupendous of Nature's offerings: "Mebbe I should have brought my camera."

NOT EVEN EQUALLED by the world-famous Tabernacle organ, was Mr. Maginnis' masterly handling of the English language when he accepted the Institute's Gold Medal. Never before, in the memory of this generation, and probably not in many years to come, has been or will be heard the meticulous selection of the inevitably right words and the deep organ tones of utterance that marked that address. The translation into type is to be found on page 75, but the accompanying voice and the personality, so deeply etched in the memories of those present, are not otherwise recapiturable.



## The Editor's Asides

ERNEST A. GRUNSFELD, JR., F.A.I.A., of Chicago has made a gift of his architectural library—nearly 300 volumes—to Illinois Institute of Technology. Which reminds us that The Institute's library has come into existence through similar generosity of architects who have bequeathed to it their collections. Richard Morris Hunt, Donn Barber, Arnold W. Brunner, Guy Kirkham, Frank C. Baldwin are some of the names memorialized by special bookplates in The Institute's library of something over 4,000 titles. The door is always open for new accessions.

THE MENTOR SYSTEM, a good idea that the war and the profession's pre-occupation with other matters pigeonholed, comes to life again in a new form. The Pittsburgh Chapter has appointed a Committee of Fellows (Edward Stotz, Sr., Frederick Bigger, Lawrence Wolfe, Charles T. Ingham and Louis Stevens) for the purpose of aiding and advising the younger members. The Fellows may be consulted individually at their respective offices. They will meet periodically to discuss prob-

lems encountered and to pool ideas. Here is invaluable advice and aid offered voluntarily and without obligation by men who have been over the jumps themselves.

THOSE WHO SAW at Salt Lake City the competition drawings for the St. Louis Jefferson Memorial may want to take advantage of an offer of The American Federation of Arts. For wider showing the thirty-five drawings are available in a traveling exhibition that is about to start on a national tour. For information about space requirements, weight, rental fees and schedules, write to The American Federation of Arts, 1262 New Hampshire Ave., N. W., Washington 6, D. C.

MEMPHIS ARCHITECTS, in reading "Architecture in the Elementary Schools" by J. Robert Buf-fler (January JOURNAL) were reminded of their venture with such a program some twenty years ago. They organized the grade schools from the Superintendent of the School Board, through the principals of the various schools, and down to the faculty members instructing in Art. They wrote a program for a one-year elective

course that included a text which the instructors used for class work. Then at the conclusion of each phase, a local architect visited the school and gave an illustrated lecture designed to impress the student with the theoretical and practical importance of the subject. The course was well organized and diligently pursued by the architects for a year. After that time it gradually died—because of the lack of enthusiastic leadership among the architects.

THE CITY OF ST. LOUIS, whether by the influence of the recent Jefferson Memorial competition or by other civic stirrings, is launching an inspiring job of reconstruction. The plan calls for the wiping out of a slum area of 54 blocks in the very heart of St. Louis. A bond issue of \$16 million will be voted upon in November, the basic idea being to clear the land and redevelop it through the aid of private enterprise. Former A.I.A. President E. J. Russell is on the five-man committee developing the proposal.

THE MUSEUM OF MODERN ART, New York, announces an International Competition for Low-cost Furniture Design. Full de-

tails of the requirements may be had in a bulletin and supplementary information available from Edgar Kaufmann, Jr., The Museum of Modern Art, 11 West 53rd Street, New York 19, N. Y. Entries are due October 31, 1948.

HHFA FINDS an estimated 9½% saving possible in the cost of construction of a dwelling by substituting an interior utility room for a basement, and using oil or gas for heating. HHFA's Technical Bulletin No. 4 tells the story.

WILLIAM J. CREIGHTON, of Atlanta, recalls a jingle that, with the substitution of some other firm's name in the last line, might express the feelings of some struggling practitioners today, as it did at the turn of the century:

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teaux  
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fans  
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AUGUST, 1948

