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The Convention Record

Officers and Directors Elected.

The new Officers and Directors of the Institute, elected at the Sixty-third Convention, are as follows:

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The Proceedings.

The Proceedings of the Sixty-third Convention are now being edited by the Publicist and will be ready for distribution, in printed form, about August 15.

As was stated in the letter of the Secretary, dated June 20, and sent to each Member, Associate and Junior, the Proceedings will be mailed only to those Members, Associates, and Juniors, who forwarded the return post card accompanying the letter. If through absence, or other reasons, any Institute Member, Associate, or Junior, failed to receive the

notice and post card, and if he desires a copy of the Proceedings, a request should be sent at once to the Secretary, at The Octagon. The number of copies printed will be governed by the number of copies desired.

As the Anniversary is usually mailed at about the same time as the Proceedings, it is not amiss to state here that the Anniversary will be sent to every Member, Associate and Junior, as an official document of the Institute.

The Amended By-laws.

The Convention adopted the amendments to the By-laws, as proposed by the Committee on Constitution and By-laws, and as approved by the Board of Directors. The changes have been incorporated into the basic document, which is now in print. Copies have not been distributed generally to members of the Institute because the Constitution and By-laws, in full, will appear in the Anniversary for 1930-31, which should be ready for distribution about August 15.

The Convention of 1931.

The Convention left with the Board of Directors the selection of the Convention city for 1931. The Board accepted the invitation of the West Texas Chapter of the Institute and decided that the Sixty-fourth Convention should be held in San Antonio.

Information concerning dates, and other advance notices, will be sent to the Chapters in due course.

Conventional Behavior

By AN EYEWITNESS

The Sixty-third Convention of The American Institute of Architects is now history; this being the high sounding term we attach to the past deeds or misdeeds of mortals. There is no doubt that indiscretions and triumphs once behind us take on a glamor which tends to hallow them in our memories. So it is that myths and legends grow, and that historians, from Herodotus down, are not to be wholly trusted. Even the eyes of eyewitnesses grow almost immediately dim and certain inaccuracies and distortions must be forgiven them.

You, who were in Washington during those bland days which made attendance at the Convention sessions a sacred, and therefore a somewhat teasing duty, may question the adequacy of this synopsis. You who were not there will have to take my word for it that what is here written is the truth and nothing but the truth, albeit necessarily not the whole truth. If you hunger after that you must seek it in the Proceedings where every word spoken will be recorded in its true sequence, regardless of whether or not it was worth recording. The Secretary maintains an admirable punctilio in such matters.

Right here it may be well to state that, as conventions go, this was one of the best. It was well attended, conducted with dignity, despatch, and decorum, not a bit more tedious than necessary, though at the same time affording many men an opportunity which they might never have had otherwise, to speak. Some of the speeches were quite to the point, others approached it, and still others were just good speeches.

The carefully prepared program stated that no single subject would be stressed; but that "the first day of the convention would be devoted to Architecture as such." Well, if Architecture as such, or otherwise, wasn't stressed on that day it was only because both Modernists and Conservatives used such a large Factor of Safety.

The delegates assembled promptly on this first day to hear the altogether admirable address of President Hammond, and the lucid and comforting report of our Grand Almoner, Mr. Edward Bergstrom. They were so little tired by these that they remained to listen to the Symposium on Contemporary Architecture staged by Mr. Charles Butler. This tactful title was chosen after much meditation in order to give offense to neither Fundamentalist nor Iconoclast; and, in order not to mislead the public into believing (or fearing) that we were, as a group, either one Thing or the Other. This procedure has been considered Etiquette in Washington for many years; and the ruse works rather well up to a certain point. But, when the breeze begins to blow pretty strongly from one direction, and

seems likely to continue so to blow, Congressmen and Senators tear off their false whiskers and tell their real names. It will probably be much the same with us, for though we hate to admit it, Architects are as human as Senators, however hard they try not to be.

But some degree of temerity is implied in our willingness to discuss Contemporary Architecture, or any kind of Architecture for that matter. It's a difficult and delicate thing to do, as the Symposium itself proved, if it proved anything.

After a rather equivocal introduction by the Referee, Mr. George Howe of Philadelphia fired a salvo to celebrate the victory of the Modernists which he seemed to consider a *fait accompli*. If he was tempted to speak too lightly, too jestingly, too disrespectfully of the Dead, he may be forgiven for an over-confidence bred of zeal. The Dead have a way of striking back sometimes, even of rising from the battlefield, or leaping out of their graves, thrashing about and beginning to fight all over again. One can never be quite certain that a good man is really dead. From the martial tone of Mr. Howe's remarks one conjured up a bloody picture of Architects in tin hats 'neath the rocket's red glare, and bombs bursting in air, shouting the battle cry of freedom; and mopping up their adversaries, so to speak. It saddened one a little to think of brother arrayed against brother, to see good fellows biting the dust without a chance to bid farewell to the loved ones at home, and all because they had clung too tenaciously to the column and lintel, and had failed to "seize the opportunity offered by the elimination of the requirements of gravitational stability." (What do you think of that?)

