

THE
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Architecture in a Mechanized World
Proposed Federal Bureau of Fine Arts
Bidding Procedure on Private Contracts
The Institute and the State Organizations
Structural Service Department
Public Information — With the Chapters

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"IN the better aspects of eclecticism and taste, that is to say, in those aspects which reveal a certain depth of artistic feeling and a physical sense of materials, rather than mere scene-painting or archaeology, however clever, there is to be discovered a hope and a forecast. For it is within the range of possibilities, one may even go so far as to say probabilities, that out of the very richness and multiplicity of the architectural phenomena called 'styles' there may arise within the architectural mind a perception growing slowly, perhaps suddenly, into clearness, that architecture in its material nature and in its animating essence is a *plastic art*.

"This truth, so long resisted because of the limited intellectual boundaries and deficient sympathy of academic training, must eventually prevail because founded upon a culture of common sense and human recognition. Its power is as gentle and as irresistible as that of the Springtime—to which it may be likened, or to sunrise following the night and its stars, and herein lies beneath the surface and even on the surface the inspiration of our High Optimism, with its unceasing faith in man as free spirit! as creator, possessed of a physical sense indistinguishable from the spiritual, and of innate plastic powers whose fecundity and beneficence surpass our present scope of imagination.

"Dogma and rule of the dead are passing. The Great *Modern Inversion*, for which the world of mankind has been preparing purlindly through the ages, is now under way in its world-wide awakening. The thought of the multitudes is changing, withdrawing its consent, its acquiescence; the dream of the multitudes is metamorphosing, philosophy is becoming human and immersing itself in the flow of life; science is pushing the spectres back into the invisible whence they came."

LOUIS SULLIVAN

in his *The Autobiography of An Idea* published in 1926.

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Architecture In a Mechanized World

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THE Central Problem in Architecture at this moment is that of its relation to modern industry. If, indeed, architecture can exist in a mechanized world, it must obviously adjust its processes to those which will prevail in that evolving pattern; and that adjustment will affect profoundly our professional attitudes and techniques, our educational methods and the quality of our art. It seems highly probable, for example, that the activities of architects will be more closely co-ordinated with those of engineers; that the approach to both professions will be through scientific study rather than through the study of art; and the nature and intentions of architectural design will be recognized as having an essential unity with all other processes by which materials are assembled and shaped for human use.

If architecture thus approaches industry, attempting a more realistic basis for its themes, harmonizing its rhythms with those of a contemporary technology, industry will also approach architecture, subjecting its functional forms, in the processes of manufacture, to that subjective guidance which too often has been the almost exclusive concern of the architect. Both architect and industrial designer will be concerned not only with purpose, convenience and stability but also with attributes of form beyond those demanded by utility. Both, to be accounted successful, will possess that ability—which Freud calls mysterious—of so molding a material and objective substance as to give it qualities which, although apparently un-

related to its origins and purposes, are yet universally valued for the order and grace which they bring into human life.

If, then, there shall remain differences between architecture and industrial design, these differences will not be inherent in the essential nature of their objectives. They must arise, rather, from the opportunities afforded by differences in subject matter: from opportunities which in the one case make possible a greater range or depth to those processes by which objects attain an emotional or spiritual power. If there shall remain in a machine age qualities of expressiveness possible to buildings and not to airplanes and locomotives, to textiles and glass, it may be that these will be the consequence, not so much of differences in techniques—since both will be products of industry—as of differences in those processes which by their nature transcend technique.

If the reader will grant that that is and may be possible, I should like to describe briefly some of these differences and sketch some of the varying boundaries which I believe will afford the designers of buildings peculiar opportunities of expressiveness.

Of these opportunities, the most obvious will be:

- (a) A command of enclosed space, possible to buildings and not to other products of industry;
- (b) A relationship, more intimate and sustained, to our way of life;
- (c) A part, more fundamental and more prescriptive, in the pattern of communities.

These opportunities, if not neglected by the architect, will endow his work in the future, as in the

past, with qualities distinct from those of all other products.

I. Space as a Material of Architecture.

The persistence with which architects have clung to the classic patterns may be in part accounted for by their feeling that such patterns embody universal values inaccessible to modern technological forms; and if it is by no means certain that these values can be recaptured by imitation it is at least certain that they are prohibited by an uncompromising functionalism. In neo-classic buildings the essential resources of architecture have not been, it is felt, sacrificed, even though they are embodied in a somewhat equivocal form.

Among these resources, the most obvious are, first, a sense of weight or of mass and, second, an ordered and balanced composition made evident and harmonious by an insistence upon the primary geometrical shapes.

Le Corbusier, who with all his vehemence does not always escape the neo-classic ideology, tells us that the primary forms are essential to beauty—without explaining how they are possible to the products of a machine technique. I do not believe that they will be possible to such products. Streamlining, besides its publicity and sales promotion value, is undoubtedly a useful resource in the design of airplanes, locomotives and buildings, but it will not restore to architecture the cube, the cylinder or the sphere. Nor will symmetry, except in rare instances, remain a serviceable expedient. The buildings of our new age will assume an outward aspect of complex geometric form, not unlike the Baroque, and yet without Baroque fluidity or any evidence of that formal principle which gave unity to its energetic rhythms.

To an even lesser degree will these buildings admit weight and mass as expressive qualities in their design. Weight and mass are indeed possible to machines; but these qualities in machines are wedded to a dynamic energy rare in buildings which, indeed, seems incompatible with static structure. If, at times the outward forms of turbines and dynamos do attain a geometric elegance and a thrilling sense of power, this is neither the formalism nor the power of the Roman dome and the Gothic tower whose weight and permanence are more like those of the cavern and the mountain. Because these are like

some majestic phenomena of nature and yet transcend nature in the completeness and harmony of their forms, the classic monuments command our imaginations in a manner impossible to the products of modern industry. I think that we must accept the fact that the peculiar grandeur of the monumental form will be forever denied that new architecture whose outward aspect is—or should be—that of thin and half-transparent membranes hung on light metallic frames.

A compensatory resource lies at our hand. This new structure, which has robbed our patterns of weight and of the Platonic beauty of sphere and cube, has given us, in a new quality of space, and in a new command of space, a material of expression not less valuable than those we must lose.

Maholy-Nagy has said that space is the only important concern of the architect. Structure exists, he tells us, to enclose space: to model it, define it, direct its flow and create from it three-dimensional volumes that are the abstract elements of our new patterns. Modern technique has set us free to arrange space as a sculptor arranges mass.

I do not share the view of those who believe that modern space will be formless. It will be, no doubt, less ponderously enclosed than in the historic architectures; the space of a tent rather than that of a cavern. It will be less evidently the product of geometric order; it will rely less upon balance, proportion and symmetrical rhythms. It will be at times mobile; its elements will interpenetrate; its separation from outward cosmic space will be less definite. Nevertheless, it will not be "indeterminate, indistinct, unshaped." If it does not attain precisely that quality of expressiveness which it attained, for example, in the majestic silence of the Roman Pantheon, or under the nervous arrested energy of the Gothic canopies, or in the crystalline patterns created by Renaissance intelligence, it will, nevertheless, be subjected to the same processes, intellectual and perhaps intuitional in character, which gave shape to these historic themes, and it will be, after an unpredictable period of experiment, as eloquent.

Modern structure will of course be subjected also to these processes, but the role of structure—as Maholy-Nagy has said—will be less important than in the historic architectures. This will be true not only because space can be made to conform more precisely to function and because this exactitude can

be made more evident and more elegant, but equally because space, the most abstract of architectural materials, will become in the new architecture the most resourceful. The modern architect has yet to learn the marvel of the new structural technique: its clarity, its ethereal suppleness, its triumph over gravity and above all the new freedom which it gives in the ordering of intervals, in the relations of distances, in the harmony or contrast of measured or dissonant volumes. So varied, so powerful, so absolutely unhackneyed a medium must give our art—if not too closely confined by functional necessities—a range and freedom not unlike that of the musician, or, perhaps, more like that of the painter, who long ago made space relationships the basis of his art, in which line and light, shadow and color, mass and movement are accessories. Perhaps it is not too fantastic to predict in architecture qualities of space as varied and as eloquent. We shall have sensuous and radiant space like that of Poussin and poignant and warm space like that of Rembrandt; the confused mystic space of El Greco, the dynamic space of Cezanne. The promise of that miracle is at Dessau, at Rotterdam, at Hilversum.

Space to the industrial engineer is chiefly useful for the elbow-room it gives to mechanisms. His designs "occupy space with space around" and are, in that respect at least, more akin to works of sculpture than to buildings. Space—whether apprehended from the exterior as volumes defined by structure, or from the interior as shaped enclosures—belongs to the architect.

II. Human Values as the Materials of Architecture.

Thorstein Veblen, in his *Theory of the Leisure Class*, makes an interesting distinction between industrial and non-industrial occupations. That effort is to be accounted industrial, he says, only in so far as its ultimate purpose is the utilization of non-human things. Industrial activity is "an effort directed to enhance human life by taking advantage of the non-human element".

