

Journal of The American Institute of  
**ARCHITECTS**



BENJAMIN H. LATROBE

October, 1945

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Modern Architecture—Past and Present

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How Independence Hall Was Built

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England After the Blitz

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Home "Space"

---

Annapolis Expansion

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Controversial Letters

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Qualifications of the Hospital Architect

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UNIVERSITY OF ILLINOIS  
SMALL HOMES COUNCIL  
MUMFORD HOUSE

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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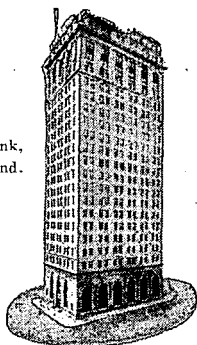
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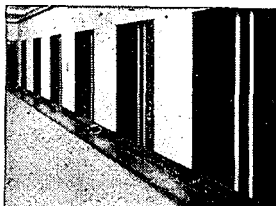
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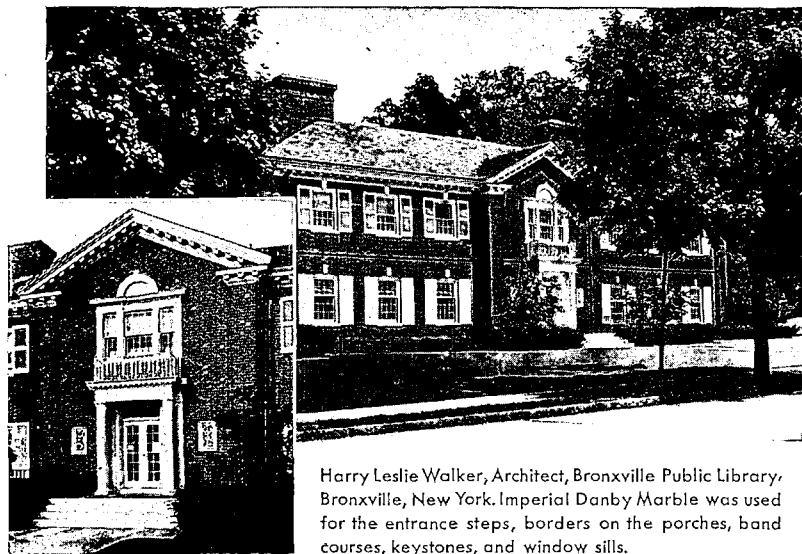
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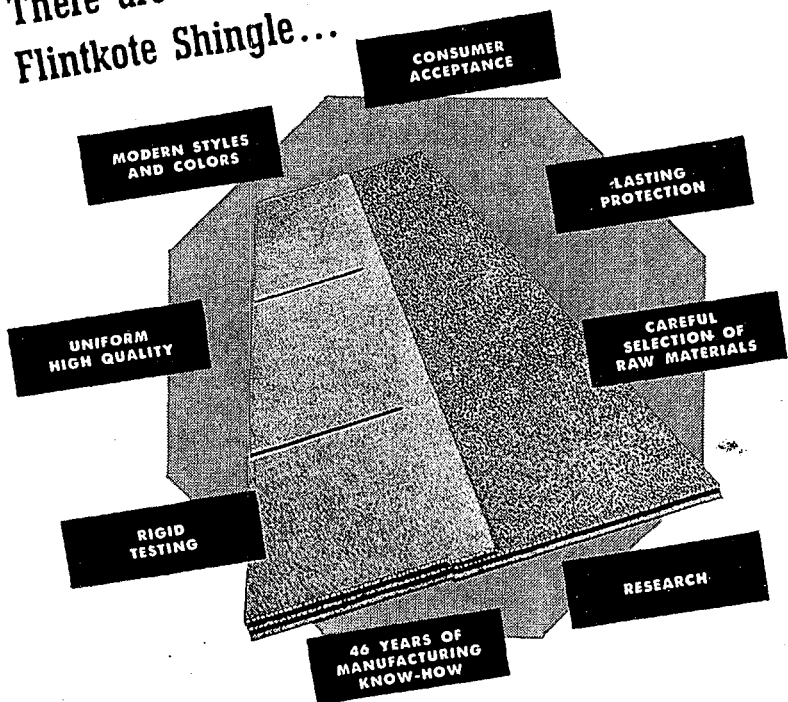


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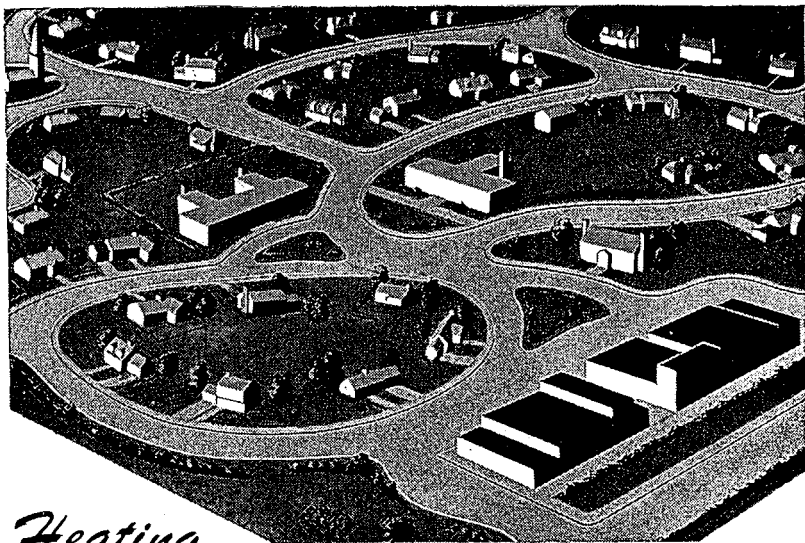
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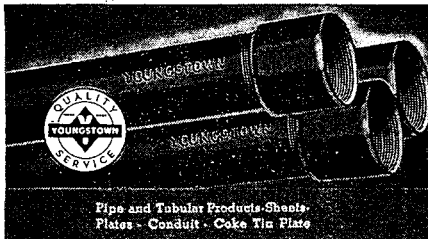


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# Modern Architecture—Past and Present

*By Waldron Faulkner*

ARCHITECTURE has been related to music as being a "pure" art, in that it is neither imitative nor representational. It must achieve its effects through form rather than content. Although architecture does not imitate nature directly, it nevertheless is an accurate reflection of life itself. Like a painted portrait, it is not only a likeness of the sitter but also, in a sense, a picture of the man who painted it.

Another characteristic of architecture is that its results are lasting. A sculptor can destroy his statue with impunity; a painter can repaint his canvas; but if an architect burns down a building that he has designed, he becomes guilty of arson. Perhaps this is one reason why architecture leaves behind it a more or less complete record of the conditions which brought it into being.

But there is another characteristic which architecture shares with the other arts. It not only records life, but it has a life cycle of its own—like that of the civilization

which created it. This analogy must not be carried too far, but it is generally agreed that any form of creative expression goes through the same stages of youth, maturity and decline as the living organism.

In addition to this, the life of an artistic movement also follows the same pattern as the history of any biological group. Variation among individuals, adaptation, selection and the survival of the fittest, are just as apparent in the development of art forms as among living plants or animals. The gradual attenuation of Gothic structures to a point where they collapsed, has its biological counterpart in the case of certain racehorses which were developed for speed to such a point that the bones in their legs could no longer stand the strain to which they were subjected.

There is a further resemblance between art and biology. I refer to atavism or the inheritance of characteristics from an extremely remote ancestor. When this takes place the offspring does not resemble his parents as much as he

does his forbears of perhaps many generations previous. The same thing may take place in the arts. In the natural order of things one art form follows its predecessor in continuous succession. Each generation resembles its ancestors and its descendants, with minor variations. It is only when we arbitrarily choose a form of expression from the early pages of the family photograph album that we get into trouble. Instead of following the natural order we turn back to a remote ancestor for our inspiration. The result may be an ape-man or a bearded lady.



When a form of architectural expression passes its peak, it dies, is buried and becomes archaeology. After this occurs it can never be brought back to life with any degree of success. It is like trying to pour old wine into a non-refillable bottle. In the past the distinction between art and archaeology has never been sufficiently emphasized. It has been difficult to distinguish between the quick and the dead, or between the man and the mummy. However, it seems increasingly clear today than an art like any other organism must be free to grow and to create in order to live.

I do not mean to disparage the value of archaeology in any sense. It bears the same relation to architecture as paleontology bears to horticulture. All I wish to emphasize is that the fossil must not be mistaken for the flower. Archaeology has a most important function. It is the treasure-house of the past and also holds the key to the future. We are interested in knowing not only what the Romans did, but also why they did it. Only the archaeologist knows the answer to these questions.