War is ———, as General Sherman said; and by common consent Mr. Howe's "All Quiet on the Western Front" may be regarded as the most powerful and moving picture of its chaotic horrors that has yet been painted.

The room seemed filled with smoke, and the dying moans of the Conservatives were pitiful to hear, as that valiant Defender of the Faith, Dr. C. Howard Walker, began a counter bombardment, of such intensity and vigor as to make one wonder if any architecture even though independent of "gravitational stability" could withstand it. Dr. Walker fired some hot shots clean through "the gossamer veil of glass and light building materials" which had seemed so beautiful but a moment before. And when time was called, ostensibly for luncheon, but in reality, I suspect, to mend the breeches (torn open by the "burr of tradition") and bring up reinforcements, Modern Architecture looked as battered and picturesque, as crumbly and as quaint as any

romantic young lady, or dyed in the wool anti-quarian could wish.

Promptly at two-thirty the firing broke out again. The battlefield was crowded with morbidly curious spectators, even some members of the fair sex occupying points of vantage in tree tops and balconies. The Referee, who had been dodging all over the place during the morning, now appeared again, apparently without a blemish, and introduced Mr. Earl Reed, Jr., one of the younger gunmen of Chicago. Mr. Reed lived up to the reputation of his village and pretty soon respectable citizens were dodging behind posts, as respectable citizens will, and innocent bystanders were wondering how Louis Sullivan and Dan Burnham got mixed up with Al Capone's boys. Mr. Reed had a lot of "savoir faire," and as he twirled his gun, showed how Modernism had been invented in Chicago a long time ago; and how its leading exponents had become so clever that their designs looked just as well upside down as right side up, or sideways over. He proved his point by means of magic lantern pictures, which as everyone knows are more convincing than words, and sometimes even more convincing than buildings themselves. This round was declared a draw.

When the gong sounded again Mr. Ralph T. Walker sprang from his corner; I mean his dugout. My similes are getting all mixed up, but no matter; better to be a free man than a slave to form. Anyway, I defy any Form to follow the Function I am trying to describe. Mr. Walker proved himself one of the best behaved gladiators of the day. He fought cleanly, took no unfair advantage, used no poison gas, and didn't imply either that all the Gods were on his side, or that one Modernist could lick any three Conservatives from Delphi or Philadelphia. He was out to win, of course, but he wanted to win on points. He was pretty good. But the crowd wanted more.

And so Mr. Everett Meeks, a Yale man, charged into the Shambles. Coming in late he sought to analyze the causes of the war, and tried to define as President Wilson once did just what we were fighting for. He shot in both directions, with high impartiality, slaying Germans and French, Modernist and Fogey with equal *sang froid*. He seemed to want to make the world safe for Sanity, rather than Sanitation without being either too infernally dull, or too offensively bizarre or opinionated about it. He, too, pointed his shots with pictures to show that Beauty is as Beauty looks rather than as some of the more sombre moralists and sanitarians would have us believe.

We who had been feeling somewhat stunned and groggy began to stir hopefully. Some even got as far as the exits but the Referee called them back sternly, and made them stand by while Professor Charles Killam of Harvard, who knows more about the Seamy side of Architecture than most of either the Conservatives or Modernists know about its

Seemly side, delivered a kind of post-mortem explanation of some of the more gruesome casualties. The noise died down at five-fifteen. Many veterans have since declared that they haven't heard Architecture so well spoken of since their school days. On the other hand—but we won't go into that now.

The time intervening until the Evening Session on Public Information was presumably spent in the Pursuit of Happiness according to each Delegate's individual Taste, or Lack of It. It was amazing to note how many responded to the clarion call of Mr. William Harmon Beers to listen to, and participate in, the discussion of "Public Information." Even those of us who have found from experience that it pays to place more reliance on Private Information could not resist the allure of the Chairman's program which included the consideration of "Advertising Architecture and Architectural Service" and the piquant subject of "Personal Advertising by the Architect." Notoriously modest we hung upon the words of every speaker who had any suggestions as to how we might make the Front Page (for Architecture), or see the name of our beloved mistress (Architecture) in large electric letters on Broadway. There were many suggestions and the meeting lasted a long time. Mr. Beers and Mr. Grady have been carrying on, and will continue to carry on, a splendid campaign of Education intended to inform the public that Buildings are not just Accidents, as they sometimes appear to be, but that they were really designed by a fellow Human Being called rightly or wrongly an Architect. They have met with considerable success, but there remains much to do. Doctors, and lawyers, and engineers have a knack of elbowing their way into the limelight; and the public fails to realize that were it not for the modest Architect these fellows would be sleeping in ditches instead of in marbleized apartment houses and smart Tudor bungalows. They would be removing gallstones, and holding court, and working slide rules under the Spreading Chestnut Tree, or in some nice Cozy Cave were it not for Us. With all due respect to the Engineers, what we need is an Architect in the White House. We haven't had one since Jefferson and that's some years back. Personally I think this discussion of Advertising was a very healthy exercise. It cleared the air and swept away some misconceptions. Barnum's methods of Ballyhoo won't work for us. The dignified but none the less energetic course of Mr. Beers will be much more effective in the long run.