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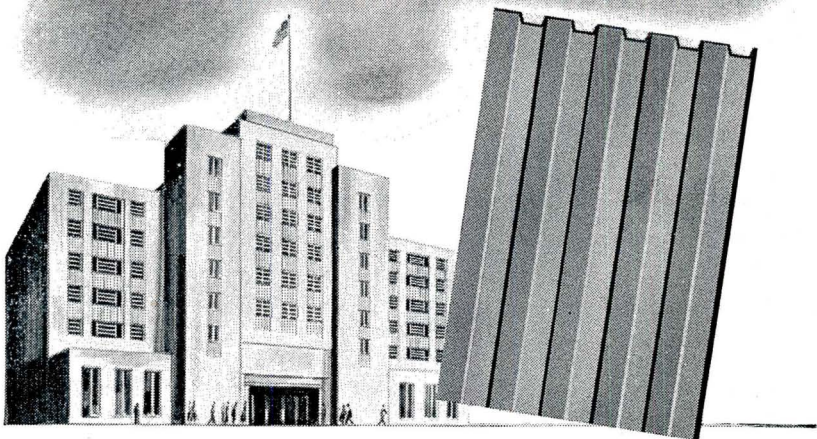
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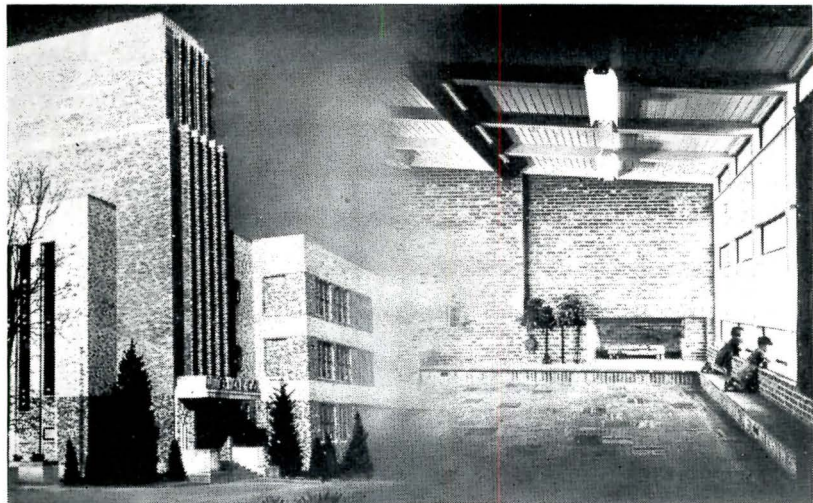
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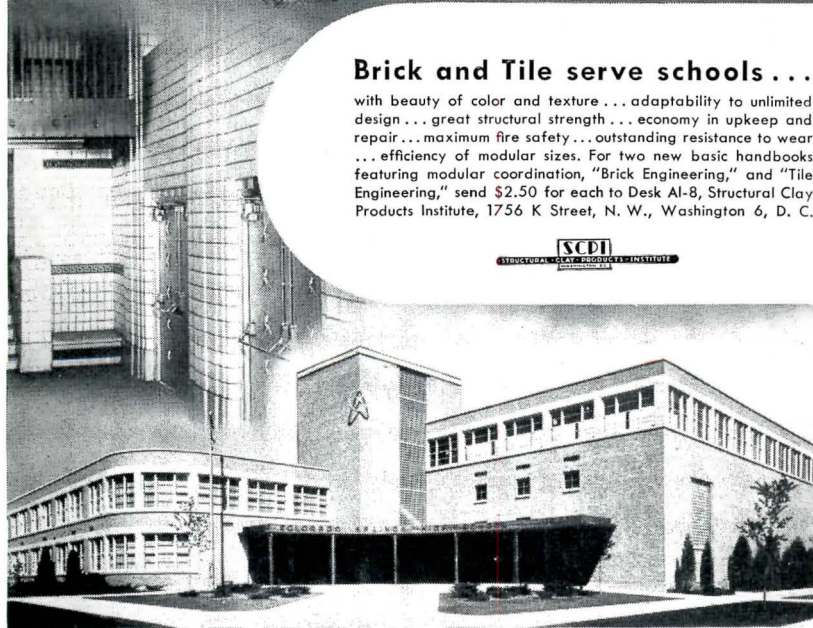




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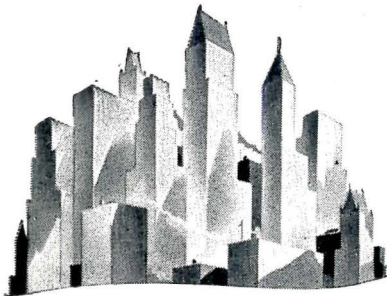
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