However, we must not feel that just because a thing is old, it is necessarily beautiful. Our veneration for the past and our love of antiquity must not close our eyes to the defects of the past. There was perhaps just as bad art in the past as there is today, but probably not so much of it. It is also likely that many of the examples which have come to us through the ages were the better ones, and that the less successful were destroyed, thus raising the general average of excellence. The dead past has buried its dead. Contemporary art has had no such opportunity.

This brings us face to face with the modern arts. These are the living descendants of the arts of the past and they are subject to the

same undying principles. This may seem a dangerously radical statement to make. However, it is not only admitted but preached by the leading exponents of modern art today. The conditions of life have changed; the outlook toward art has changed; but the basic esthetic principles remain the same. Just as creative expression of the past has portrayed its own day, so does modern art express the life of the present. We may not like the picture, but it is our own face reflected in the mirror. To my mind, modern art is not so much a reaction from the dogmas of the recent past as it is primarily the expression of a civilization that is taking on a new way of life.

So far, all I have tried to say is that modern art is like any other art of the past and is subject to the same principles. My next point is that modern architecture of today is following the steps of modern architecture of the past. What do I mean by that? When I refer to modern architecture, I mean architecture which reflects man's true nature at any given period and offers a solution to the basic needs of his day. When architecture has done this in the past, I think of it as the modern architecture of the past. The cave, the tepee, the igloo

and the log cabin were forms of modern architecture because they were once appropriate to their time, place and function. Fitness may be taken as the true test of modern architecture of any period.



Let us now trace modern architecture of the past through the pageant of the historical styles. This pageant represents human history as a more or less continuous development, with upheavals and depressions, it is true, but as an orderly and unconscious process from generation to generation. Just so long as each style represented the practical and spiritual needs of its own generation it was modern architecture. This was so before the early days of Egypt down to the time of the Renaissance.

It is true that each period borrowed from the preceding one. Greece borrowed from Egypt and Persia; Rome borrowed from Greece and Etruria. This importation of styles went on in a more or less unconscious manner for centuries. The saving grace in this process was that styles were borrowed and were not stolen outright. Each succeeding civilization added something of its own to what it inherited from its predecessor.

This resulted in a constant change and growth in architectural expression. Nothing remained static. Artistic development was always possible. When the ancients copied previous examples they did it freely, and there was always an opportunity for variation and for creative expression.

As time went on this process became self-conscious, and the desire for more exact reproduction became apparent. Eclecticism (which has been called "an amiable name given to architectural incompetence") appeared for the first time. By the seventeenth century, Palladio was in the ascendant and "the Italian style" spread over Europe. Growth was no longer unconscious. Architectural expression and archaeology became almost indistinguishable. In the opinion of the period the only good architects were the dead ones. In England the "Anglo-Classic" was followed by the Georgian Period. The rage for *s y m m e t r y*, the "Grand Plan" and the ornate exterior now became the order of the day, without regard for use, comfort or convenience.

The Georgian Era produced excellent buildings among men like Wren, but in lesser hands the results were not always so happy.

The amateurs, the connoisseurs and the dilettanti appeared for the first time. If all architects of the period were not gentlemen, at least all gentlemen became architects.

At this time the architect was also the archaeologist. The Brothers Adam excavated Pompeii and rebuilt it in London. Stuart and Revett brought back and revived the "glory that was Greece" for home consumption. The romantic ideals of the day gave added lustre to distant times and remote places. Archaeology made it possible to reproduce these wonders wherever fancy dictated. Modern architecture was seriously ill.



Eventually we reach the Victorian Era. This is sometimes considered the blackest page in the history of art. However, I am inclined to feel that the story of those sooty days can better be described as a carbon copy of what went immediately before. We must remember that Queen Victoria lived and ruled for a long time, and we should distinguish between the early, middle and late examples of the Victorian Era. It was perhaps the last of the historical styles which can be clearly identified.

The invention of photography

was possibly the most unfortunate development of this time from the esthetic standpoint. The daguerreotype took the place of the portrait; the photograph supplanted the drawing. The last word in realism had been achieved. But its effect on the architecture of the

day was still more devastating. It was now possible to copy the source of "inspiration" with complete exactitude, leaving no room whatever for the creative expression of the architect. Eclecticism had reached its zenith. Modern architecture was dead.

## England After the Blitz

By James Bone

Excerpts from an article in *Britain Today*, for June, 1945

ENGLAND had probably suffered the most extensive damage of all by blitz and robot bombing in its historic landmarks, museums and libraries." That was the finding of Mr. F. H. Taylor, Director of the New York Metropolitan Museum of Art, in October, 1944, after returning from Europe, which he had visited as chairman of the U. S. sub-committee on the restitution of works of art. He mentioned among our losses 2,800 historic churches destroyed and 4,000 damaged.

Of our great cathedrals Coventry has little left but its spire; Exeter, one of the finest examples of middle Gothic architecture, was badly hit. Only at Rouen and Benevento, says Mr. Taylor, had any of the great cathedrals of

France and Italy been damaged so badly as the English cathedrals. He did not particularize, but the destruction in this "island of the blitz" is now known. Canterbury has been rocked by three high explosives close to it, but was not severely damaged. Wells Cathedral got one direct hit, but the destruction was happily small. Llandaff, Norwich, and Birmingham Cathedral, were injured. Manchester Cathedral suffered badly.

But apart from London and these places, the "Baedeker raids" (as the German papers straightforwardly called their later raids) did not do anything like the damage that they had hoped for—and claimed. Durham, Lincoln, Peterborough, Ely, Gloucester, Wor-

cester, York, Southwell, and Chester were undamaged or slightly damaged. Oxford and Cambridge retained all the grandeurs and beauties which had been spared to them by their own iconoclastic authorities in the past. Bath mourns much of its elegance, especially its charming eighteenth-century Assembly Rooms and many demurely delightful little places. Plymouth and Bristol have lost most of their curious old parts where gathered the men and the trade that went to America when she was a colony. Portsmouth and Southampton have lost many of their most picturesque precincts. The damage is heaviest in the south and in the northeast, where Hull got the heaviest hammering. Scotland escaped with only two sharp attacks on Glasgow and the Clyde, while Edinburgh was almost ignored by the raiders except for a poignant warning by the destruction of a distillery in her vicinity.

It has been said that there will be little left for visitors to see in London after the War-toll of its buildings. That is, of course, nonsense, but London has suffered grievously and extensively in those buildings and precincts that the responsible Londoner would most

have liked to preserve. It seems, indeed, as though the Germans by some infernal alchemy had directed their bombs on London's finest buildings and most pleasant places. True, the Abbey and St. Paul's were attacked, but suffered little serious damage, and Westminster Hall, though it had some of its precious beams burned in its unparalleled angel roof, is not essentially hurt. These are London's greatest treasures. The Tower lost a few picturesque buildings, but the little lapidary Norman chapel there was not injured, and the White Tower's great walls were not broken.

St. Paul's Cathedral was hit five times, and had it not been strengthened and its main piers grouted under the preservation scheme (sponsored by *The Times*) which saved it after the last war when its condition was so parlous that the City Surveyor startled the world by certifying it as a "dangerous structure" within the meaning of the Act, it would not have survived the ordeal. Never was money better spent than on the operation. Not only was the Cathedral penetrated and the High Altar destroyed, but mines and bombs exploded all round it, levelling acres of strong

stone buildings and surrounding it with rings and rings of fire. I remember one May morning in 1941 when the whole City seemed a mass of smouldering fire and smoke and I met men carrying halfclad children on their shoulders along Fleet Street, much as their ancestors had done in the Great Fire of 1666. The air was full of swirling burning paper, much as it was when Pepys watched the burning of Old St. Paul's. I stood at the corner of Fetter Lane with the street wormed with hosepipes, straining for a glimpse through the smoke of the Cathedral. Had I seen it for the last time? Suddenly the smoke wreaths swirled aside and there was St. Paul's in its majesty, safe again like the *Victory* after Trafalgar.

It was that scene and the excitement of the people around me and the inquiries that poured in that day about the safety of St. Paul's that made one realize a little what London would have been to us without St. Pauls, Rome without St. Peter's, Paris without Notre Dame, Venice without the Doges Palace—as unthinkable as these.

The Cathedral survives, but alas for the noble company of

Wren's City churches. The Bow Church, St. Bride's, St. Clement Danes, St. Dunstan's in the East, St. Lawrence Jewry, Christ Church, Newgate, St. Andrew's, Holborn, St. Mildred, Bread Street, St. Swithin, St. Augustine, Watling Street, St. Vedast, Foster Lane, St. Alban, Wood Street, St. Andrew by the Wardrobe, St. James', Piccadilly, St. Mary, Aldermanbury, St. Nicholas, Cole Abbey—all are but shells. The beautiful interiors, some with Grinling Gibbons carvings, all with something precious in carved wood or wrought ironwork or marble fonts or precious brasses, are gone and lost to us; they are as far from us now as the old Gothic London churches that Samuel Pepys lamented when his London went up in flames.