The Thursday morning session was devoted strictly to business. The report of the Board of Directors was read and its recommendations were in the main promptly approved. The proposed Amendments to the By-Laws were passed without a raffle, they being understood by the Delegates as

desirable in the interest of simplification, efficiency and stability.

For the afternoon we were free as the air and all sorts of excursions resulted. Everybody did what he chose and everybody liked best what he had chosen. Some drove down to Annapolis and were reassured to find that gravity and charm were not to be sniffed at. Some worshiped at the Anglican Shrine of St. Alban's, others in the crypt of Maginnis & Walsh's great Roman tribute to the faith that is in us, despite all mechanistic revelation. And some of us fed ourselves on the roast beef and Yorkshire pudding of which the new British Embassy out on Massachusetts Avenue is built. The perverse gusto of Sir Edwin Lutyens is generally entertaining and this domestic group, designed to house the Ambassador Extraordinary and Minister Plenipotentiary of the greatest Empire in the world, is full of pleasant Britticisms. There are no heliotrope or jade bath rooms. Here one finds only such simple statements of fact as ought to delight the modernist. There is virtue after all in plain speaking.

That evening after refreshment we all came together again under the aegis of the Committee on Education. Mr. William Emerson presided with ingratiating urbanity, and we listened to a lovely talk by Mr. Leicester B. Holland. As the History of Art is the Story of Civilization there is no happier way to learn to know our fellowmen than by the records of his way of life which lie embedded in his Art and Architecture.

The award of the Fine Arts Medal to Adolph Weinman, Sculptor, was accompanied by the beautiful and appropriate phraseology of Chairman Hewlett of the Committee on Allied Arts. Mr. Weinman was present and responded with grace and feeling.

The Craftmanship Medal was awarded to John Kirchmayer, Wood Carver, with undiminished suavity on Mr. Hewlett's part. Mr. Charles D. Maginnis responded tenderly for Mr. Kirchmayer who was detained in Boston by illness.

Then followed the announcement of Fellowships, all the Fellows, and all the Ladies, and all the Delegates glowing with satisfaction as the meeting adjourned.

Friday morning school opened again bright and early. The reading and approval of the Board's Report continued, and all was merry as a marriage bell until we got to the Report of The Octagon Building Committee. The Board of Directors had approved the preliminary plans of the Building Committee, and authorized the preparation of working drawings, and the continuance of the effort to secure necessary funds. These plans in no major points differ from those presented and approved in principle at previous conventions. Yet the entire afternoon was consumed in their further consideration. Many delegates evinced a wholly commend-

able concern for the preservation of the historic atmosphere surrounding the Octagon House, and plead perseveringly that no violation of the gardens be permitted. Points of archeological importance were finely spun, but in the end the Delegates voted overwhelmingly to approve the scheme as presented. This decision would seem on the whole to have been a wise one. For, while it may be admitted that no two or more architects will ever agree on matters of taste or design, it is yet well that in the public interest they should occasionally appear to do so. Then, too, this Octagon matter affords us a beautiful opportunity to behave, as clients, toward our own patient and long suffering architects with something of that sweet reasonableness with which we should like to have our own clients behave toward us. And finally (if there is such a word) decisions of any kind are cathartic. Once in the days of long ago, when we in a western city were seeking to advance the cause of architecture by means of Mr. Walter Prichard Eaton's prescription in a Little Theatre, an amateur playwright wrote a play called "All's Well That Ends." The title was the only line in the play about which there was any unanimity of opinion.

This friendly wrangle over the Octagon House and its gardens denied us a free afternoon, and prevented our roaming about Washington and possibly enjoying the actual seeing of houses and gardens, instead of sitting in a stuffy room talking and hearing about them. But Architects will be Architects just as, according to the old sayings, "boys will be boys" and "you can lead a Congressman to water but you can't make him drink."