Industrial art, then, is that art which utilizes non-human things: the art of making pottery and airplanes, for example, but not the making of laws, of war and peace, of ecclesiastical ritual, or of sport. These latter "utilize human material"—as do also the arts of dancing, of song, and of poetry.

Architecture, like the art of the theatre, utilizes both human and non-human materials. At least that is true of the historic architectures which are built as definitely from human affections and aptitudes as from stone and wood. Will that not be true of the new architecture? And if so, will not that circumstance distinguish our work, to some degree at least, from the work of other designers in industry?

I am not thinking of that sensibility towards distant and archaic things which is the cause and excuse for romantic survivals in design; nor of canons of taste; nor of that *horror vacui* which is the psychological justification for ornament; nor of any of those foibles and aberrations usually referred to as "human nature." Although I should sometimes admit sentiment and phantasy into my architecture (they are fortunately unavoidable) I shall not offer these as a defense for irrationality in design.

On the contrary, I shall imagine for my modern house a modern owner. His vision, his preferences, his habits of thought shall be those the most serviceable to a collective industrialized scheme of life. To him the world shall appear as a system of casual sequences transformed each day by the cumulative miracles of a machinery which has become the implement of the human spirit. Free from predatory habits, from clannishness and disingenuousness, this marvelous creation of the new sciences, this non-pareil of clients, shall possess no trait which might blur the clear apprehension of the cosmic mechanism.

Nevertheless, this client, if he remains human, will seek some opportunity for expression, and he will continue to find that opportunity in his environment. The need for expression will find its ultimate source, not in caprice, but in a way of life. Though his house is the most precise product of mechanized processes some aspect of life will demand an emphasis there. It will be the architect's task, as it is now, to comprehend that aspect of life—to comprehend it more firmly than anyone else—and to bring it out in its true character. Beyond the delight of the intellect in forms engendered by conformity to function, beyond patterns of space and of structure, there will be discoverable a way of life to be made express and visible.

The products of industry, however adjusted to human habits and ideals, are less likely than buildings to attain a deeply human significance. Although

they are indeed eloquent at times of human achievement and aspiration—of our conquest over nature, of that ordered and controlled universe which is overcoming the confusion of the non-human world—these products are not, like buildings, the immediate theatre of a life whose impress they freely receive. If, indeed, houses are to be made in factories, it will be necessary for the architect to take possession of the factory; but he will remain, nevertheless, an architect.

I do not suggest that an architect should possess occult powers or any neurotic adaptations beyond those of other artisans. I do not excuse "dreamers" or that mushiness of sentiment with which architects sometimes cover up their technical deficiencies. I suggest, rather, that the work of the architect, whether as scientist or as artist, shall be sustained even in a mechanized world by cultural interests, by a penetrating and valid knowledge of that life of which his work is the outward clothing. Different as will be the terms of his new art, he will still illuminate the material world with inward radiances. His dwellings will be fashioned from domestic happinesses; his warehouses from commercial enterprise; his universities from a devotion to truth; and his cathedrals will still be built of prayer.

III. The Community as a Material of Architecture.

As a practical activity architecture will reflect the prevailing methods of economic production, and in general, the more closely it is governed by such methods the more closely it will reflect the ideology of its time. This is a commonplace of history; and the corollary that whenever industry is mechanized architecture will also be mechanized is indisputable.

Architecture, nevertheless, is a social art; and since it is improbable, to say the least, that Society will assume an exclusively economic character, or that economic law will for any appreciable time determine even the outward appearance of a civilization, we may reasonably assume that influences other than economic will be determinant in architectural design.

I have mentioned two of these; a third will find its origin in that warfare, in which architects and industrial designers are allied, against the mean, disordered, and inhuman shapes of our modern cities. Here, again, the architect will have a prescriptive role. In the development of new civic and regional patterns his art will have a scale and range which will transcend those of industrial designers; he will feel less insistently the tyranny of economic law; and he will find opportunities to admit to his designs wider and deeper social values. Not only will he address his art to the well-being of communities but he will seek to discover and bring out in his constructed forms the qualities of the collective life.

In the future more than in the past architects will, I think, conceive their patterns of space and structure and life as integral parts of the larger patterns of cities: of cities which are not fortuitous complexes of streets and building sites but which are themselves evolving and unified works of design, conditioned upon science, directed towards human good.

I do not imply that the work of the industrial designer is without social relevance, or even that that relevance is vague or remote. Among those qualities which are possible to objects of manufacture and which are beyond those demanded by utility is the expression of a unity with the spirit of contemporary society; and it must be acknowledged that in many objects recently designed this unity is more persuasive than any which has yet found expression in modern architecture. In the presence of airplanes and steamships a condescension on the part of architects would be, to say the least, unbecoming.

I am thinking, of course, of that future architecture, of that architecture which shall seriously attempt a reconciliation with our mechanized world. Its materials will be, I am sure, the human spirit both in its individual and collective aspects no less than the products of industry, and to express that spirit it will, as always, make use of patterns in structure and space, in light and color, in movement and mass—yes, and in decoration also if this can be supported by some reference to reality. Although its basic unity with industrial design will be indisputable, architecture will yet be architecture.

The Proposed Federal Bureau of Fine Arts

FROM THE CONGRESSIONAL RECORD—June 15, 1938

MR. COX. Mr. Speaker, by direction of the Committee on Rules, I call up House Resolution 526 and ask for its immediate consideration.

The Clerk read the resolution, as follows:

HOUSE RESOLUTION 526

Resolved, That upon the adoption of this resolution it shall be in order to move that the House resolve itself into the Committee of the Whole House on the state of the Union for the consideration of H. J. Res. 671, a joint resolution to create a Bureau of Fine Arts in the Department of the Interior for the promotion of art and literature through the use of copyrighted material and to define the powers and duties of said Bureau, and for other purposes. That after general debate, which shall be confined to the joint resolution and continue not to exceed 1 hour, to be equally divided and controlled by the chairman and ranking minority member of the Committee on Patents, the joint resolution shall be read for amendment under the 5-minute rule. At the conclusion of the reading of the joint resolution for amendment the Committee shall rise and report the same to the House with such amendments as may have been adopted, and the previous question shall be considered as ordered on the joint resolution and amendments thereto to final passage without intervening motion except one motion to recommit with or without instructions.

MR. COX. Mr. Speaker, of the time at my disposal, I yield 30 minutes to the gentleman from Tennessee [Mr. TAYLOR], to be by him in turn yielded as he sees fit. I yield myself 3 minutes, Mr. Speaker.

Mr. Speaker, this resolution is to make in order the Sirovich Bureau of Fine Arts bill, which is House Joint Resolution 671. The joint resolution proposes to create a Bureau of Fine Arts in the Department of the Interior for the promotion of art and literature through the use of copyrighted and copyrightable material.

Mr. Speaker, I am convinced this resolution has been very grossly misrepresented to the membership of this body. The resolution also suffers by reason of a certain type of support which is given it. In my opinion, it has great merit and is deserving of the earnest consideration of this body. The gentleman from New York [Mr. SIROVICH] has given a great deal of thought to the proposal and is probably, if not certainly, the best informed man in the country on the subject. He is prepared to make a

fair, accurate, and understandable statement of the whole matter, and I yield to him for that purpose 15 minutes at this time.

MR. SNELL. Mr. Speaker, will the gentleman yield for a question?

MR. COX. Will the gentleman withhold his question?

MR. SNELL. All right, I withhold it.

MR. COX. May I say that I trust the entire debate on the resolution will take place on the rule now pending.

Mr. Speaker, I yield 15 minutes to the gentleman from New York [Mr. SIROVICH].

MR. SIROVICH. Mr. Speaker, to me God reveals Himself in three mysterious ways. First, through the life of the universe, which we term "nature"; second, through the thoughts of man, which we term "art"; and, third, through the precision and exactness of the mind in correct thinking and observation, which we term "science." The cumulative contribution of everything that has ever been written regarding nature, science, and art constitutes the culture, the education, and the civilization of the world.

Mr. Speaker, there are no geographical and national frontiers to science born of the analytical mind. The human mind has a universal logic expressing itself everywhere in the same way. It produces everywhere the same mathematics, chemistry, physics, botany, physiology, astronomy, and so forth. But there are national and geographical frontiers to art born of the soul of the Nation, of its imagination, of its illusion, and of its deepest emotions. Just as the mind is general and universal, so is the soul subjective and individual. While geometry is everywhere alike, painting is not. While astronomy is everywhere alike, music is not. While physics is everywhere alike, poetry and literature are not.