St. Giles, Cripplegate, and St. Olave's, Hart Street, that were old in Pepys' day, are gutted, too. Austin Friars, the medieval church which had long been the Dutch church in the City, was destroyed. All Hallows, Barking, known to many as the home of Toc H, a delightful Gothic building, was burnt out but may be reconstructed. Other losses in the City include the ancient timber-roofed hall of Charterhouse, Trinity

House where the Elder Brethren of Trinity governed the light-houses and lightships and navigable channels of the island, and many famous City halls; twelve out of thirty-six are in ashes or empty walls.

Incendiaries fell on the Temple church and the lead roof of the old round church fell and the black marble effigies of the Knights Templars, that had survived so grandly since the Crusades, were smashed and ground to pieces and the carved benches and pew ends in the Early English part were burnt. The Middle Temple Hall lost its east-end with its curiously carved minstrels' gallery, but its sixteenth-century timbered roof, which had looked down on the production of Shakespeare's *Twelfth Night* there and (if there's anything in the Temple tradition) on Shakespeare himself performing in it, still stands. Charles Lamb's birthplace in Crown Office Row and Goldsmith's and Thackeray's chambers in Brick Court and Wren's old Master's house where so much good company had been kept, and Pump Court where famous mortals and more famous figures that never were mortal (Mr. Pecksniff for instance) had walked or

tumbled down these stairs, is only a fragment.

Gray's Inn lost its Tudor hall, where on Grand nights through the centuries the members have toasted "the glorious pious and immortal memory of Queen Elizabeth", and its ancient chapel and its library too were gutted. Lincoln's Inn had its old brick tower gateway rocked by a flying bomb but got off with broken windows and wrenched panelling. The gateway was always crooked, Ben Johnson working in his bricklaying days on it with a trowel in one hand and Ovid in the other, may have accounted for that! Little Staple Inn did not escape, for a flying bomb flew down on its grave little hall (1581), and made matchwood of it.

In the West, the nineteenth-century House of Commons has gone, Buckingham Palace was hit four times, twice when the King and Queen were there, but the damage was partial. The Tudor St. James's Palace, hit also four times, suffered, and so did the venerable Westminster School, which lost its ancient hall, and Lambeth Palace was much damaged. Old Chelsea Church was burnt out, excepting Sir Thomas More's chapel.



# Lists of Specialists as an Institute Policy

## AS INDIANA SEES THE PROBLEM

*By George Caleb Wright*

IN BEHALF OF THE INDIANA CHAPTER, A.I.A. AND THE  
INDIANA SOCIETY OF ARCHITECTS

THE written word ungarnished by gestures, facial expression and perhaps an occasional, well rounded, Anglo-Saxon, "cuss" word is a most inadequate vehicle for the sending of ideas. Two particularly difficult hazards are offered which either separately or combined can result in complete misunderstanding. The first of these is the lack of grace and clarity of expression on the part of the author. The second is a lack of careful and studious perusal on the part of the reader.

As co-author of that iniquitous document which has become denominated the "Indiana Message", I am perfectly free to admit a large measure of the first hazard in the paper. Also, I make bold to suggest a fair amount of the second hazard insofar as some readers are concerned. In substantiation of this suggestion, I offer as Exhibit A the August issue of the JOURNAL.

However, I do not propose to answer (and I honestly feel I

could) the letters appearing in the August JOURNAL. The question with which The Institute is confronted is of too profound and far-reaching significance to allow it to be drawn into a duel of words between individuals. If this question is to be properly answered, the discussion relative to it must be kept on the high elevation of basic principles, and certainly must be free of the heated personalities which individual answering individual so often results in.

I will now try to state the position taken by Indiana as clearly as my poor equipment of words can express it. I am asking the reader's indulgence to the extent of reading this carefully; and before he jumps into hurried acceptance or denial of our position, that he be sure that he understands it.

Indiana is opposed to a general policy for The Institute which would, even by implication, constitute the approval of publicized lists of experts in any field of

architectural endeavor. Except for the elaboration of our reasoning, that sentence covers completely our position.

Thus far, it will please be noted, I have not mentioned the American Hospital Association program. I propose to cover it in the next three paragraphs only, and then I am hopeful it will not be necessary to mention it again in this paper. We are very insistent upon discussing this question on the basis of its broad implications, and its effect in establishing general policy. It is very possible that any single isolated program may have features which make it attractive, but when placed alongside a long-range, general policy, we see that it seriously conflicts. It is our contention then that this single isolated case should be adjusted or discarded, even though it looks attractive, because it has within it the evil of setting an unfortunate precedent. Perhaps the A.H.A. program is of this nature. We do not say it is, nor do we say it isn't. We think that is beside the main point. It became the focal point of this discussion simply because it was the initial push which compelled us to look at the entire picture. We are hopeful that it will now retire to its natural

place, in the background, and that we may concentrate our attention on general policy.



If, after registering a majority sentiment as to general policy, we discover that the A.H.A. program as now proposed is in harmony with the general policy, we would support it vigorously. If we find that the A.H.A. program is in conflict with agreed general policy, we feel that every effort should be made to harmonize it. If it cannot be brought into harmony with general policy, we feel that it should receive the disapproval of The Institute.

Nor do we feel it is fair for the adherents of the A.H.A. program to try to isolate it on the score that it is peculiar from every other type of structure, in that it so nearly concerns public welfare. This is a proposition which the practitioner, steeped in almost any particular type of building, could assume and could convincingly support. Even the erstwhile little-considered factory has become so intertwined with our serious social, as well as health, problems that it is a question if it doesn't outrank the hospital and the school in its effects on national

welfare. That is an argument which could be carried on endlessly.

One other item in the Indiana position should be clarified at this point. We would not wish The Institute membership to think that we are opposed to the idea of specialization in any field of architectural effort. That is a matter which conditions of locality make possible, and which certainly becomes a matter of personal prerogative. Indiana is, without exception, made up of general practitioners, and so naturally we will incline to support the viewpoint of the general practitioner. But we are willing to grant that the specialist has a proper place in the architectural picture. However, we are rather insistent, that, when any field becomes the sole possession of specialists architecture suffers. Standardization is inevitable with specialization. And office standards are all too often frozen standards, that respond slowly to the impact of creative thinking. We feel that over-specialization tends toward a sterile architecture.

Indiana has made five points in opposition to a "general policy which would even by implication constitute the approval of publi-

cized lists of experts in any field of architectural endeavor." We are not going to repeat those points here. We feel that they can successfully stand against fair attack. Those of the readers who have not seen the Indiana Message are referred to your chapter president, who should have a copy.



There are two items in the Indiana Message which we feel warrant additional emphasis. The first of these is item 4, where we indicate that in promoting a system which tends to approve publicized lists of experts, The Institute is placing the emphasis on the wrong thing. In such a case, The Institute is saying, "Get a specialist." In any Institute over-all approach to any particular type of structure, we feel that the first and persistent emphasis should be placed on good architecture. And so in a program designed to meet the problems of any special field, the first suggestion should be a good architect sympathetic to local conditions (which generally means a local architect). The specialist in that field should be placed primarily in the area of consultants. We conceive a good architect to be one who is thoroughly grounded in

the field of logical and fundamental planning; who has a knowledge of the use of materials; who reacts to the principles of scale and proportion resulting in beautiful architecture; who knows the basic principles of structural and mechanical engineering; and who, above all things, has the intelligence to fully understand his problem before he solves it. Certainly he is intelligent enough to seek the aid of the expert consultant if he finds himself with a problem beyond the reaches of his capacity.

The second item in the Indiana Message which should have some additional emphasis is item 5. It is that mundane thing, money. We feel that we did not fully cover it in our message. In any special field where an examining committee to determine qualifications is set up, we can see a substantial cost to the examinee in addition to the matter of fees. Certainly such an examining committee cannot afford to spend its time traveling about the country giving examinations. Generally, the person examined is going to have to come to the committee. To cite the extreme, one can well imagine what it will mean to the man in Seattle or Miami if he has to travel to Chicago for examina-

tion. His travel and hotel costs will, of course, be many times his fee costs. And so we see an additional heavy professional fee placed upon the architect for doing business in a particular field after he has, as he thought, qualified himself to practice all-inclusive architecture.