And, speaking of Congressmen, as both an eye and ear witness, it is no exaggeration to say that the two who honored us by their presence at the culminating function to which these few words are but a feeble prelude, vindicated themselves, and the august body to which they are attached, in the handsomest manner possible. The post prandial performance of Congressman Robert Luce of Massachusetts and Congressman Louis C. Cramton of Michigan were each of such satisfying excellence as to make comparisons invidious. If it were hard to take sides between Modernism and Conservatism, to vote for the Mannheimer Hof against the Parthenon, or for Robert Kohn against J. Monroe Hewlett, it is harder to say which pleased us more, the Honorable gentleman from Mass. or the Honorable gentleman from Mich. To say that we "could be happy with either were t'other fair charmer away" wouldn't be accurate, for both warmed the cockles of our hearts. Each was modest in speaking of his share in safeguarding the beauty of Washington and its environs. But the gratitude of the American people, architects, of course, being included under this broad classification, is due to Congressman Luce, who with Senator Shipstead sponsored the bill which provides for the control by the Fine Arts Commission of pri-

vate buildings (in Washington) facing public buildings and parks; and to Congressman Cramton who with Senator Capper guided the passage of the bill to preserve the Great Falls of the Potomac, and the areas surrounding them, for recreative and scenic purposes.

The appearance of these gentlemen at the annual Institute dinner Friday evening after the heat and turmoil of the day added to our mellowness, and restored some of our *amour propre*. And we felt that at least as far as some of its detail is concerned, the Congress is, after all, deserving of respect.

President Hammond, looking as rosy and as fresh as at the beginning of his term, presided at the dinner but gave each orator *carte blanche* and plenty of seaway. Just as we were congratulating ourselves and our Representatives on the satisfactory state of the nation (at least as far as the Capital and the Great Falls were concerned) Mr. Walter Pritchard Eaton called our attention to the sad plight of the Drama and urged us to step into the breach, because, as he intimated, the Cloak and Suit trade had failed miserably as ministers of Art. He talked rather tartly of the Talkies, too; but ended on a note of Optimism, for with so many amateurs trying to act it is only fair to assume that in the long run (but I don't believe he really believes in long runs) a few may ultimately succeed. It was the sense of the meeting that we would do what we could. The report of the Tellers was then read, and the new President, Mr. Robert D. Kohn, of the Borough of Manhattan, was induced into office.

Heigh ho! It was now about eleven-thirty, and the Convention as a Convention was over. Fond farewells were said by some, but many had another day coming, a grand day, tooling through the beautiful Tidewater country of Virginia, so rich in his-

toric association. Alexandria and Fredericksburg are studded with simple old buildings which recall the forthright manners and agreeable sincerity of another age. We lunched under the trees at Kenmore, wandered about Fredericksburg between showers, and delighted in the charm of Chatham. The memory of our visit to this old house with its lovely gardens will linger long after our verbal definitions of Beauty have been forgotten.

Then, too, this all-day pilgrimage gave us an opportunity to see some of our fellows with the furrows ironed out of their faces; and they looked much better so. Serenity, like Boston, is a state of mind too little appreciated by us Modernists. We are grateful to Secretary Baldwin and the Convention Committees for easing us so delicately away from the tenseness and tautness which our responsibilities as Delegates inevitably engender. I have only referred thus far to the Institute Convention, but there were three or four co-related groups milling around and conferring just as earnestly as we. There was the Producers' Council, closely allied to us in interest; in fact at times you could scarcely tell a Producer from an Architect or vice versa. Then there was the National Council of Registration Boards, and I am quite sure that you couldn't tell a Registered Architect from an Unregistered one. The Association of Collegiate Schools of Architecture had a healthy convention of its own. And though the Editors of the Architectural Press may or may not be welded together in a brotherhood as compact as ours, they made a cordon not to be sneezed at. All of these groups lapped and sometimes overlapped with a great deal of convivial and pleasant camaraderie. For after all; and despite the Terrors of To-morrow, Life still pours forth certain Conventional pleasures which age cannot wither nor custom stale.

Pictorial Archives of Early American Architecture

At the Sixty-third Convention Leicester B. Holland, A. I. A., Chief of the Division of Fine Arts of the Library of Congress, Washington, D. C., announced an undertaking now being launched by the Library of Congress, which is of the greatest interest to the architectural profession. The announcement related to the establishment of a Pictorial Division of Early American Architecture, in the Library of Congress.

Information concerning it has been sent direct to the Chapters. In order that every member of the Institute may know of the establishment of this important activity, and of the general conditions which govern it, a statement has been secured, which is as follows:

For many years the Library of Congress at Washington has served as the national repository for historic papers, presidential manuscripts and similar material, and is in consequence becoming the outstanding research center for students of early American history.

No effort, however, has been made to record on a national scale the material aspects of our past. Costumes, furniture, utensils, and so forth can well be exhibited in private and local museums, and the preservation of historical monuments may be left to the care of community pride. But for the purposes of general study of our ancestral architecture, especially for such examples as are doomed to disappear, there is urgent need for a repository where photographic records from the whole United States may be assembled.