It has often happened that two scientists in two different places have, independently of one another, made simultaneously the same scientific discovery. As for instance, Leibnitz and Newton in discovering the infinitesimal principles in mathematics. Or Leonardo Da Vinci and Harvey discovering inde-

pendently of one another, in different centuries, the circulation of the blood. Or La Place and Kant discovering independently of one another the nebular theory of the solar system. But it has never happened that two painters paint the same pictures, that two composers compose the same music independently of one another, or that two playwrights write the same drama independent of one another. These concrete examples demonstrate clearly that art is individual and subjective, while science is universal and general. It is for this reason that every civilized nation, with but few exceptions, cultivates its arts officially, and imposes upon its national government the supreme duty to promote and support, to encourage and to help, the artistic forces expressing themselves in drama, literature, music, plastic and graphic arts, as well as the dance and its allied arts.

On the European Continent, which I visited last year, every government, regardless of size and importance, has either a ministry or a subministry of the fine arts. In England, where no provision for a minister of fine arts is made, the various royal academies, such as the Royal Academy of Art and Letters, the Royal Academy of Science, take care of the matters of the spirit, the nation entrusting the royal court with the task of promoting the different arts and sciences and the drama and lyrical poetry. The funds for their promotion and maintenance of the different arts and art institutions are supplied by the Government.

The official promotion of the fine arts by the European nations began with their artistic and literary maturity. When the leaders of the nations recognized that their peoples came of age artistically and culturally they moved that their national governments adopt measures to promote, protect, and support young artistic and literary creative talents. Such was the case in France, Germany, Austria, Hungary, Italy, Belgium, and Holland.

Looking objectively at the recent developments of American art and literature, we must reach the conclusion that the American people have come of age culturally and artistically, for America is now leading the world not only in science, in mass production, and in the organization of life, but in art and literature as well.

Destiny willed it that the growth of America as a great power economically, politically, and militarily coincide with American cultural and artistic

maturity. I, for one, am thrilled by the thought that America today, in spite of its youth, is one of the greatest cultural centers of the globe. The new artistic and cultural energies in America, assuming all the time more beautiful and newer forms, hold out the fair promise to make America the foremost cultural power in the world. Thus the Old World, with its great artistic traditions, will be forced to orientate itself in the marvelous artistic creations of the New World.

When a nation decides to promote and protect its creative talents it does so for two reasons—for cultural reasons and for reasons of justice.

It is necessary to promote and encourage art to bring out the very best in the creative artist and thus contribute to the normal development of the national art, which alone testifies to the greatness of a nation. What was the glory of ancient Greece? Was it its army, its navy, its bridges, its tunnels, its viaducts? No, it was its art, its poetry, its philosophy, its drama. What was the glory of the Italian Renaissance, the greatest chapter in man's history? It was Michelangelo, Raphael, Leonardo da Vinci, Titian, Dante, Petrarch, Boccaccio. While the names of the great captains of industry, commerce, and finance, and even politics, have been forgotten in the ashes of time, these glorious names will live on through the ages, and their works will forever be a source of inspiration to mankind. [Applause.] But none of these immortal men could ever have achieved what they have accomplished if not for the aid of the courts or the help of the church—in short, the government that was behind them.

It is from this background, vantage point, and perspective that this bill to create a Bureau of Fine Arts in the Department of the Interior must be considered.

It is my contention, and I trust yours, that the artist and the poet as a citizen has the same rights and claims on the Government as the businessman, the workingman, the merchant, the military man, the sailor, the farmer, and worker. They can all apply to the Government for counsel and suggestion and guidance. The worker can apply to the Labor Department, the farmer to the Department of Agriculture, the businessman to the Department of Commerce, the banker to the Treasury, the military to the War Department, and so forth.

Modern government is so organized that it can offer aid, guidance, and protection to the citizenry of every walk of life, except to the artist and poet. To fill this gap and to serve not only art and literature, but to give the creative artist and poet the same rights and privileges as a citizen, as the citizens in other walks of life have, this bill is being offered for your approval and adoption. [Applause.]

Mr. Speaker, this bill which we are debating today in the closing hours of Congress and which should have been brought out a month ago, to give it a fair chance, provides for the creation of a Bureau of Fine Arts in the Department of the Interior, for the promotion of art and literature, through the use of copyright and copyrightable material, and to define the powers and duties of said bureau and for other purposes.

During the past few years, particularly as a result of the Federal arts projects, a cultural transformation has occurred in our national life. Theater, music, painting, sculpture, literature, and the other arts have become the possession of millions of people in every section of the country who never before had the means or the opportunity to enjoy the benefits of culture. Twenty-five million people in 22 States have witnessed Federal theater productions; 65 percent of them had never witnessed a play before. Federal musicians have played to aggregate audiences of ninety-two million persons in 273 cities in 42 States. Eleven million people have witnessed art exhibits or have been taught in art classes. The American Guidebook Series has been published in a greater number of States. This is but a brief résumé of the testimony offered before the committee, but it serves to indicate what has been accomplished.

This historic contribution has been made under a temporary emergency set-up, and as a result it has been impossible to plan a long-range program. The purpose of House Joint Resolution 671 is to make such planning possible. Obviously the only method is through the setting up of a permanent Bureau of Fine Arts.

There exists in our country potentialities for the development of a great culture. This is an important part of our national wealth, and it must be safeguarded and fostered. It is the function of democratic government to secure the benefits of education and cultural enlightenment for all the

people. By so doing, it guarantees the perpetuation of democracy.

Mr. Speaker, this bill has the endorsement of Burgess Meredith and Frank Gillmore, president and former president of the Actors' Equity Association of America. It has been approved by Mrs. Edgar Stillman-Kelley, president of the Federated Music Clubs of America; Deems Taylor, president of the American Operatic Society; Lawrence Langner, founder and director of the Theatre Guild; Brock Pemberton, president of the Producing Managers Association of America, and president of the League of New York Theaters; George M. Cohan, Frances Starr, Blanche Yurka; by the Authors League, Dramatists Guild, by Heywood Brown, president of the American Newspaper Guild; by William Green, president of the American Federation of Labor, who wrote the following letter:

HON. WILLIAM I. SIROVICH,

Chairman, Committee on Patents,

House Office Building, Washington, D. C.

DEAR REPRESENTATIVE SIROVICH: Having read and studied H. J. Res. 671 which provides for the creation of a Bureau of Fine Arts in the Department of the Interior that would be instrumental in providing for the theater and its allied arts, music and its allied arts, literature and its allied arts, the plastic and graphic arts, and their allied arts, and the dance and its allied arts, I can assure you that it has the enthusiastic support of the American Federation of Labor.

It is heartily supported by the organized actors, musicians, writers, and other organizations of labor who believe that the development in our country of cultural institutions is an important part of the life of our people now and in the future. Institutions for the advancement of culture and civilization in art are found in nearly every civilized nation in the world, and the United States should not be backward in creating such a bureau.

I am sure that the purpose of the resolution will appeal to the Members of the House of Representatives and the United States Senate.

Sincerely yours,

WILLIAM GREEN,

President, American Federation of Labor.

Also by James Hulley, general organizer of the United American Artists, and John Lewis, president of the C. I. O.; E. L. Oliver, of Labor's Non-partisan League; by Lawrence Tibbett and Rosa Ponselle, the great operatic singers of the Metropolitan Opera, who appeared personally before our committee, together with Irving Berlin, George Gershwin, Rudy Vallee, Irving Caesar, George Middleton, Erskine Caldwell, Percy Mackage; and

Martin Popper, counsel to the Federal Arts Committee; by Rockwell Kent, the great artist; Gutzon Borglum, the distinguished sculptor; by Gene Buck, president of the American Society of Composers, Authors, and Publishers; George Creel, author and writer, and president of the Authors' League of America; by Chester Crowell, representing the Authors' League; Charles Edward Russell, representing the art clubs of Washington, D. C.; Stanley Riggs, representing the Archeological Society; Sigmund Romberg, the great musical composer of *Maytime*, *Student Prince*, *Desert Song*, *Blossom Time*, and so forth.

This is but a cross-section of the eminent and distinguished dramatists, novelists, authors, poets, artists, musicians, sculptors, and painters who appeared before our committee and endorsed the principles embodied in the bill we are now presenting for your consideration and deliberation.

Mr. Speaker, the modern drama is an escape from the hard realities of life, created by the industrial and machine age to a world of phantasy and illusion. The industrial and machine age with its routine and efficiency, sameness and monotony, creates boredom for man, and to get rid of the boredom he escapes to the theater. This explains best the phenomenal success of the movies. Thus if in former generations the drama was a luxury, today it is a necessity. Close the theaters of our country and the insane asylums of the Nation will become overcrowded. For modern man cannot stand the strain and tension of life without a periodic escape to the world of illusion, the theater. This elemental function of the theater in the life of our Nation makes it imperative that the National Government pay attention to this all-important phase of our national life. The more free time modern man acquires, as a result of the shortening of labor hours, the more important must the function of the theater become in national life. To suggest that the National Government represent all interests of the Nation, with the exception of the interest of art, literature, and drama is to deny its sovereign character and to make the creative genius the stepchild of the Nation.