Indiana is constructive, not destructive, in its thinking. We are, therefore, making two suggestions and adding a third. We have every confidence in the ability of our Board to put into effective operation the sentiment of the membership, when registered by a majority. We feel seriously, however, that where a matter of general policy is concerned, the Board should, for its own protection, be very hesitant about establishing that general policy. Certainly, if the time element or some other cause makes it imperative that the Board establish policy, it should carefully plumb Institute sentiment before fixing that policy. Fundamentally we feel that the Board is the executive branch of our Institute government, and that the Convention is the legislative branch of our government. We are suggesting, therefore, that this matter of approved, publicized lists of specialists be placed

on the agenda for discussion at the next regular convention of The Institute.

We are also suggesting that additional emphasis be placed upon coordinating committees of The Institute, whose function would be to cooperate with the organizations representing specialized fields of activity, for the purpose of raising standards and disseminating information. Such a committee has been set up in connection with the Hospital Association and we very much approve it. However, in what a much finer light we would have been had the initiative been ours! We do not anticipate that such committees could undertake all of the investigation and research essential to answering every problem of any particular field. However, they could be informed as to where information could be obtained. But more particularly they could set up a cordial relationship between the architectural group and the various special groups. If they did nothing more than to contact the heads of the various groups and say to them, "What are your architectural difficulties? We want to help you solve them", we anticipate that the response would be enthusiastic

and instructive. And again we say, we would be taking the lead rather than to be following in the trail of someone else's proposal.

The third suggestion is one which came to us from the Iowa Chapter, and which we are inserting here for the consideration of the membership. However, we wish to make clear that it is Iowa's suggestion and not Indiana's. It is suggested that each chapter set up a complete file relative to each individual member in the chapter. This file might be edited by the individual members, but it would be a strictly factual file set to the tune of a common pattern. It should, of course, be constantly maintained up to date. The file would be available to anyone requesting it. It would take the place of any list of specialists. It would permit the client to make a direct comparison of any applicants. I believe I have caught Iowa's idea. If I have not, I am hopeful Iowa will correct me.

And so we come to the end of our paper. One is hesitant about leaving a subject which is so dynamic with significance, and yet which he feels he has covered so inadequately. As we have indicated to President Edmunds, the one consoling feature in this en-

tire discussion has been the sincere wish of everyone concerned with it to serve the profession. In these days when selfishness and self-aggrandizement have so largely displaced other sentiments, it is encouraging and refreshing to note

The Institute still clinging to a high sense of service. We are sure that as long as that idea is dominant, and selfishness is kept outside our doors, The Institute will prosper and good architecture will be its product.



## How Independence Hall Was Built

*By Joseph Jackson*

WHILE very nearly every American has heard of Independence Hall, Philadelphia, and of the two fundamental documents that were adopted there—The Declaration of Independence, and the Constitution of the United States—very few of them know the story of its building, which is a tale of amateur planning, provincial impecuniosity, and political inanition that can be believed only because it happened in the eighteenth century and not in the twentieth. And yet, the recital is not devoid of romantic features.

Before we attempt to criticize the Pennsylvania legislators of the period, it would be only just to their memory to explain the situation in the capital city of that

Province in the year 1728, when they seriously considered the erection of a State House—for that was the real designation of the building we have called Independence Hall since 1876.

For nearly fifty years, the Assembly, which consisted of thirty-two Representatives, had been compelled to hold sessions in the front rooms of dwellings of some residents of the capital, who would consent to rent accommodations to that august body. In other words, the Government of Pennsylvania Province had no place to call home; even the records of deeds were kept in the home of the head of the Rolls Office; and judges had to hold court in their own parlors. But when Andrew Hamilton, who probably

was the leading lawyer in the Colonies during his time, became a member of the Assembly, and not long afterward was chosen Speaker of that body, he agitated for an appropriate building designed for Government purposes, including the deliberations of the House of Representatives.

He found other members of the House who agreed with him, but opponents of the idea were quick to point out the obvious fact that there was no money for such an enterprise. At that time there also was a lack of circulating medium in business circles; consequently, when an anonymous pamphlet made its appearance, discovered later to have been the production of an unknown printer named Benjamin Franklin, which advocated what were known as bills of credit, which could be issued to those who had security of lands or silver plate, a way to obtain funds by the Province seemed to be found.

Anticipating the fact that his suggestion for erecting a State House would win success in the House, Hamilton purchased several lots on Chestnut Street, Philadelphia, and held them at the disposal of the Assembly. The House, after hearing Hamilton's

report—he was Speaker at the time—agreed to the erection of the building, which had not even been designed.

Hamilton, in some manner not now known, saw a copy of the stout folio volume by James Gibbs, a London architect, published in 1728, and entitled "Book of Architecture". In this book one plate, a design for a country house, seemed to the lawyer just about the kind of structure he had in mind, after it had been somewhat altered. What had intrigued the lawyer was a front elevation, which showed a central mansion of three stories in height, balanced on either side by an arcade, which ended in a small two-story building.

Hamilton himself took a sheet of parchment, and adapted this front elevation by making the central building two stories in height, and placing a balustrade across the roof, and adding a low cupola, intended to house the Province bell. This amateur designer also changed the elaborate entrance suggested by the English architect, to the very simple one which remains to the present time.

The amateur architect needed a design to convey his views to a carpenter, and also to exhibit to

the Assembly for its approval. Dr. ~~not~~ not until August 8, 1732, that John Kearsley, who as chairman of the committee that was building Christ Church in Philadelphia, is said to have had a more elaborate design made for a State House, but Hamilton's appeared more economical to construct, and it was adopted.

It was unfortunate that the lawyer, in adapting the Gibbs' design, had made the central mansion just half as deep as the "Book of Architecture" had provided, and this left Hamilton's house with both a second story and a basement story, with no stairways indicated, by which either could be reached. This basic mistake was due to the fact that in Gibbs' plan, stairways led up on either side of the hall, in the middle of the structure. It is evident that Hamilton was more intent upon obtaining an attractive design than he was in the practical application of it. The latter he seemed to think was the function of the house carpenter who would be called upon to build the State House.

In 1729 the Assembly decided upon the erection of a State House, and appropriated £2000, to be raised by bills of credit issued for the purpose. However, it was

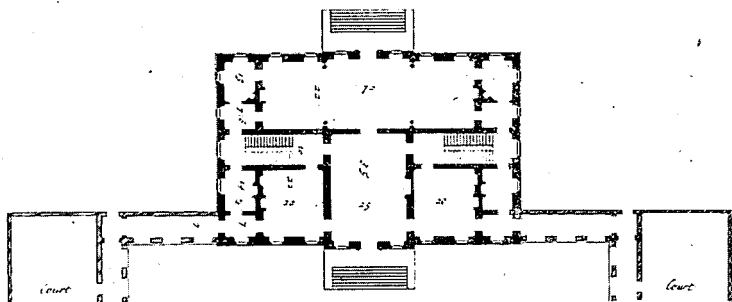
not until August 8, 1732, that actual work on the project was begun, and it was about that time that Hamilton's sketch design was finally approved.



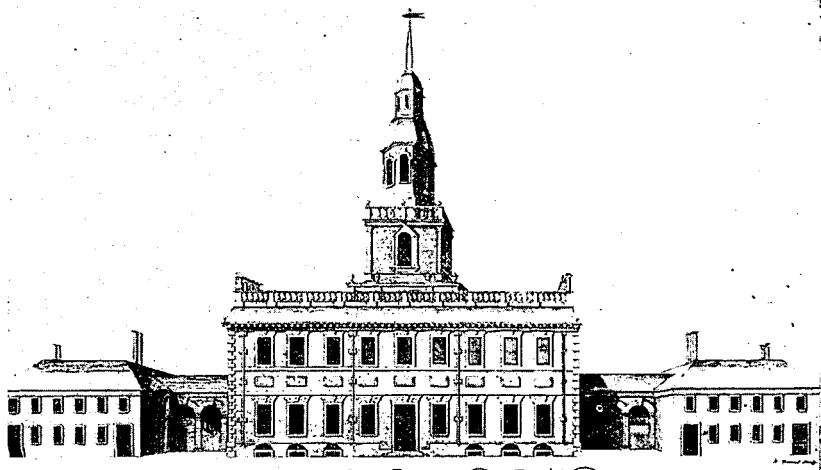
The nearest approach to the selection of an architect for the building, was the hiring of Edmund Woolley, a house-carpenter, who, like all the members of the Carpenters Company, was also a builder. It was Woolley who translated the lawyer's sketch into the building that eventually was erected. He had a partner, Ebenezer Tomlinson, but Woolley appears to have been the chief; and all worked under the superintendence of Hamilton and two other members of the Committee, although before long Hamilton was appointed Superintendent. That meant that it was his duty to hire workmen, purchase building materials—sometimes out of his own pocket—and see that the materials were transported to the site.