For widest service these records should consist not only of prints, to be studied on the spot, but of negatives from which prints may be supplied to those desiring them

throughout the country. The archives should consist, therefore, of three parts: a collection of negatives, as all-embracing as possible; complete folio files of prints from these negatives, for consultation; and very full indices, topographic, chronologic and by subject, so that desired matter may be readily located.

For administration there should be a secretary to attend to indexing and filing, to answering inquiries and general correspondence; and a photo-mechanic to provide expert care for the negatives and to prepare whatever prints may be desired.

The Library of Congress is apparently the only national institution which can logically undertake this work; we are therefore establishing a subdivision of the Division of Fine Arts to serve as national Pictorial Archives of Early American Architecture. Gifts of some five thousand professional or semi-professional negatives have already been received or promised. By a grant from the Carnegie Corporation these are now being catalogued, and an extensive catalogue is also being prepared of illustrative material which has appeared in books and magazines.

We now turn to the public who may use these archives, to solicit other negatives.

Negatives of all sizes will be welcome; small negatives, if clear, make good enlargements, and many build-

ings now destroyed or hidden away are recorded only in amateur snapshots.

All negatives given to us will be carefully indexed, with the name of the photographer and donor permanently recorded, and prints may be had from them as readily as if they were in the original owner's files. Or negatives may be bequeathed and deposited with us with the stipulation that, though indexed and available for study in our folios of prints, they shall still remain under the owner's control during his lifetime, and no prints be furnished to others without his consent.

Our immediate request is not only for negatives of early American architecture to be preserved in perpetuity as national records, but that friends who have collections of negatives be informed of the Library's undertaking, or that the Library be informed of such collections.

Eventually we hope for funds with which to purchase professional collections and undertake pictorial surveys of districts not yet properly photographed. But such funds will necessarily be contingent upon the general preliminary response to this undertaking.

LEICESTER B. HOLLAND,
Chief, Division of Fine Arts.

Contract Bond Practice

By T. E. SNOOK, F. A. I. A.

The Chairman of the Standing Committee on Contracts, T. E. Snook, has reported to President Kohn as follows, with regard to a recent meeting to discuss contract bond practice, and the revised or fifth edition of the Standard Form of Bond issued by the Institute:

At the request of the Casualty & Surety Executives Association, for the purpose of discussing the coverage of contract bonds and also discussing ways and means for improving bonding practices, I called a conference, which was held on the 3rd of June, 1930, at the Building Trades Employers' Association in New York City, the following being present—

The American Institute of Architects—Messrs. Snook and Parker.

National Association of Builders' Exchanges—Messrs. Norman, Baumann and Chew of Baltimore, Mr. Stokes of Washington, and their counsel, Mr. King.

Associated General Contractors of America—Messrs. Cranford, Williams, Christie.

Casualty & Surety Executives Association—Messrs. Clark and Thompson, Vice President of National Surety Company; Mr. Deming, Vice President of American

Surety Company; Mr. Anderson, Vice President of Fidelity & Casualty Company.

The matter of contract bonds was discussed generally, with the object on the part of the Surety Companies to increase the sale of bonds used for private work and to show their readiness to sign any kind of form that the architects and owners wanted. The form of bond was also discussed. Mr. Anderson suggested a short form of Completion Bond. Some favored, some doubted its wisdom and some questioned its complete legality. Mr. Garner, Counsel of the National Surety Company, reported that it would do no more than the A. I. A. revised form. It seems to leave some question as to whether the Surety would accept responsibility for all accrued indebtedness.

It was finally decided to test out for a few years our revised Bond, which has not yet been in existence for a year, and which is flexible as to covering claims from third parties or not, at the option of the owner.

A suggestion was urged to set up some Board of Review by the Surety Companies, to which an architect or owner could appeal when a Surety appeared to be dodging its responsibility. The Surety men seemed to feel this was worth studying and that within their two organizations it might be done, as they now have a committee with power to censure on complaint of another Surety man.

Memorial Services for Architects

The Washington, D. C. Chapter of The American Institute of Architects, following its annual custom, visited the graves of eminent early American architects on Memorial Day and deposited wreaths upon them with brief addresses in memory of the architects so honored.

The graves visited were those of Major Pierre L'Enfant, Doctor William Thornton, George Hadfield, and James Hoban.

The Society of the Cincinnati and the National Committee for the Major Pierre Charles L'Enfant Memorial also took part in the ceremonies at the tomb of L'Enfant.

The remarks of the various speakers on this occasion follow:

MAJOR PIERRE L' ENFANT

By HORACE W. PEASLEE, A. I. A.

We are here again, as in other years, to pay our tribute to L'Enfant. For over a century he was forgotten—forgotten because the great plan with which he was identified was forgotten. In our day, it has been our privilege to witness a renaissance, to see the great plan restored and developed, to see its author justified, acclaimed.