Mr. Speaker, I appeal to the patriotic spirit of every Member of the House of Representatives, who is here assembled, to help us to achieve this great ideal in the creation of a Bureau of Fine Arts. To

me, Mr. Speaker, an ideal is a place to which God descends as man rises to meet Him. Let us bring the ideal of a Fine Arts Department to the home, hearth, and fireside of our American people in every section of our country. This would enable us to have a democracy where economic security could be guaranteed to all the people of our Nation in order that we might only compete in the development of the mind in science, in art, in literature, in philosophy, in drama, in music, and in all the beautiful things that go to ennoble mankind. The shibboleth of our Nation is "E Pluribus Unum." Out of many we have become one great Nation. Let us through the Department of Fine Arts become the greatest and mightiest Nation in the world in culture and artistic development that will be a monument to our genius in the centuries to come. [Applause.]

MR. RABAUT. Mr. Speaker, will the gentleman yield?

MR. SIROVICH. I yield to my friend from Michigan.

MR. RABAUT. Why should art be controlled by the Government? Has not art always been free? Has not art always been developed along free lines?

MR. SIROVICH. That is a very fair question, a very interesting question, and I shall be glad to answer my distinguished friend.

Please remember, Mr. Speaker, art cannot be controlled and regimented by any government in the world, unless people are forced to write, paint, and compose as dictators tell them. Art is individualistic. In the early part of my address I showed how no two men, from the standpoint of literature, can write the same books. No two newspaper men up there in the gallery can write the same story about the same thing. No two painters can paint the same object in the same way. No two architects can design the same building exactly alike. You cannot regiment the human mind in a democracy. [Applause.]

[Here the gavel fell.]

MR. COX. Mr. Speaker, I yield 2 additional minutes to the gentleman from New York.

MR. SIROVICH. You cannot regiment in a democracy art, drama, music, literature, the plastic and graphic arts. Art can be regimented only where you have destroyed freedom of the press and freedom of speech.

MR. WADSWORTH. Mr. Speaker, will the gentleman yield?

MR. SIROVICH. I yield.

MR. WADSWORTH. On page 5 of the bill, commencing in line 4, follows a list of professions, vocations, or occupations, with some of which I am not familiar. What is a "wirter," for instance?

MR. SIROVICH. This is a typographical error. It stands for the word "writer."

I notice there are a couple of typographical errors in the bill. For instance, the word "draftsman" should be "craftsman."

They are typographical errors.

MR. WADSWORTH. Apparently the draftsman was lacking. Outside of the field of politics, what is a puppeteer?

MR. SIROVICH. A puppeteer is one who creates and performs with puppets, like a Punch and Judy show.

MR. WADSWORTH. I thought so.

[Here the gavel fell.]

MR. TAYLOR of Tennessee. Mr. Speaker, I yield the gentleman 1 additional minute.

MR. MICHENER. Will the gentleman yield?

MR. SIROVICH. I yield to the gentleman from Michigan.

MR. MICHENER. I want to pursue further an inquiry propounded by the gentleman from the gallery who suggested we were regimenting everything else in the country and he wanted to know why we could not regiment art?

MR. SIROVICH. You cannot regiment art, because art symbolizes the soul of the individual and represents an individual expression. You can suppress the teaching of science and art in totalitarian governments as they are doing in Nazi totalitarian Germany, but in a democracy you cannot regiment the individual mind because he has freedom of expression and freedom of thought. So long as human beings in a democracy have freedom of thought, freedom of expression, and freedom of the press you

can never have regimentation in American art and in American literature. [Applause.]

[Here the gavel fell.]

MR. TABER (interrupting the remarks of Mr. SIROVICH). Mr. Speaker, a point of order. I think when we have such important business as this we should have a quorum, and I make the point of order a quorum is not present.

MR. KNUTSON. The gentleman is making a very interesting statement, and I hope the gentleman will not make the point of order.

MR. TABER. It is very important and the House should hear it.

MR. KNUTSON. It is almost 4 o'clock now.

MR. TABER. I know that, but this is very important business.

MR. COX. Mr. Speaker, will not the gentleman withhold that request and let us go ahead and have the discussion, and then if you want to vote down the proposition, vote it down?

MR. TABER. Mr. Speaker, I think we ought to have a quorum. This is too important a matter to consider without a quorum, and I make the point of order there is not a quorum present.

The SPEAKER pro tempore (MR. HARTER). The Chair will count. [After counting.] One hundred and thirty-five Members present, not a quorum.

MR. SABATH. Mr. Speaker, I move a call of the House.

A call of the House was ordered.

The Clerk called the roll, and the following Members failed to answer to their names:

The Clerk called the roll.

(List of absentee members is omitted.)

The SPEAKER. Three hundred and thirty-five Members have answered to their names, a quorum.

MR. SABATH. Mr. Speaker, I move to dispense with further proceedings under the call.

The motion was agreed to.

Sirovich Art 'Dream Child' Is Slain at Hands of House

FROM THE WASHINGTON STAR—June 15, 1938

The "dream child" of Representative Sirovich, Democrat, of New York—a bureau of fine arts in the Interior Department to "foster, encourage and develop" the creative artistic forces of the

Nation—is dead!

Brutally the House killed the "dream child" late yesterday by refusing even to consider Mr. Sirovich's bill that would have given it life and then took

time to give it a fitting and proper burial, despite a frenzied rush toward a sine die adjournment. And playing the dual role of both executioner and director of obsequies was Representative Short, a Missouri Republican, who had quite a reputation as a minister of the gospel before he came to Congress.

Mr. Short did the job without any praise of the deceased.

He jibed at the expense the bureau would entail in view of the fact that there are "12,000,000 persons out of employment, and with many more millions upon the Government pay roll and upon the dole and relief," and then turned his shafts toward the author of the bill.

"Our distinguished friend from New York, Dr. Sirovich, a man of intelligence, of culture and of training, tells us that America has come of age culturally," said the Missourian.

"Well, we have done this without the help of any Federal bureau of fine arts. The gentleman also admits that art is an individualistic thing. I pause to remind you that Milton never wrote his 'Paradise Lost' until he was blind. Beethoven never wrote his 'Moonlight Sonata' until he was deaf.

Mozart struggled through poverty to render his immortal masterpieces. Subsidized art is not art at all. Any one who ever graduated even from a grade school knows this.

"I have listened many times, and I value highly and always immensely enjoy listening to the waltz of Chopin, to an opera of Wagner or a symphony of Beethoven, but God knows I have never enjoyed even Puccini on an empty stomach. And with millions of people hungry and barely clothed, I do not see how anybody can feel comfortable or enjoy listening to the strains of Mendelssohn with the seat of his pants out."

The prelude to the obsequies came while Representative Sirovich was making an impassioned plea to the House in behalf of his project.

The New Yorker had just finished telling the House that art is individualistic and can never be regimented when a disheveled man, cramped among the spectators in the crowded gallery, leaned far over the rail and shouted:

"Why?"

Gallery door guards rushed the man into the Capitol corridor. There's a House rule, strictly enforced, that "visitors shall be seen and not heard."

Mexican Planning Conference

INFORMATION concerning the Sixteenth International Congress on Planning and Housing appeared in the July number of THE OCTAGON.

The place is Mexico City, August 13 to 20, 1938.

The Department of State has announced the appointment of the following architects who will represent the Government of the United States at the

Congress:

Charles D. Maginnis..... Boston

John R. Fugard..... Chicago

Atlee B. Ayres..... San Antonio

Mr. Maginnis, Mr. Fugard and Mr. Ayres will also act as representatives of The Institute at the Congress.

Architectural Competition in El Salvador

At the request of Dr. L. S. Rowe, Director General of the Pan American Union, announcement is made that the government of El Salvador plans to conduct an architectural competition for university buildings at San Salvador.

A first prize of \$1,500 and a second prize of \$500 have been offered. Designs must be received at the secretariat of the University of El Salvador not later than noon of the 31st of October 1938.

Under the terms of the competition, the prize-winning designs become the property of the university. Further details may be secured by writing to Dr. L. S. Rowe, Pan American Union, Washington, D. C.

NOTE: This competition is not under the jurisdiction of The Institute's Committee on Architectural Competitions.

Bidding Procedure In Private Contracts

RETURNS ON THE QUESTIONNAIRE

THE following excerpt from the annual report of the Committee on Construction Industry Relations, as submitted to The Board of Directors, of The American Institute of Architects, under date of March 24, 1938, should be of interest. The committee is grateful for the generous response, about 1,200 replies having been received.

Bidding Procedure in Private Contracts.