Although the rough sketch by Hamilton was not drawn to scale, Independence Hall has been measured twice during the last half century, by members of the Philadelphia Chapter, and these





An illustration for a country house by James Gibbs, adapted for the Pennsylvania State House by Andrew Hamilton, 1732



The State House in 1752, with Edmund Woolley's tower



INDEPENDENCE HALL, PHILADELPHIA,  
as the Pennsylvania State House has been called since 1876.  
The dominant tower was added in 1828 by William Strickland

*Photograph by Philip B. Wallace*

dimensions are derived from the survey of 1895, when it was found that the building is 107' in length (really, in breadth); and 45' in width (really, depth); not including the tower, which carries the stairway to the upper floor.

Woolley, the carpenter who drew the working plans for the building, under Hamilton's direction, received only the pay of a master carpenter, which in those days was 4s6d a day. He received no extra compensation for the planning he had to do. He put a stairway in the hall, which was necessary for the use of workmen; and evidently its unsightliness led to the erection of the brick tower some years later, to contain the rather attractive staircase that still is one of the good features of the building.

Including the arcades, which in the records of the Assembly are always alluded to as piazzas; and the wing buildings, usually referred to as offices, the State House group was the largest assemblage of public buildings erected in the Colonies up to that time. Although the dimensions of the State House itself were not great, twenty years were required to finish the structure. It was difficult to secure skilled mechanics, and

probably at no time were more than eight or ten workers employed on the operation. Two plasterers were hired in England by agent; but they took the bonuses and never crossed the Atlantic. When the Assembly moved into the building, three years after work on it had been begun, the ceiling of the room in which they met was unplastered, and the windows were without glass. This condition remained for some years. The reason glass was not set into the window frames, was due to the advice of the builder, who feared the glass might be broken by the hoisting of building material to the upper part of the building. Hence glass was not to be put in until this work was completed. In the meantime, the windows were covered with oiled linen, in cold weather, and open in mild weather.



The brick tower was started in 1741, but only carried on up to the roof of the building at that time. This was to accommodate the stairway. There was a disposition to regard the building as finished, so the workmen were invited to celebrate with what was called a banquet. But during the

next seven years various rooms were slowly completed; but even in 1750 it was recognized that the State House really was unfinished.

Edmund Woolley's bill for work done on the project from 1750 to 1756 shows that he designed the tower and the first steeple, which was built in 1752, when he carried the tower up 69' above the original unit, mainly to construct a belfry beneath the steeple. This belfry was to accommodate the bell, which is now known as the Liberty Bell.

Woolley's steeple and tower were completed in 1752, and in

that year an engraved picture of the Pennsylvania State House was published in the *Gentleman's Magazine* for September. This steeple was not an artistic triumph; and, anyway, since the Province and later the State neglected to paint the woodwork, it fell into decay, and had to be removed in 1781. In 1828, a century after the building had been projected, William Strickland redesigned the steeple, providing the present clock story and bell-tower and cupola which give the building that character which has made it nationally familiar.

## Home "Space"

By Anton Scherrer

From the column "Our Town" in *The Indianapolis Times*  
of July 11, 1945

PROBABLY from a too close reading of the *Ladies Home Journal*, I have come to regard the present War as something that is being fought to emancipate people from the kind of houses they are living in today.

Your present home, it appears, is too snug. It is full of shades and shadows. It has a cellar for which there hasn't been any use since the abolition of prohibition.

It has a roof, the roots of which reach into the Dark Ages. It has a fireplace, the roots of which reach even farther—possibly to the cave of the Neanderthal Man.

It is constructed of the same materials that Nebuchadnezzar used when he built his bungalow on Sunset Boulevard in Kish City (6), Babylon. It is a trivial contribution to an age dedicated to the efficiency of the machine—the au-

tomobile, the airplane, the zippered Schiaparelli gown, all of which are glorious examples of consistency. Compared with these, your home is an anachronistic anomaly than which nothing could possibly be worse.

The modern-minded architect has answered the stinging indictment. The post-War houses thus far published reveal that he has adopted the same thesis governing the design of machines—namely, the theorem that form follows function. The inevitable result is that the post-War house will have a flat roof, the bitter corollary of which is that it will have no attic.

It leaves me no alternative but to believe that the modern architect predicts that pretty soon we shall be so poor that we won't have enough left to need an attic. Nor a cellar.

Sure, the post-War house will be minus a cellar. It will be minus interior partitions, too. Except for the partitions necessary to screen bed and bathrooms (a survival which still remains to be answered), there won't be any interior walls.

Which is to say that there won't be any rooms. Instead of rooms, the post-War house will have "space."

"Space" is the modern connotation for the cubic contents of a house which, in the pre-War period, embraced the living-room, the dining-room, the stair hall, the pantry and the kitchen, all of which were self-contained entities. Remember? The modern architect lumps all these into one and calls it "space."

Right away it occurs to me that the substitution of space for rooms will throw the daughter of the house into the street to pursue her courtships. It may work the other way, too, and drive her parents into the street, which may be an even greater hardship for, in that case, there won't be any courtship to pursue.

The lack of privacy evident in all post-War houses alarms me no end. For example, what is the big idea back of the concentrated areas of glass which, often as not, embrace an entire wall? Sure, they let in a lot of sunshine. So what?

A place in the sun is the least thing I want. Indeed, I belong to those who want to sneak away and hide in the shade. And believe me, brother, there are millions of us. God grant that we won't be stampered the way the goldfish families were a generation ago.

And what is the purpose of slid-

ing the glass walls out of sight? Sure, it permits the garden to enter the house. So what? I, for one, have no desire to commune with nature except in her own habitat; at any rate not until the squirrels and chipmunks evince a willingness to adopt the ways of polite society. I will not settle for anything less.

This doesn't dispose of the defects by any means. It's merely a sample to support a suspicion that, maybe, the same thesis doesn't govern the design of machines and houses. If the architects but knew it, the two are poles apart.

Indeed, I strongly suspect that we choose the houses we do because of qualities absent in machines. Which is to say that we will continue to live in old-fashioned houses if for no other reason than to get away as far as possible from machines.

It's our escape. We resent being bullied all day long by the overbearing behavior of high-speed elevators, revolving doorways, escalators and chattering telephones; so much so that with the years we pile up a subconscious rebellion.



And when it comes time to express our resentment, we go out and buy a house in the country—as a rule, an old and dilapidated ruin of half-a-dozen rooms including a cellar and an attic.

Like as not, it will be an anachronistic anomaly, built of the same materials that Nebuchadnezzar used, the moral of which is that architects should accept people as they are, including their quaintness and perverseness.

Maybe I should have kept my mouth shut. Architecture is the subject I know least about.

## California Registration Requirements

**A**T A RECENT MEETING of the State Board of Architectural Examiners some changes were made in the regulations covering the qualifications of candidates for the Architect's License. Formerly there was required a minimum of

ten years of experience in architects' offices for candidates who had not received a college degree. This period of ten years has been reduced to six. Those who had received a degree from an accredited school of architecture are now re-

quired to have had at least two years' experience in an architect's office, one year of which must be subsequent to graduation.

As to the requirement of six years' experience, one, two, or three years' training in an accredited architectural school may, at the discretion of the Board, be considered equivalent to one, two, or three years in architects' offices.

The examination of education and experience on the part of foreign architects who have come to California to practice has been somewhat simplified by placing them in the same category as that of architects from other states of the Union. In other words, they will be required to submit exhibits to the National Architectural Accrediting Board.

## Qualifications of the Hospital Architect

*By Edward F. Stevens, F.A.I.A.*

Excerpts from an article in *Hospitals* for July, 1945

THE AMERICAN HOSPITAL ASSOCIATION took a long and important forward step when its trustees made their recent decision on policies which are to govern the membership of architects in the organization. The reason given for the action and rulings is stated as "recognition of the need for providing sources of skilled architectural talent for hospitals."

A long architectural career, of which 30 years has been limited to the designing, construction and equipment of medical institutions, leads the writer to endorse heartily the Association's policy and action.

The competent architect should have learned by study, experience and observation. How can he do this? Just as other men do.

Good hospital architects are always ready to teach other men; and most of them will take on an earnest novice for paid work under supervision. And that novice must work until he can visualize everything that goes on in the institution.

There are a few worth-while books on hospital planning and construction—not many. They should be not merely read, but attentively studied.

In the medical profession no one can practice medicine or surgery without a knowledge of the structure and functions of the human body. A hospital building houses and cares for human bodies; why should the architect not know something of the occupants of the building he designs?

Is it too much to ask that a hospital architect learn at least the outlines of the human needs that are to be served—those of patients, staff and workers? . . .

The best experience is doubtless to be gained by personal contact. To be a hospital patient is enlightening in a restricted way. More practicable is a long series of visits, oft repeated, to institutions known to be satisfactory, whose reputations can be verified.