We have new tokens to offer but first we must voice the regret that with tributes to greatness must always be mingled the pettiness of small minds which seek to detract. We respect the memories of Washington and Jefferson and we give them all credit and honor for the work which was theirs, but when the effort is made to demonstrate that they designed this great capital and that L'Enfant merely made the drawings, we are no more moved than by similar efforts to defame and discredit Washington and Jefferson. As architects, we can but recall the too-common answer to the question "Who designed it for you?". . . "I designed it but I got an architect to make the drawings."

The records carry Jefferson's original conception of the capital city—a meagre gridiron along the banks of the river. Washington and Jefferson were not the men to make themselves the laughing stock of their day by any such chimerical fantasy as brought ridicule on L'Enfant; and L'Enfant was not one to have suffered disgrace and ruin for other men's ideas. Only the specially trained mind plus large vision could have produced such a plan.

And so let us tender again our homage and our admiration for the genius who not only gave us the full fruits of his talents but ruined himself because he fought for his convictions. Let us honor again this young Frenchman who came to this wilderness one hundred and forty-nine years ago and envisioned the adequate capital of a great nation. Let us be glad

that we come not with words and phrases alone but with more tangible things. We bring offerings of a Congress which has likewise recognized the greatness of the unfolded plan and has given the funds for its full and comprehensive expansion and the authority to safeguard its development.

In placing a wreath, we honor ourselves. L'Enfant has won his place.

GEORGE HADFIELD

By HARRY F. CUNNINGHAM, A. I. A.

It is a great honour to us, as architects and Washingtonians, to have the privilege of paying this small tribute to the memory of George Hadfield. George Hadfield was one of the first trained architects to work in our beloved Capital City. He was the Honour Man in Architecture at the Royal Academy late in the Eighteenth Century and Benjamin West—President of the Royal Academy—persuaded Dr. Thornton to employ Hadfield as superintendent on the Capitol building construction. According to West's estimate of his qualifications, Hadfield possessed a greater knowledge of the theory of Civic Architecture than any young man in England at that time.

Hadfield was brought over to supervise construction on the Capitol building in 1790. Since he was a cultivated gentleman and a distinguished artist as well, it was inevitable that he would not be happy nor very successful in his work that threw him into contact with politicians and the petty jealousies of those who were most influential in the Capitol work. He therefore left the Capitol work after about two years and established himself in private practise in Washington. He made the designs for the old Court House, which is probably the most scholarly example of the so-called "Early Federal" style left standing in America. There are very few buildings in the world, as a matter of fact, whose proportions are so agreeable and whose details are so refined and correct. I personally have never known another building from which I learned so much of the high art of architecture as I did from the study of the old Court House in those far-away days when I could still climb about a building with a tape line and measure its perfections. Hadfield designed the Government Office buildings that formerly occupied the sites of the Treasury, and the State, War and Navy Building. It is probable that he designed the old Mason house on Analostan Island, a fine building that fell into complete ruin a number of years ago. The old Court House is the only known example of Hadfield's work that remains to us, and that building is one that should be carefully

studied by every serious student of architecture. But the spirit of this distinguished designer will "carry on" for a long time. The scholarly restraint of his work is finding a new expression in the exterior of the new office building for the House of Representatives that will soon be under construction south of the Capitol, some of whose foundations were laid under the supervision of George Hadfield.

JAMES HOBAN

By FRANCIS P. SULLIVAN, A. I. A.

Almost contemporary with the American Revolution, another revolution occurred, which has nearly passed from the memory of men, because the liberty won by it was but short-lived.

Through an unusual combination of circumstances—fear of foreign invasion, an arming of multitudes of volunteers, and an unaccustomed unity of all classes and creeds, a bloodless victory was won from the British Government; and Ireland, for a short time, existed as an independent monarchy.

This political success was accompanied by a spirited revival of art, literature, and commerce; and the art of architecture particularly flourished.

In this atmosphere, James Hoban received his education and before the promise of that renaissance had been blasted, made his way to America, where he practiced his art until his death.

His chief work, the White House, shows him to have been a designer of refined taste and with a considerable measure of originality.

It has been noted in the writings of those who knew him that he lived in terms of friendship with all those other practitioners, some of them his jealous rivals who were concerned with the early architecture of America; and that he preserved until his death the respect and esteem of the principal men of his time.

It is in recognition of his qualities as an artist and as a man that the Washington, D. C., Chapter of The American Institute of Architects places this memorial wreath upon his grave.

DR. WILLIAM THORNTON

By W. T. PARTRIDGE, A. I. A.

We are gathered to do honour to a fellow architect here interred. We most of us have but a vague knowledge of the character of the man. His talent and skill extended into many fields—he was artist, physician, engineer, and executive of more than ordinary ability, but with all, he had a human side and his diaries note large losses on horse-racing.