A questionnaire was sent out March 15 to all Institute members, at the request of the Associated General Contractors of America, asking information as to the architect's practice with regard to permitting bidders to be present at opening and related matters. The blanks are being received in considerable quantity, but many will be received too late to be covered by this report. The first 357 questionnaires have been analyzed and can be reported on, as follows, under the six questions asked:

- (1) Do you customarily permit bidders to be present at the opening of bids?
327 answers—Yes, 85; No, 242.
- (2) If not, do you customarily notify bidders of the bids received?
(a) By mail—236 answers—Yes, 141; No, 95.
(b) By posting in office—151 answers—Yes, 54; No, 97.
- (3) Have you had any requests from contractors for permission to be present at the opening of bids or to be advised as to the names and amounts of the bids received?
305 answers—Yes, 161; No, 144.
- (4) Have you any objections to permitting bidders to be present at the opening of bids?
325 answers—Yes, 126; No, 199.
- (5) Have you any objection to sending bidders, or posting in your office for general information, the list of bidders and bids received?
304 answers—Yes, 61; No, 243.
- (6) Has any client indicated to you that he was unwilling to have the bidders present at the opening of bids?
331 answers—Yes, 140; No, 191.
- (7) General Comments.

Of the 357 architects who returned these questionnaires 163 added brief or extended comments on the reverse of the questionnaire.

Comment by the Committee.

The result of the questionnaire as indicated by these first returns suggests the following *tentative* conclusions as to the attitude of the profession towards this questionnaire which appears to be an important one in the minds of general contractors:

- (1) A large majority of architects do not open bids in the presence of bidders. Some, however, make it a regular practice and believe it is desirable to do so.
- (2) Notification of bidders is not so marked but a substantial majority notify by mail but oppose open posting in the office.
- (3) A bare majority indicate they have had requests from contractors to be present or to receive notice of bids.
- (4) A strong majority of the architects have no objection to contractors being present. The fact that a still stronger majority do not permit it indicates that the architects tend to recognize the client's objection although many replies indicate it is convenience rather than policy that determines their practice. Lack of space in the office for a large gathering or the opening of bids at the client's house or at a committee meeting are cited as reasons.
- (5) A very large majority have no objection to sending bidders or posting in office a list of bidders and bids. This conflicts somewhat with the reply to No. 2.
- (6) A strong majority indicate no unwillingness on the part of clients to having bidders present at the opening. This again suggests that it is convenience rather than policy, in many cases, that determines the architect's practice in this matter.

In general, there are strong opposing convictions expressed as to the desirable policy. Some claim it is the owner's private business and bidders have no rights and if they were present it might make possible undesirable and embarrassing practices by

some of the bidders. Others say it is only fair to bidders who have spent time and money on the bid to be present at the opening and some admit the owner prefers to open privately so as to be able to engage in subsequent negotiations with less embarrassment, but these negotiations are not always improper but merely the consideration of personalities and preferences. It appears to be falsely assumed by many that the presence of the bidders at the opening means that the owner must make the award immediately. This, of course, is not true and contractors do not so claim. The owner, having opened the bids, can then take them under advisement. That is all the contractors desire.

It is impossible to report here the substance of the written comments. It will remain a task for the next committee to report more fully on the results when they are complete and can be more fully analyzed.

The report, as noted, was based upon the first 357 replies, which were received in time for analysis and report before the Convention. Since then an added 300 have been analyzed but with no significant difference in results. It is also true that the first 357 were analyzed in two roughly equal divisions and the two results were in every item closely

similar. It is safe to assume, therefore, that the report is a fair indication of the full returns.

Some of the answers indicated the possibility of sectional differences of custom and opinion and the last group of 300 analyzed was divided into two groups, one representing the northeastern section of the country, and one the south and west, and these two were separately analyzed as to the answers to questions 1, 4, and 6. This developed rather marked differences that offer food for thought. In the northeastern section of the country, a much smaller percentage of the architects permit bidders to be present at opening of bids, a larger percentage having definite objections to doing so, and yet they report fewer cases of unwillingness on the part of the client. In the south and west, in spite of a larger indication of client objection, there appears to be less objection by the architects and a markedly higher percentage that permit bidders to be present. Does this suggest that in the northeast we are more subservient to our clients' wishes while in the south and west architects are more ruggedly individual? Perhaps it would be wise to await a broader foundation of evidence before building any final conclusion in this regard.

WILLIAM STANLEY PARKER, *Chairman*

Drawings and Specifications for Heating and Piping Trades

THE Chairman of The Institute's Committee on Industrial Relations, William Stanley Parker, requests the publication of the following statement and resolution received from the Secretary of the National Association of Heating, Piping and Air Conditioning Contractors:

"The use of small scale drawings in this industry makes it difficult, if not impossible, to properly estimate jobs. Our National Association, therefore, at its 49th Annual Convention, adopted the following resolution, which is sent to you in the hope that you will do all that you can to bring

about an observance of this resolution and the elimination of small scale drawings:

"Whereas, The furnishing of small scale drawings and specifications and insufficient information necessary to intelligently prepare an estimate has caused serious loss to the members of this industry; therefore, be it

Resolved, That it is recommended that proper plans and specifications shall be furnished for the preparation of a bid showing and describing all the work to be bid upon. It is further recommended that no plans, except block plans, shall be drawn to a scale less than one-eighth (1/8") to the foot. When one-eighth inch (1/8") scale plans fail to adequately show or describe the work it is recommended that larger scale drawings shall be provided to indicate the requirements."

Chapter Committees on Public Information

William Orr Ludlow, Chairman of The Institute's Committee on Public Information, requests that chapter presidents or secretaries notify The

Secretary of The Institute, at The Octagon, whenever a new chairman of a chapter Committee on Public Information is appointed.

Public Information—Cincinnati Chapter

BY WILLIAM ORR LUDLOW, CHAIRMAN COMMITTEE ON PUBLIC INFORMATION

Cincinnati affords an excellent example of co-operation between the architects and the press in the field of public information. The Cincinnati *Times-Star* recently published a "Home Building and Modernizing Supplement" featuring a one-page layout under the caption "Composite Plan of Average Cost Home by Local Architects' Chapter". The illustrations included four architectural designs and a typical floor plan. They were descriptive of the work of architects, not of builders.

The Publicist of The Institute is informed by Mr. George Marshall Martin, chairman of the Cincinnati Chapter's Committee on Public Information, that the entire "Home Building and Modernizing Supplement" is the work of the *Times-Star's* real estate editor, Mr. Walter Brinkman.

"Mr. Brinkman is thoroughly convinced of the value of an architect's services and seizes every opportunity to stress the function of the architect in his columns," Mr. Martin writes. He also points out that the *Times-Star* freely uses articles provided by the Publicist of The Institute and from other sources to encourage home ownership and new building at this time.

The *Times-Star* article is an admirable illustration of how the local chapters can create news which the newspapers will print and the public will read. The complete text, which should be carefully studied by the Public Information committeemen of all the chapters, follows:

"A composite plan of the average cost home at present prices is submitted by the Cincinnati Chapter, American Institute of Architects. The modest-priced dwelling, which authorities say is an extremely important factor in construction right now, is shown with a typical floor plan and under four architectural designs. The cost of it is approximately \$5,800. This does not include the price of the lot.

"The four designs are: French, English, Modern, and Colonial. The house is 35 feet wide, 24 feet deep, and 23 feet high, which creates a cubic content of 19,300 feet. This, at 30 cents a cubic foot, sets the cost at \$5,800.

"A breakdown of the proportionate cost in three types of frame construction—without exterior as indicated—is in the following table:"

| | —Shingles or Clapboards— | | —Stucco— | | —Brick Veneer | |
|----------------------------|--------------------------|----------------|----------|----------------|---------------|----------------|
| | Pct. | Cost | Pct. | Cost | Pct. | Cost |
| Excavating, Concrete | 12¾ | \$ 710 | 12¾ | \$ 710 | 12¾ | \$ 710 |
| Sheet Metal | 2 | 116 | 2½ | 145 | 2 | 116 |
| Carpenter Work | 46 | 2,660 | 43 | 2,500 | 38 | 2,200 |
| Tile Work | 2 | 116 | 2 | 116 | 2 | 116 |
| Brick Work | 3½ | 200 | 3½ | 200 | 12½ | 725 |
| Painting and Glazing | 5½ | 320 | 5 | 290 | 4½ | 260 |
| Plastering | 4½ | 260 | 7½ | 435 | 4¾ | 275 |
| Insulation | 1 | 58 | 1 | 58 | ¾ | 45 |
| Kitchen Cases | 2 | 115 | 2 | 115 | 2 | 115 |
| Linoleum | ¾ | 45 | ¾ | 45 | ¾ | 45 |
| Plumbing | 10¾ | 630 | 10¾ | 630 | 10¾ | 630 |
| Heating | 2¾ | 160 | 2¾ | 160 | 2¾ | 160 |
| Wiring and Fixtures | 2¾ | 160 | 2¾ | 160 | 2¾ | 160 |
| Hardware | 1¾ | 72 | 1¾ | 72 | 1¾ | 72 |
| Decorating | 2 | 115 | 2 | 115 | 2 | 115 |
| Sodding and Planting | 1½ | 90 | 1½ | 90 | 1½ | 90 |
| Shades | ½ | 23 | ½ | 23 | ½ | 23 |
| Totals | | \$5,850 | | \$5,844 | | \$5,847 |

The Institute and the State Organizations

Convention Resolution.