A few mornings spent in a busy ward are certain to prove illuminating. Let the architect watch what doctors, nurses and nonprofessional help do, how they do it, where they go to get their equipment, what they do with it after it has served its purpose.

Time studies may be worth while, with such questions in mind as: How can the building help make these procedures easier, speedier? Ideas emerge concerning the proper placing and division of util-

ities, the arrival and disposal of food, and many things of which doctors and trustees know nothing. These things may prove to be rather technical, but doctors and head nurses and dietitians like to answer intelligent questions, and even the maids will be glad to tell of their difficulties with the building. Any head nurse could "write a book" on utility rooms.

Surgeons often think they know how to plan an operating suite. Do they? When a surgeon operates, he dresses in white, scrubs his hands in one place and calls for what he needs. He has no chance to know whence supplies come, still less the processes of getting them ready. All that is not his business.

Let the hospital architect obtain permission to be present at some dozen major and minor operations—not to watch the surgeon's work but to watch those who help him, what they do, how and where, and what the cleaning-up process is. He will learn faster than he dreamed he could. And of course he will need to question the operating supervisor—in private.

Is there to be a department for communicable diseases? Then it is well to begin by borrowing a nurses' bacteriology text and read it through, sketchily, in a few



hours. This should be followed by a visit to a few such departments; the supervisors or head nurses will tell of their difficulties in maintaining correct technic, and their joys in proper planning, and equipment. Such visits, taking only a day or two in all, will save future trouble for the architect and grief for doctors and nurses.

Maternity departments have been pretty well standardized, but a good obstetrician and one or two head nurses can give any architect valuable pointers.

A physiotherapy department is not just a set of rooms with fixtures chosen from an attractive catalog. A half day spent in looking at what goes on there, with a talk to the one in charge, will furnish many clear ideas.

Is an autopsy room to be included? How can one who has not seen an autopsy know just what is needed? One does not recommend seeing what may be gruesome, but the beginning and end of the procedure, the preparation, disposal of specimens, cadaver and instruments are the architect's concern.

So with other departments, small or large, including kitchen, laundry, power plant—whatever is to be part of the plan. One may talk with the superintendent and trustees and doctors, to be sure, but he should discuss details with the folks who use these things daily, hourly.



The hospital architect should beware of fads. It is often most difficult to distinguish between a new idea and a fad, and to know which is likely to be permanent.

The control of sound by insulating materials and surface treatment; the selection of acceptable, permanent colors; the interior lighting, are vital matters and usually become individual problems.

Thus the man who has come to a realization of the importance of his architectural task, and has left no stone unturned to find the best solution of its problems, is the man whom the American Hospital Association should be ready to welcome into its membership, and to recommend to the hospital world.

“What is now called functional is merely the ironing out of the outside, leaving the inside as a slum for the soul.”—FRANK LLOYD WRIGHT.

## Annapolis Expansion

An Editorial published by *The Washington Post*, August 30, 1945.

THE Naval Academy has not ceased to covet the campus of its neighbor in Annapolis, St. John's College. And, having the power to do so, it is now going through the elaborate, yet inexorable, ritual of taking what it wants. This ritual includes an appraisal of the St. John's property—as though the value of ancient lawns and trees and of storied buildings could actually be ascertained, as though the site of an academic institution were just another piece of real estate capable of assessment like any hotdog stand or roadside tavern.

It is a curious and, indeed, pathetic circumstance, moreover, that the town of Annapolis seems quite ready to abet the Navy's purposes and to accept its values. To judge from public expressions by that community's press and chamber of commerce and a recently mobilized "committee of citizens," St. John's must go because the Naval Academy is a greater source of revenue. The Academy, according to the "committee of citizens," has a current annual payroll in excess of 17 million dollars. It follows incontro-

vertibly, therefore, that this handsome sum must not be allowed to migrate to pockets in any other portion of the country; "national necessity," a phrase very much in vogue in this controversy between two institutions of learning, demands that the larger of the two be kept where its spending will most enrich the local citizenry.

Naval Academy graduates should be no more happy than the sons of St. John's to see their *alma mater* put on a par in this manner with any brewery or manufacturing establishment. The people of Annapolis—or at least those who speak loudest in their behalf—seem to be bent on degrading the very possessions one would expect them to prize most highly. Theirs is one of the few colonial towns still capable, as the executive committee of the American Institute of Architects has put it, "of symbolizing to the American people their rich and gracious colonial past." And some of the loveliest symbols of that past are within the campus of St. John's.

The Institute of Architects in

a formal resolution has given to the people of Annapolis a timely reminder of the riches they appear to be so ready to throw away for an expanded payroll. It has given a timely reminder to Congress that "the proposed unprecedented use of the Government's power of eminent domain to destroy the campus of a liberal arts college" is "a most dangerous precedent for any free people desirous of pre-

serving its cultural monuments and its ancient traditions." And it has proffered its "professional advice as to how the Navy Department may best solve its architectural problem without further destruction of those things which the Navy exists to protect." The reminders should be heeded, the advice should be utilized. In building the future of Annapolis there is no need to uproot its past.

## American Architects in England

From the *Journal of the Royal Institute of British Architects* for June, 1945

THE FOLLOWING is an extract from a letter from the British Council:—

"The American Forces have put before us a scheme for the attachment to professions, industries and trades in this country, for periods of three to four weeks at a time, of American officers and men serving on the Continent. As the men will be in full receipt of Service pay it is proposed that the men should be attached as unpaid observers and should only receive payment where Trade Union regulations make the latter arrangement necessary.

"The American European

Force amounts to a very large number of men who are likely to remain in Europe for the next nine to twelve months and the American plan that a proportion of this number, possibly 150,000 spread over the nine to twelve months, should be detailed to participate in the scheme. The scheme is not a leave scheme; the men will be directed, as part of their Service duties, to fill the places which may be made available by the professions and industries of this country. The scheme is put forward with the two-fold purpose (1) of assisting in the maintenance of the morale of the

American troops in a period of comparative inactivity, (2) of improving Anglo-American relations by encouraging a mutual understanding between the Americans and the British in the sphere of their daily occupations."

Following on a meeting between representatives of the American Forces, the British Council and the various professions, the R.I.B.A. has agreed to do its utmost to support the scheme by giving it publicity and inviting architects, both those in private practice and those in official positions, to cooperate, by taking American architects into their offices for either three- or four-week periods.

As will be seen from the British Council's letter, the operation of the scheme will be spread over the next nine to twelve months and it is hoped, therefore, that those architects willing to take part will be able to accept a number of

American architects during this period. The number for whom places are required is not yet known, but the authorities are anxious to get the scheme started without delay and members who are prepared to assist are requested to submit their names to the Secretary, R.I.B.A., as quickly as possible.

It is obvious that there is a limit to the amount of information regarding British practice which can be gained during such a short spell as three or four weeks; but on the other hand, these contacts cannot but be beneficial and help to make more close and cordial the existing happy relations between the architects of this country and their professional brethren in the United States.

It should be added that the billeting of the men will be the responsibility of the American military authorities.

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"I have seen many sets of older plans, the first sheets of which began with the foundation plan. Now there is a site plan, with locations and levels shown, and diagrams showing the moving of earth, with the final levels. Perhaps the using of outside space, along with heating, has shown the greatest change since 1925 which has occurred in our dwellings. . . . WILLIAM W. WURSTER, in Michigan Society *Weekly Bulletin*, Aug. 21, 1945.

## Honors to Architects

CHARLES C. PLATT, of New York, has been elected president of The Municipal Art Society—an organization embracing all the arts, its membership made up of leaders in the fields of architecture, sculpture, painting, music, drama, landscape architecture and kindred vocations.

WILLIAM TRUMAN ALDRICH, F.A.I.A., of Brookline, Mass., formerly of Bellows & Aldrich, Boston, has been appointed by the

President of the United States to serve on the National Commission of Fine Arts, succeeding the late John A. Holabird of Chicago.

L. ANDREW REINHARD, of Reinhard & Hofmeister, New York, has been appointed by the President of the United States to serve on the National Commission of Fine Arts, succeeding William F. Lamb of New York, whose four-year term of service has expired.

## Educational Activities

PROFESSOR ROY JONES, head of the School of Architecture, University of Minnesota, announces the establishment of the "Flour City Architectural Education Fund". Signifying the deep interest in the profession on the part of the Flour City Ornamental Iron Company of Minneapolis, the Fund will make available between one and two thousand dollars yearly, to be used for scholarships, honor awards and the like.