He was born in the West Indies on the Island of Tortola, of which his father was governor. He

was educated in Edinburgh and studied medicine, and later travelled extensively on the Continent. He had always a natural talent for drawing and a number of excellent portraits painted by him are extant today in this city and in Frederick. He had an intense interest in the scientific questions of his day and wrote an able defense of Fitch's invention of the steamboat—a document which later was incorporated in the official files of the Patent Office. He was a prime mover in the founding of that scientific branch of the Government, and it is recorded his great courage and determination saved this building from threatened destruction at the hands of the British invaders in 1814. He was an active force in the attempt to return African slaves to their native country and to found a refuge for them.

To such an active man with those powers of observation that ability in drawing and painting give, and with power of concentration study of scientific problems produces, it is not ludicrous, as some of us feel, that in a very short time, three weeks it is said, he mastered enough of the principles of architecture to not only win, first, a competition for the Library Company's building in Philadelphia "in the Ionic manner," but to submit the winning design in the competition for our Capitol here in Washington.

That this early effort was considerably changed by the employment of more experienced, more practical architects, does not detract from the credit due him for the general character of the old building. His later work showed real ability and excellent taste in this rapidly acquired art. The Octagon House, the home of the Institute; and the dignified Tudor Mansion in Georgetown are classed as architectural treasures and are evidences of his ability in this profession and of his natural feeling for scale and proportion.

His wide activities, extensive knowledge, and executive ability, made him one of the most valuable of our early Commissioners. He was a man of fiery temper and impatient, and, like L'Enfant, had trouble with nearly everyone in the execution of the layout of the city and the carrying out of such public works as fell under his duty as commissioner. We are deeply indebted to him for his steadfast adherence to the plans of L'Enfant.

We are gathered here to acknowledge the value of his services to this city, and to express our admiration of those qualities and that breadth of mind that made him so distinguished a figure. We are in debt not only for some excellent buildings and the fundamental design of our own Capitol, but for an example of broadmindedness and culture, the value of which we are prone to forget in these days of intense study in the narrow vision of the specialist.

As of Interest

The Architect's Compensation—Incomplete Services.

The weekly bulletin of the Michigan Society of Architects, in a May issue, cites the following recent decision by the Supreme Court of Michigan.

The architect was Christian W. Brandt and the owner was Charles W. Munz. Circuit Judge Edward D. Black presided. The facts, in brief, were as follows:

In the spring of 1924 the defendant owned the site of the Grand Riviera Theatre in Detroit. He and others intended to put up a theatre building on the site to be owned by a corporation to be organized.

Plaintiff is an architect. Being so requested he made plot plans or drawings which were used in a proceeding to vacate an alley. Then he, being so requested, made preliminary sketches and drawings of a theatre building. Several weeks later and after a number of conferences and when the preliminary sketches or drawings were nearly if not quite completed, defendant told plaintiff to stop all work until further notice. Another architect was engaged, his plan accepted and used and a theatre erected at a cost of more than \$400,000.

Plaintiff's declaration avers a contract with defendant to draw plans for the building and plot plans, that he made the plot plans which were accepted and used, that when his work toward plans for the building had proceeded to the point when preliminary sketches or drawings were completed, defendant stopped the work, and recovery is sought for that part of the work done, claiming \$5,000.00.

Plaintiff had verdict and judgment for \$4,000.00.

The Function of the Modern Architect.

The Bulletin of the Illinois Society of Architects quotes Harvey Wiley Corbett, of New York, as follows:

"We have so separated in the industry that just now we are beginning to realize that we should work together with all of the elements in the industry. It is impossible for an architect to know it all. Why, fifty years ago there were only four walls and a couple of fireplaces. Even the well was outside, as well as the other conveniences. Today a building is a most intricate, complicated, living, breathing thing.

"It has been the idea of some that each fellow does his stuff on a building and the architect comes

along like a pastry cook with the little squirt gun and puts pretty decorations on it. The architect must be the guiding hand and he must understand them all in order that his building may be worthy of decoration. If he does this he will find little necessity for decoration. He must think in three dimensions and bring them into line for architectural effect.

"The modern architect is a sculptor of masses."

The School Medals.

These medals are awarded each year by the Committee on Education of the Institute, on behalf of the Institute, to graduating students in the architectural schools for general excellence in architecture throughout a course of four years or longer. The winner of the medal is also presented with a copy of Mont St. Michel and Chartres, by Henry Adams. The medals are sent from The Octagon with the names of the winners engraved thereon, together with a copy of the book. Many of the architectural schools make a feature of these presentations at the time of commencement. The awards for the current year have been completed.

Juniorship.