The Seventieth Convention of The Institute, at New Orleans, in April, 1938, adopted the following resolution, which was published to the membership in the May number of THE OCTAGON.

State Organization.

Whereas, The By-laws of The American Institute of Architects states as its object, "To organize and unite in fellowship the architects of the United States of America"; and

Whereas, The unification of the entire architectural profession in a single strong national organization representing numerically the architects of the country is essential; and

Whereas, The Institute has always been the leader in professional organization and will continue as such; and

Whereas, The present form of affiliation of state societies has not proven itself sufficiently attractive to the state societies; and

Whereas, The Institute should relinquish none of its present professional authority, but should aim to increase its prestige by so changing its form as to represent, organize and unite in fellowship all qualified architects; and in order to further the uniting of all unorganized architects into state societies; now, therefore be it

Resolved, That the Seventieth Convention of The American Institute of Architects directs The Board to prepare changes in the by-laws and charter of The Institute necessary to create a new office of Director, and to present them to the Seventy-first Convention for adoption. The holder of the new Directorship is to be entitled "State Association Director," whose status shall be similar to that of Regional Director, whose term of office shall be two years, who shall represent the state associations on The Board, who shall be nominated by such associations and elected by the Convention of The Institute.

Southern California Chapter Resolution.

The Southern California Chapter of The Institute at a regular meeting, on June 14, 1938, unanimously adopted the following resolution which is now published at the request of the chapter:

**Whereas*, The President of The American Institute of Architects in his Address to the Seventieth Convention stated:

"It is protested here and there that The Institute is too selective and affects the airs of an Academy. There is a certain cruelty in that indictment. *The Institute has never closed its doors to an architect who was ready to meet a tolerant standard of capacity and willing to con-*

* *The italics are the Chapter's.*

form to a code of practice designed to protect him in his relation to the public and his fellows. To that extent only has The Institute of Architects been exclusive ever.

"It is true that numerically we make no convincing claim to nationally representative character. But our title has rested, and *securely* rested, upon other foundations, and few there are, I believe, who have questioned the national scope of our authority.

"The Institute has been eager for an enlarged membership and has constantly stimulated the activity of the Chapters *through whose direct agency alone* that can be normally accomplished. Along the traditional avenues of increase a general drive is at this moment in process under the direction of the new Membership Committee. This effort, if energetically pursued, should *fairly* establish the number of those who *conspicuously value our membership* and, reasonably perhaps, the full stature of which the nature of The Institute is independently capable"; and

Whereas, The Southern California Chapter of The American Institute of Architects is in full agreement with the above statements of The President, and deplors the fact that the Seventieth Convention, in its subsequent action concerning State Associations, did not accept the wise counsel of The President; and

Whereas, Constant changes of the status of The Institute and of its membership only complicate and make confusing the true position of The Institute as an independent, self-respecting organization; and

Whereas, Chapters of The Institute may cooperate with State Associations on matters of common interest, which cooperation is in no way aided by a tenuous connection with them; and

Whereas, The Report of the Committee on State Organizations indicated that State Associations generally do not desire affiliation with The Institute, and that the few affiliated State Associations do not value such affiliation; and

Whereas, The stated membership of certain State Associations is open to question, because of the inclusion of non-dues-paying members; and

Whereas, The inclusion of "Members of State Association Members" in the published membership statistics of The Institute is a fiction having no validity nor significance for The Institute; and

Whereas, The increased stringency of licensing laws will automatically increase the proportionate number of architects who value and seek Institute Membership; and

Whereas, The influence of any organization depends upon the unity of purpose of its members, and not upon mere numbers; and

Whereas, An architect qualified for any acceptable form of "special" membership would, by the same token,

be qualified for normal Institute Membership;

Therefore Be It Resolved:

1. That the Southern California Chapter of The American Institute of Architects re-affirms The President's fine statement as a sound expression of the true and proper position and scope of The Institute; and
2. That the further breaking down of membership qualifications in the impatient desire for increased numbers is unnecessary and reduces the character and desirability of Institute Membership; and
3. That if The Institute, as an independent organization, will pursue a progressive policy in the interest of architecture and the profession, it need not fear the interference of a third organization, nor seek to aug-

ment its nominal membership by connection with another organization; and

4. That we will continue our friendly cooperation with an independent State Association in this region and encourage our members to maintain their memberships in that Association; and
5. That we urge The Institute Board and all Members who value their membership in The Institute to resist the "unification" movement to the end that further changes may be prevented, and that The Institute may return to its traditional, independent position described by The President; and
6. That copies of this Resolution shall be sent to The Institute Board, and to the various Chapters and State Associations.

Rufus Cutler Dawes Honored at Chicago Chapter Meeting

On June 24, some fifty odd members of the Chicago Chapter joined with distinguished civic leaders in Chicago at a luncheon meeting at the Tavern Club, for the purpose of presenting to Rufus Cutler Dawes, of Chicago, his certificate of Honorary Membership in The Institute.

The election of Mr. Dawes was announced at the Seventieth Convention of The Institute at New Orleans in April.

Mr. Dawes was the guest of honor. Architects from other chapters of The Institute were also present, including Charles D. Maginnis of Boston, President of The Institute, and William Stanley Parker of Boston, Past-Secretary of The Institute. The Century of Progress Organization was represented by Doctor Pusey of Chicago.

REMARKS OF PRESIDENT MAGINNIS

In formally presenting Mr. Dawes with the engrossed certificate of Honorary Membership, Mr. Maginnis read the citation:

"Rufus Cutler Dawes, as President of A Century of Progress, rendered a signal service to the architecture of America; with a vision unobscured by precedent, with a courage undaunted by opposition, he explored new horizons for the architecture of the Exposition; with confidence and energy he faced the greatest economic depression our nation has known and brought his great task to a successful conclusion.

"The commission of architects under his leadership created for the first time in this country an exposition in a functional style; honest in its pur-

pose, beautiful in its form, and prophetic in its being."

President Maginnis then spoke as follows:

We have come with a disposition to do honor to a rare type of citizenship. The American Institute of Architects is not easily provoked to gestures of compliment. In this instance it is difficult to contribute a significant honor to one already so distinguished. I am eager, therefore, it should be understood that The Institute is conscious rather of receiving distinction than of bestowing it.

It is desired to mark in this formal way the sympathetic identification of Mr. Dawes with the high aims of our profession and our sense of the spacious and enlightened way in which he has promoted them. Obviously, he has the temperament and the imagination of the architect and lacks only the experience of the drawing board. It was Francis Thompson who said that the poet held the lyre in his hands and the love of poetry in his heart.

The influence of the architectural profession is strangely limited. It is concerned too narrowly with the individual items of the physical community and rarely is given opportunity to deal with it as an organism. In consequence, our typical city is positively ugly in totality, even while it boasts some oasis of architectural adequacy.

The imagination and technical skill of our architects are now beyond question and, indeed, may be said to have given a wholly new direction to Amer-

ican genius. In Europe there is even the disposition to acknowledge the title of the American architect to international leadership, though it is complained that he has managed to give the world a too flattering impression of our public taste. This creative enterprise as it contributes, for example, to the flamboyancy of the New York skyline, finds an admiring and responsive public, but the interest of the laity in its less dramatic and more philosophical essays is not particularly notable.

In the magnitude of the national scene, the architect is hardly more than a carver of cherry stones. It may be questioned whether, in terms of vision, the gradual defilement of our high-roads by oil stations and hot dog stands and the commercial despoliation of our landscapes by the blatant billboard are not as apt to be accepted as the measure of our civilization.

The new boulevard between Baltimore and Washington might well be contrasted as an instance of such barbarities with the charming transformation of the Bronx River in New York made possible by the initiative of two or three citizens of intelligence and vision. Our great cities are generally approached by the railroad through acres of tin cans and general litter of discarded things. My own city of Boston is entered through a most wretched and uninviting vestibule, of which it is astonishingly unaware. On a recent trip abroad, I sought hopefully for evidence that we were not the only bad municipal housekeepers, but was completely baffled.