UNDER the direction of the New York Chapter's Committee on Education, Camp Up-

ton's returning service men have been offered a series of lectures and classes in which speakers will explain the building industry as a field of post-War employment. Other objectives are assistance to the men in planning their own homes, and arousing intelligent participation in the development of their local communities. Ralph Walker, Walter H. Kilham, Jr., and Cameron Clark are heading the Chapter committee. Randolph Evans led the first session, with an illustrated lecture on houses, talking to 2200 wounded veterans.

## Land Titles

THE Defense Plant Corporation, making a routine investigation of the titles to a proposed plant site in Louisiana, received title proof as far back as 1803. A legal adviser was not satisfied with this and wrote for evidence as to prior titles. He received the following reply from a Louisiana attorney:

"Gentlemen:

"I note your comment upon the fact that the record of title sent you as applying to the lands under consideration dates only from the year 1803, and your request for an extension of the records prior to that date.

"Please be advised that the government of the United States acquired the territory, including the tract to which your inquiry applies, by purchase from the government of France in the year

1803. The government of France acquired title by conquest from the government of Spain; the governor of Spain acquired title by discovery by one Christopher Columbus, a resident of Genoa, Italy, traveler and explorer, who by agreement concerning the acquisition of title to any lands discovered, traveled and explored under the sponsorship and patronage of Her Majesty the Queen of Spain. And the Queen of Spain had verified her arrangement and received sanction of her title by the consent of the Pope, a resident of Rome, Italy, and ex-officio representative and vice-regent of Jesus Christ. Jesus was the son and heir apparent of the Almighty God, from whom He received His authority, and the Almighty God made Louisiana.

"I trust this complies with your request."

## Books & Bulletins

THE CITY IS THE PEOPLE. By Henry S. Churchill. 104 pp. 5½"x8". New York: 1945; Reynal & Hitchcock. \$3.

Despite the tone of the title, this is neither the ecstatic nor the pontifical kind of one-volume planning revelation. Churchill's feet are on the pavement; his head has well-filled room for more than

one idea; here is a book on city planning that people will read with pleasure, even for pleasure. I sense, in fact, a bookstore success, for Churchill has a likable touch. His versatility and aplomb are equally fascinating—he cites Aquinas and says "anywheres."

To start the party, Churchill skips entertainingly across the field

of city planning history and its interpretation. I have set marginal interrogations against many of his comments and some of his facts. Yet he does what doubtless he meant to do—he shows that in certain high times and places men had previous civic satisfactions we do not know, and shows that many things in our cities are dead vestiges of uninspired pasts. Whether the paragraphs that convey these impressions are quite accurate is, we may say, statistically negligible. Who cares if old towns are irregular by esthetic choice, as Churchill implies at several points, or whether, as he states on page 12, they exemplify a “mastery of three-dimensional form” derived mainly from the circumstance that irregularity favored defensive street fighting? Who will sue because Sitte’s book is ascribed to 1901 rather than 1889, date of the first edition, accepted turning-point of European planning thought? Or because the Champs Elysees vista is said to have been terminated, originally, “by the Tuileries on the east side of the Place de la Concorde?”

The book’s meat is in the later chapters where Churchill writes with wide personal experience, keen and ruthless judgment, about the crucial phases of our own fighting in the streets—master plans, traffic, the neighborhood idea, prefab, zoning, taxes, housing, the declining birth rate, and so on, with most penetrating dis-

sections of urban redevelopment and methods of land assembly.

Through these pages Churchill argues vigorously for the wise and the true. But inevitably the story is largely of things done wrongly, wrong things proposed. One can feel Churchill struggling for sure counsel; he is humane and wants the world to be happy; he is an artist writing a book, he must leave his work resolved, well ended. By prodigies of reasoning he gathers material for a dramatic final scene. There is a plea for plans that stir the imagination, for civic beauty as social value—even, if we must have boards of trade, as economic value. A good plan must be an expression of the collective purpose of the people. Still, groups cannot have and express powerful ideas. So, on the penultimate page, the Architect is hailed as the people’s voice, the city’s savior.

A happy ending, certainly, as seen from this corner of the woods. But the book does not need it.

ELBERT PEETS

**PLANNING NEIGHBORHOOD SHOPPING CENTERS.** By Marcel Villanueva, A.I.A. 36 pp. 8½” x 11”; paper covers. New York (512 Fifth Ave., Zone 18): 1945: National Committee on Housing, Inc. \$1.

A study of neighborhood retail trade requirements, and the use of purchasing power as a yardstick in planning to meet them.

# Paul Philippe Cret

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

Original text of an Editorial in the *New York Herald Tribune*  
for Sept. 13, 1945.

A great architect died on September 8th—Paul Philippe Cret. Born in France, he came as a young man to this country to teach architecture at the University of Pennsylvania. By winning a competition for the Pan-American Union Building in Washington he naturally grew from a teacher into a practicing architect. From that start he went on to a brilliant career. Trained in the traditional school, he was no hide-bound conservative. He grew with his times and charted for himself and many others a course which lies between two forests of contemporary architectural

thought. Handicapped in the beginning by slight knowledge of our language, in which he later became a master, by increasing deafness and—in later years—by the loss of his voice, he never lost courage nor his power of persuasion. Endowed, like so many of his countrymen, with a clear, logical mind, a sense of humor and a ready wit, he carried conviction. He leaves a distinguished record—many important public buildings and monuments in this country and abroad—and, above all, a host of warm friends and admirers among his many clients and fellow architects.



## Architects Read and Write

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



### “PLANNERS AND ARCHITECTS FORM NEW ORGANIZATION”

BY ELLIS F. LAWRENCE, F. A. I. A., Portland, Oregon

THUS read the headline.

Is this humor or tragedy, sarcasm or spite, ignorance or the wisdom of the serpent? Planners and architects indeed!

Shades of the good Dean whose letterhead, like the “New Organization”, implies that architecture and planning are two different things; and shades of the other

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educators who in their recent convention gave here and there evidence that in their school set-ups they were ready to follow this new heresy that Planners and Architects are separate and distinct—two different breeds of cats.

If the architect isn't a planner, what is he? Where are the protests against this separation, especially from the loyal followers of the Ecole and the B.A.I.D. who once at least were worshippers of the Plan? The writer still calls Désiré Despradelle, his Patron at M.I.T., the greatest planner he ever knew. He blesses him for drilling into this thick skull the ideals of planning as the basis of all sound architecture. "Deppy" was a functionalist in the plan. It was to him the seed of architecture, the germ of the utility involved and the form to be.

Compare the architect's training with that of our brother planners in engineering and landscaping, and in other fields, and who can say the architect is not now the Master Planner, the best trained of all the planners?

Compare the methods used in this training with that of the engineers and the others. The architect is trained by the case method, applied theory, the creative approach, the humanizing of building, the social and economic content of planning.

If that recent headline which so irks the writer had been "Architects and Other Planners", the

new organization might be justified, that is if in the present set-up *any* new professional society is justified.

Now the planners' camp is a divided camp. Each is weakened. Think of what the planners of the country could do if there were full cooperation between them, and opportunity for all planners to give their all.

Rather than new organizations of Planners and Architects, or Planners and Landscapers, or Planners and Civic Designers, why is it not wise and expedient, and just horse sense, to gather the clans in fellowship and sell the public on the necessity and value of planning—the architect's kind of planning, the engineer's kind, the landscaper's kind, and planning in general?

Two years ago The A. I. A., in convention assembled, passed a resolution providing for the formation of a National Council of Planners. It is timely to inquire what happened to this resolution and the proposed Council.

Had that Council of Planners been organized, what a force it would have been to shape the destiny of America! What a power it would be to protect public expenditure and avoid waste and bad planning!

It could have developed functional consciousness, determining what place each specialist should fill and how they serve each other. It would have protected each and

every division of the brotherhood of planners.

Somewhere the writer seems to recall a slogan that played a part in making our country great: "United we stand; divided we fall."

Whatever is in the minds of the members of the American Society

of Planners and Architects, it is, to the cause of architecture, stark tragedy when planning is separated by implication from architecture.

The National Council of Planners is the best antidote to this new heresy, and architects should lead it.

### THINKING IN THE METRIC SYSTEM

BY NATHANIEL C. CURTIS, F. A. I. A., New Orleans

**T**O ARCHITECTS who may imagine that a change over to the metric system would upset their habit of thinking in terms of  $\frac{1}{8}$ " equals 1' and  $\frac{1}{4}$ " equals 1', it should be reassuring to point out that the scales commonly used for general working plans of 1 cm. equals one meter and 2 cm. equals one meter are almost identical with those with which they are familiar—the difference actually being 4%.