The Institute has again sought the cooperation of the directors of the Departments of Architecture in the accredited schools—with regard to Juniorship. Each director has been furnished with Juniorship application forms and related documents, and has been advised about this class of affiliation between the Institute and the student.

The Junior pays \$5.00 a year to the Institute. He is under no obligation to pay dues to a Chapter. He receives the monthly publication of the Institute—THE OCTAGON; the Proceedings, and the Annuary. He is furnished with a membership card, which is reissued annually and serves as a letter of introduction and as an identification of the holder with the Institute.

At the present time the Institute has 168 Juniors. It is estimated that the annual number of graduating students from the schools of architecture is 300. This Juniorship total of the Institute is not a good showing. A much greater Juniorship roll would result if the chapters of the Institute, in whose jurisdiction the accredited schools are located, would establish closer relations with those schools and their architectural departments.

Members Elected From April 16, to June 30, 1930

<i>Alabama Chapter</i>	- - - -	A. F. DITTMAR
<i>Boston Chapter</i>	- - - -	FREDERICK H. KIENLE
<i>Central New York Chapter</i>	- - - -	WALLACE P. BEARDSLEY
<i>Chicago Chapter</i>	- - - -	EMERY B. JACKSON, ROBERT G. WORK, R. HAROLD ZOOK
<i>Cincinnati Chapter</i>	- - - -	HAROLD W. GOETZ
<i>Cleveland Chapter</i>	- - - -	ARTHUR JAMES KELSEY
<i>Columbus Chapter</i>	- - - -	KYLE W. ARMSTRONG
<i>Connecticut Chapter</i>	- - - -	CARINA EAGLESFIELD MORTIMER
<i>Detroit Chapter</i>	- - - -	WELLS BENNETT, RAYMOND MARWOOD-ELTON CAREY, FREDERICK ARTHUR FAIRBROTHER, EDGAR GUY, TALMAGE C. HUGHES, WILLIAM EDWARD KAPP, LAWRENCE S. MARTZ, GEORGE M. McCONKEY, CHARLES L. PHELPS, ALBERT J. ROUSSEAU, WIRT C. ROWLAND
<i>Eastern Ohio Chapter</i>	- - - -	WALTER J. COOK
<i>Florida Central Chapter</i>	- - - -	FRANK A. WINN, JR.
<i>Grand Rapids Chapter</i>	- - - -	LEWIS J. SARVIS
<i>Iowa Chapter</i>	- - - -	JAMES A. DOUGHER, C. I. KRAJEWSKI, EDWARD LERCH
<i>Mississippi Chapter</i>	- - - -	ROBERT J. MOOR, ELLIE EARL NORWOOD
<i>New Jersey Chapter</i>	- - - -	GERRITT VAN DER VEER CORTELYOU, OSCAR BRYANT SMITH
<i>New York Chapter</i>	- - - -	HARRY BEARDSLEE BRAINERD, EINAR C. BRYN, JAMES RIELY GORDON, WILLIAM E. HAUGAARD, ADOLPH E. KLEUPPELBERG, GEORGE A. LICHT, ROBERT BARNARD O'CONNOR, HENRY MARTIN POLHEMUS, GEORGE F. ROOT, 3RD, HENRY RENWICK SEDGWICK, ROBERT L. SHAPE, ALBERT STURR
<i>North Carolina Chapter</i>	- - - -	WALTER WILLIAMS HOOK, ARTHUR C. NASH
<i>North Texas Chapter</i>	- - - -	ANTON F. KORN
<i>Northern California Chapter</i>	- - - -	JOHN K. BRANNER, WILLIAM PEYTON DAY
<i>Northwestern Pennsylvania Chapter</i>	- - - -	THOMAS K. HENDRYX
<i>Philadelphia Chapter</i>	- - - -	NORMAN HULME, ABRAHAM LEVY, A. OSCAR MARTIN, EDWIN H. SILVERMAN
<i>San Diego Chapter</i>	- - - -	ROBERT W. SNYDER
<i>Southern Pennsylvania Chapter</i>	- - - -	FRANK McMASTER HIGHBERGER
<i>Toledo Chapter</i>	- - - -	KARL BUCKINGHAM HOKE
<i>Virginia Chapter</i>	- - - -	ROBERT M. ALLEN, HENRY E. BASKERVILL, HENRY COLEMAN BASKERVILLE, ERNEST R. GILBERT
<i>Washington, D. C., Chapter</i>	- - - -	SAMUEL MARVIN SMITH
<i>Washington State Chapter</i>	- - - -	WILLIAM J. BAIN, NELSON JOHN MORRISON, ARNOLD RALPH SOUTHWELL
<i>Wisconsin Chapter</i>	- - - -	CARL ESCHWEILER, THEODORE ESCHWEILER, ARTHUR L. MARTSOLF, BRUCE UTHUS