I am not a political cynic. In these extraordinary times, when nations are experimenting dangerously with strenuous principles of government, I was never more persuaded of the validity of our own political order. At the same time, I am aware that democ-

racies, however perfect, are bound to be ugly in spots. This is not only that in their tolerant nature they do not stifle ugliness. Cultural movements must depend with us, therefore, on casual and spontaneous public impulse. Our pride was recently hurt by the reference of a foreign visitor to the unsightliness of our villages, but our national resentment revealed a condition quite as stultifying, namely, that we were unaccountably ignorant of it ourselves. After all, we are a particularly traveled people, and are on familiar terms with the most beautiful precedents of Europe. But we are too apt to experience these with an intoxication of spirit that sensitizes our appreciation for the time, so that we return with a new loyalty to the realities of our own land, complacent and uncritical. Under the stimulus of Baedeker, we conform, however uncomfortably, to a ritual of intelligent travel which prescribes a contemplation, for example, of great galleries of paintings and sculpture. Whether we do this exactly as students, carrying our own minds about with us, or whether we entrust them for the time being to the ciceronage of Mr. Cook is not of consequence. Once at home again, we daily pass by the splendid museums of America, as if they were chilly and intimidating institutions with which we have no emotional concern.

It is in this larger field of educational opportunity where the artistic sympathies of Mr. Dawes have found an admirable exercise. I may say that the felicitous nature of this public service is as familiar to Boston as it is to you, and Chicago is fortunate that it has a great citizen whose authority and influence are directed by a lofty purpose to make it notable among the beautiful communities of the world.

R. I. B. A. Honors Charles D. Maginnis

THE Royal Institute of British Architects recently announced that Charles D. Maginnis has been elected to Honorary Corresponding Membership.

Mr. Maginnis, in his letter of acceptance to Mr. H. S. Goodhart-Rendel, President, R. I. B. A., said:

"It is with great pleasure that I acknowledge the high compliment you have done me by my election to Honorary Corresponding Member of the Royal Institute of British Architects. I esteem this evidence of the gracious disposition of the Royal Insti-

tute to maintain the cooperative relationship between our two organizations.

"I was much interested to observe by your presidential address how similar are the problems with which we are being confronted to our almost equal embarrassment.

"May I renew the hope that it may be possible to welcome you and as large a representation of your body as can be spared at the time in Washington at the International Congress, which is to be held in September 1939."

Landscape Architects' Fees

STATEMENT BY A. D. TAYLOR, PRESIDENT, AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS

IN furtherance of the published comments on page 10, in the July issue of THE OCTAGON, making reference to the "Landscape Architects' Fees" I am sending this memorandum for publication.

The schedule of minimum fees and the statement covering scope of work for services of landscape architects attached hereto has been officially approved by the United States Housing Authority. The following schedule is a summarized tabulation of the schedule, with very slight modifications made by the United States Housing Authority, as published on page 10 of the July issue of THE OCTAGON. The adoption of this schedule of minimum fees and the statement with reference to the scope of work should clarify one important phase relating to the services of landscape architects on low-cost housing projects. The Board of Trustees of the A. S. L. A. very much appreciates the cooperation of The A. I. A. in solving this part of our professional problems, so directly related to a collaborative procedure on the part of architects and landscape architects.

The Trustees of the A. S. L. A. have made definite recommendations to the United States Housing Authority that the relations between the professions of architecture and landscape architecture on housing projects be collaborative, with the architect in his rightful position as the coordinating authority.

This collaborative procedure requires that the contract for the services of landscape architects be a direct contract with the local housing authority by whom the landscape architect should be employed rather than by the architect.

The proposed collaborative arrangement is a logical and simple arrangement which gives to the architect, as coordinating authority (or the Chairman of the Board of Design), control over the design, subject to the approval of the local housing authority, and it places the profession of landscape architecture in its logical and proper relationship to the profession of architecture.

The Board of Trustees has therefore submitted to the United States Housing Authority for acceptance, two forms of contracts for the services of landscape architects covering the preferred method of procedure (direct employment on low-cost hous-

ing projects by the local Housing Authority, to render services on a collaborative basis with the architect) and for indirect employment under a contract with the architect, where exceptional conditions, especially on some of the smaller projects, may justify the adoption of such a procedure.

The Trustees feel certain that the interests of both professions will be best served by adhering to a form of contract agreement which gives full recognition to the collaborative relationship which should exist between these two professions.

Landscape Architectural Fees.

"Schedule of Fees" and "Scope of Work" relating to the services of landscape architects on low cost housing projects, approved by the Administrator of the United States Housing Authority, and accepted by the Board of Trustees of the American Society of Landscape Architects as a basis for determining the remuneration to be paid for the services of landscape architects on housing projects.

The percentages set forth below shall be applied to the estimated cost of landscape work as included in the Estimated Improvement Cost and in accordance with the provisions of Sections 3 (a) and 4 of the contract. Landscape work includes grading (subject to adjustment when extensive cuts or fills are involved), walks, fences and walls for recreation areas, drainage affecting lawns and landscape areas, water supply for irrigation, lawns, recreation areas, playground equipment, pools, planting, and excavation to the extent only that excavated material is used in fills for which the landscape architect makes grading plans. Where the estimated cost of landscape work falls between two of the amounts stated, the fee percentage opposite the lesser amount shall be reduced proportionately.

| Estimated Cost of Work | Fee Percentage |
|---------------------------|----------------|
| \$ 10,000 | 12.5% |
| 15,000 | 10.8% |
| 25,000 | 10.0% |
| 50,000 | 9.0% |
| 100,000 | 8.0% |
| 150,000 | 7.5% |
| 200,000 | 7.2% |
| 300,000 | 6.8% |
| 500,000 | 6.4% |

Structural Service Department

BY THEODORE I. COE, TECHNICAL SECRETARY, STRUCTURAL SERVICE DEPARTMENT

THE Forty-first annual meeting of the American Society for Testing Materials, held in Atlantic City, N. J., June 27 to July 1, gave ample evidence of the vitality and development of the principle of cooperative effort in the study and solution of problems of interest to various producer, consumer, and general interest groups within many fields of industrial and construction activity.

With a registered attendance of nearly 1,200, the opportunity was afforded for the scheduling of 225 Standing Committee meetings, in addition to the 17 regular sessions which form a most instructive feature of the meetings of the Society.

The scope and activity of the work of the Society is indicated by the fact its some 60 Standing Committees are responsible for more than 800 specifications and test methods, which are under continuing study to keep them in line with improvements in commercial practice and advances in technical research.

As the result of actions at this meeting 72 new specifications and tests were published for the first time as tentative. This is a larger number than for any previous year.

During the 17 regular session meetings over 100 technical papers and reports were presented.

A number of these technical papers referred to matters of practical interest to the architect, including the report of J. W. McBurney and A. R. Eberle, of the Bureau of Standards, of an investigation to determine the effect on brick disintegration of various freezing and thawing tests; a report by Prof. T. R. Lawson, of an investigation, at Rensselaer Polytechnic Institute, of various capping methods for the testing of structural clay tile, and the report by W. J. Krefeld, of Columbia University, of an investigation of unit masonry to determine the effect of shape of pier specimens on compressive strength.

A new tentative specification was adopted for concrete units used in catch-basins and manholes.

As the result of tests, which showed that resistance to frost action is closely related to strength, a new specification was adopted for sand-lime building brick to replace the present specification.

Plans were formulated to cooperate with Rutgers University in carrying out a survey to determine the properties of glazed brick and tile.

A special committee was appointed to undertake the preparation of a list of sizes of masonry units which conform to a single module of 4 inches.

In the general discussion on this subject, it was pointed out the development of modular measurements and their adoption for various structural members and items of finish and equipment, would tend to reduce cutting and waste.

The principle of cooperative effort in the formulation of standards and specifications has been further developed by the A. S. T. M. with other Societies and Associations through the medium of Joint Committees.

One of the most active and important of these is the Joint Committee on Standard Specifications for Concrete and Reinforced Concrete, which is composed of five representatives each of The Institute, American Concrete Association, American Railway Engineering Association, American Society of Civil Engineers, American Society for Testing Materials and the Portland Cement Association.

There are also a number of Sectional Committees, for which the A. S. T. M. is sponsor or Joint Sponsor, which function under the procedure of the American Standards Association.

In addition to representation on a number of the Society's Standing Committees, The Institute is represented on several of these Sectional Committees and, with the A. S. T. M., is Joint Sponsor for Sectional Committee (A-42) on Specifications for Plastering.

One of the cardinal principles governing the formation of a Standing Committee of the Society is the requirement that there shall be a substantial balance with respect to the representation of producers, consumers and general interests, appropriate for the various types of standards, and that no one classification shall have a majority except with the recorded assent of the other classifications. In no case shall the number of producer representatives

exceed the combined number of consumer and general interests representatives.

The permanent chairmen of Standing Committees must be chosen from among the representatives of the consumer or general interests groups.

In cooperating with the Standing, Joint and Sectional Committee work of the Society, referring to materials and methods related to construction, the architect is recognized by other participating groups as the logical representative of the consumer. The specifications and standards formulated under the procedure of the A. S. T. M. represent the carefully considered consensus of opinion of selected representatives of the various groups interested in the production and use of the particular product or method under consideration.

Standing Committee membership varies from less than 20 to more than 200, depending upon the scope of the Committee's activities and the number of producers, consumer and general interests interested in

the work of the Committee. Haste is avoided to permit the adequate consideration of all phases of the subject under consideration by all interested groups and to insure accuracy of results.

A specification or method is published for a trial period of a year or more as a "Tentative Standard" before it is recommended by its Committee for adoption as "Standard", and the Committee concerned is required to give due consideration to suggestions and criticisms before recommending final action on the adoption of Tentative Standards as Standard.

The Society's cooperative and highly efficient technical approach to the formulation of these Standards has given them an authoritative standing which is recognized throughout industry and in the fields of engineering and construction.

Information concerning the Standards available may be obtained by addressing the Society at 260 Broad Street, Philadelphia, Pennsylvania.

With The Chapters

EXCERPTS FROM MINUTES, BULLETINS AND REPORTS

Florida North.

Encouraging news has been received from Mr. Jefferson D. Powell, president of the chapter, in a recent letter addressed to The Secretary's office. Mr. Powell reports that most of the architects in his section of Florida are quite busy, but that in spite of this, recent chapter meetings have been very well attended.

The members of the Florida State Board of Architecture were guests of the chapter at a special dinner meeting held at the Ponte Vedra Beach Inn. This meeting was of special interest, inasmuch as four of the five members of the State Board had attended the Convention of The Institute in New Orleans and were able to give a most complete report on the proceedings.

The chapter has been fortunate in having had prominent speakers at most of their meetings, including Emory Stamford Hall of Chicago, Secretary of the N. C. A. R. B.; Howard Leland Smith of Washington, Chief Architect of the Federal Housing Administration; and former regional director William G. Warren.

Kentucky.

The June meeting was, by previous order of the Executive Committee, dedicated to discussion of "Architectural Service on Small Homes".

In addition to the nearly 100% attendance of the chapter members, there were also present Mr. Iler from the Federal Housing Administration; Mr. Hoffman, Vice-President of the Real Estate Board; and Mr. McIlwain from the Mortgage Loan Department of the Louisville Title Company.

Bergman Letzler, Chairman of the chapter's Committee on Architectural Service for the Small Home, explained in detail the activities of his committee, and Elliott Lea, also a member of the committee, stressed the value of complete architectural service in this connection.

E. T. Hutchings suggested that the chapter members interested in the small house service prepare designs for houses to cost not more than \$5,000.00, and that these designs eventually be published in book form.

South Carolina.

The South Carolina Chapter is to be congratulated upon its publication of "A History of The Practice of Architecture in the State of South Carolina (in general) and of the South Carolina Chapter of The American Institute of Architects (in particular)".

The history has been combined with the revised chapter by-laws and roll of its members since the founding of the chapter. The history was begun by Charles C. Wilson, F. A. I. A., and was interrupted by his death in 1933. It was enlarged and brought up to date by Samuel Lapham, F. A. I. A., and was published by order of the chapter to commemorate the twenty-fifth anniversary of its founding.

Part I traces the development of architecture from the time when Carolina was first settled in 1670 to the time of the "Queen Anne front and Mary Anne back" styles prevalent at the close of the Nineteenth Century.

Mr. Wilson's manuscript (Part II) begins with the long-deferred completion of the State House in 1884 and covers the period from that time until 1933, and Part III brings the reader up to date on more recent developments in the architecture of South Carolina.

Mr. Lapham, in the foreword, expresses the opinion that "Those of us who have any love for historical research know, however, how interested we would be if we had a similar record of the architects and their activities in the year 1838 or 1738", . . . that "it is with the hope that the architect of 2038, coming across this pamphlet in some dusty library file, will find herein something that will make the fellowship of our profession live again across the gulf of time and that, paraphrasing Kipling's archi-

tect of early Crete, it will say to him:

"Only we've cut on the timber—only we've carved on the stone:

"After us cometh another, tell him we, too, have known."

Washington State.

Carl F. Gould, F. A. I. A., informs us that a group of students of the Department of Architecture of the University of Idaho were the guests of the Washington State Chapter at a recent meeting in Seattle, Washington.

Milton William Melzian, A. I. A., instructor at the University, arranged for the trip of some 600 miles to study the architecture along the route, and particularly the offices and work of the Seattle architects. Mr. Gould suggests that all architectural schools should make a feature of conducted visits to enable students to meet the older men in the profession, and to study building operations at first hand.

Mr. Melzian, in a letter to Mr. Gould following the visit to Seattle, said in part as follows:

"I wish to thank you very much for your interest in the University of Idaho architectural students on their recent trip to Seattle. Your personal interest in taking us through the various buildings of Seattle has made a lasting impression. The privilege of seeing some of these large architectural projects and being with the persons directly responsible for them is something that most people do not receive. The first-hand information and a general discussion of difficulties, etc., involved has caused the students to take more than a general interest in architecture.

"The students as a whole have accepted the challenge for better things, making a trip of this kind very worth-while to them."

New Books

Simplified Engineering for Architects and Builders.

By HARRY PARKER, Professor of Architectural Construction, University of Pennsylvania.

John Wiley & Sons, Inc., New York City—\$2.75.

The need for a concise and easy-to-understand book on architectural engineering has long been felt. Professor Parker's book, released in March, contains more than 200 pages of text, diagrams, and

tables, covering succinctly the principles of mechanics, steel and timber construction, reinforced concrete, and roof trusses.

The preface contends that the book should prove exceptionally valuable to the young architectural draftsman or builder, as ". . . most of the numerous books on engineering which are available assume that the reader has previously acquired a knowledge

of fundamental principles, and thus are almost useless to the beginner. . . . With this in mind, and with a consciousness of the seeming difficulties in mastering structural problems, this book has been written.

" . . . A major portion of the book is devoted to numerous problems and their solution, the purpose of which is to explain practical procedure in the design of structural members. . . . Care has been taken to avoid the use of advanced mathematics, a knowledge of arithmetic and high-school algebra being all that is required to follow the discussions presented. The usual formulas employed in the solution of structural problems are given with explanations of the terms involved and their application. . . .

"No attempt has been made to introduce new methods of calculation, nor have all the various methods been included. It has been the desire of the author to present to those having little or no knowledge of the subject simple solutions of everyday structural problems. . . ."

Urban Blight and Slums.

By MABEL L. WALKER.

Harvard University Press, Cambridge, Massachusetts—\$4.00.

The sponsors, Harold S. Buttenheim and Lawson Purdy, in the foreword, state that "this book is concerned with a major problem of most American cities—the present extent and continued spread of blighted areas and slums. It seeks to analyze and answer the puzzling problem which such areas propound to property owners, national and local officials, and civic welfare groups: 'What can be done by public and private effort to reclaim these decadent districts and to prevent their future inception and contagion?' . . .

"Our familiarity with much of the literature on housing and city planning had convinced us that the time had come to entrust this study of the economic and legal factors in the origin, reclamation, and prevention of urban blight and slums to a specialist (*Dr. Mabel L. Walker, Executive Secretary of the Tax Policy League*) who would give adequate consideration—heretofore lacking in most housing and planning books—to the relationship of fictitious land prices and of the methods and incidence of taxation to the other and more generally recognized factors

in the problems of these decadent districts. . . .

" . . . the study presents a mass of factual data and informed opinion on various phases of the complex problem of urban blight and slums.

Slums and Housing.

By JAMES FORD, with the collaboration of KATHERINE MORROW and GEORGE N. THOMPSON, prepared and published under the auspices of the Phelps-Stokes Fund.

Harvard University Press, Cambridge, Massachusetts—\$10.00 per set.

The publishers state that this complete work is "unique in that for the first time it puts the problem of housing in the perspective of history, economics, sociology, and political science, and deals in a broad way with the origin of slums and with devices for social control and prevention through legislation and constructive measures. The first two sections consider the history of housing in New York City and contemporary conditions; later sections discuss the means of bringing the causative factors of slums under social control, the prevention of future slums, the elimination of present slums, the rebuilding of slum areas, and the bearing of federal legislation and practice upon local housing policy.

"Although the illustrative material is largely drawn from New York City, references are made to housing in all parts of the world wherever pertinent. A most valuable feature is the lengthy appendix by I. N. Phelps Stokes, which deals with the development of tenement house plans in New York City, analyzes the many architectural competition programs for tenement houses between 1879 and 1934, and copes in an original manner with the contemporary problem of block and sub-block units."

Public Administration Organizations—A Directory—1938-1939.

Public Administration Clearing House, 1313 East 60th Street, Chicago, Illinois—\$1.50.

The fourth biennial edition of a directory of voluntary organizations working in a general field of public administration, or in fields that impend upon or affect public administration, compiled for the use of those organizations themselves, public officials, and students of government, as a guide and source of information.

The first part of the book is devoted to a general history of the United States from its discovery to the present time. It is written in a simple and plain style, and is intended for the use of schools and families.

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