A  $\frac{1}{8}$ "-scale plan is 1/96 full size; a 1-cm. scale plan, so to speak, is 1/100 full size. A  $\frac{1}{4}$ "-scale plan is 1/48 full size; a

2-cm. scale plan, 1/50 full size. Thus it will be seen that the areas and thicknesses by which we are accustomed to judge of actual size do not change materially. In other words, a 12'x14' room remains, when drawn, substantially 12'x14'; 12"-thick wall, 12" thick, etc. This fact was first pointed out to me by an architect friend in Havana; perhaps like others, I had not thought of it before.

One quickly becomes accustomed to thinking in terms of meters, rather than feet; while the great simplification that results in the figuring of plans is apparent.

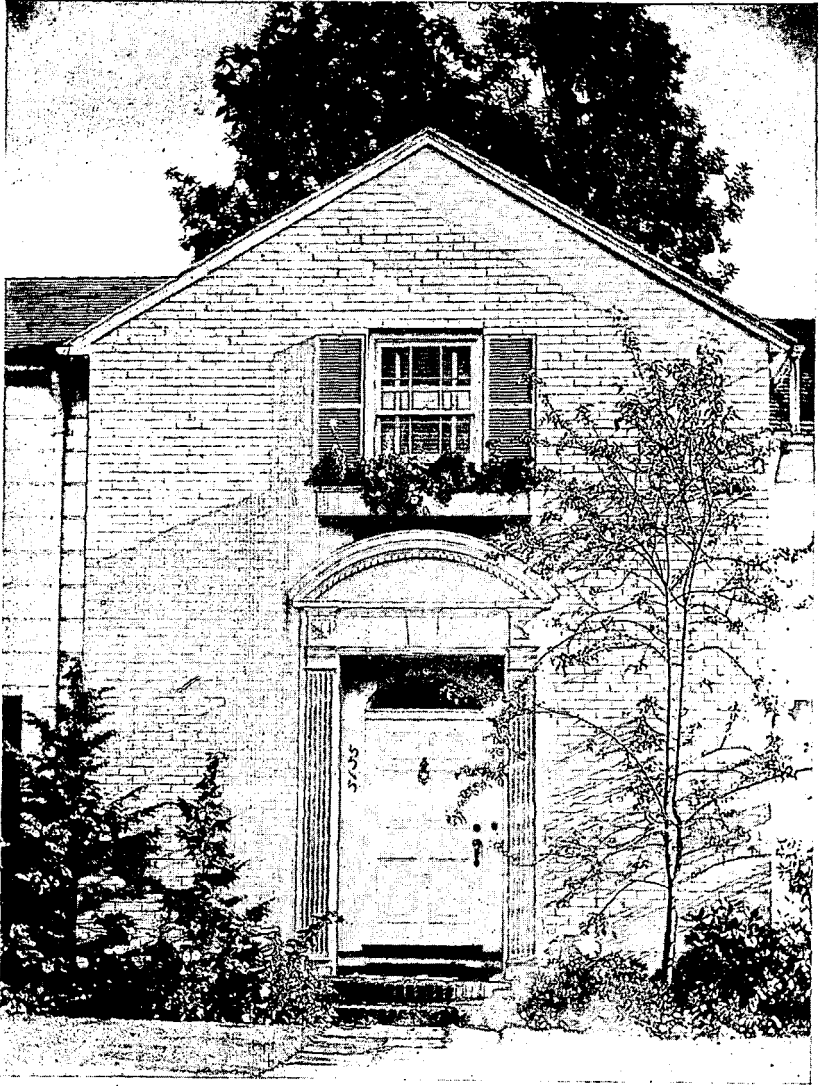
### YOUTH AND ARCHITECTURE

BY W. R. B. WILLCOX, F. A. I. A., Eugene, Ore.

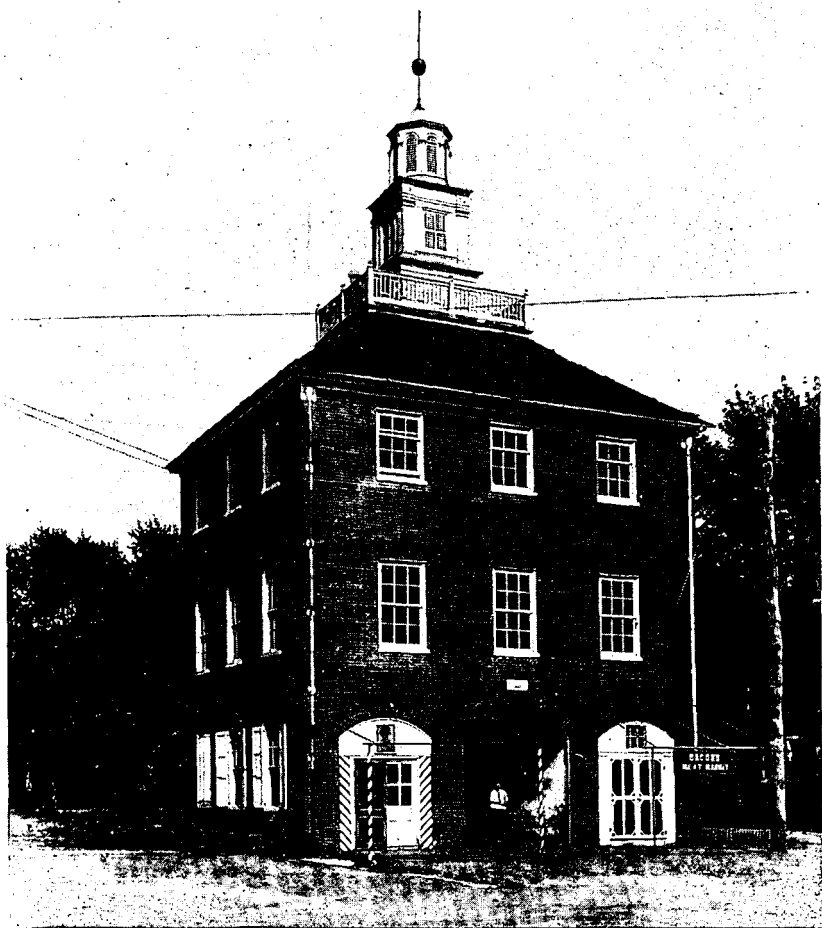
**W**AS MUCH AMUSED and at the same time properly disturbed by the article in the August JOURNAL anent present license laws. Complaints, and justifiable ones, on this score are so

plentiful today that, if I were a youngster I should gang up on the oldsters (there are more of the former) and get correction of the trade-union features of these licensing laws.

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ENTRANCE DETAIL OF A HOUSE IN SEATTLE  
ARTHUR LOVELESS AND LESTER FEY, ARCHITECTS



*Do you know this building?*

*From Pictorial Archives of Early American Architecture,  
Library of Congress*

TOWN HALL, NEW CASTLE, DEL.  
BUILT 1823

Just think! Richardson did Trinity of Boston at 35; McKim did the Public Library in Boston, at 42; Renwick was in his middle twenties when he did Grace Chapel, New York; John Root, who did the early skyscrapers in Chicago in the late '80's, died at 41; Sullivan did the Auditorium, Chicago, before he was 30, and so on and so on, and licensing laws had not been dreamed of. The public did not have the Government standing by as a wet nurse to see that it did not get into trouble, then, and I for one have always opposed such business.

And, the joke of it! Registered or not, every architect today has to have some building department pass upon his work—the registration ostensibly meaning nothing!

But this last word—degrees

among the licensed! And according to the cost of structure! As though it took more brains and imagination to do a two-story \$100,000 loft building than to do a \$10,000 house! What, I wonder, is the mentality of those who aspire to the profession, in the minds of its present practitioners, if the former are not credited with enough intelligence to equip themselves, directly or through organization, to do any building that comes their way, just as is the case with present practitioners? After all, I guess we have too little faith in our own abilities and capacities to trust the individual to his own devices, so we institute more and more of these authoritarian controls, even for "us educated architects"! Hurrah for the Land of the Free and the Home of the Brave!

## PRISONER-OF-WAR SCHOOL TEACHERS

BY GOLDWIN GOLDSMITH, F.A.I.A., Austin, Tex.

**I**N ONE German prisoner-of-war camp several American university students helped keep up the morale of the prisoners by starting classes which were carried on for some nine months before they were liberated. They were Lt. Eugene George, a junior in architecture at the University of Texas; Lt. E. C. Smith of the University of Illinois, also a student of architecture; and Lt. George Klein, an engineering

student from the University of Michigan.

Eugene George was shot down in a bombing mission and was fortunate enough to land in a treetop. He saw his buddies shot down on the ground as they landed. At night he climbed down and started south toward Switzerland, but after some days hunger drove him to surrender.

In the prison camp he and the

other two planned various classes which they thought would interest the other prisoners, each lecturing on subjects which, as Eugene reported, they at least knew a little more about than the rest.

Eugene found that the men were interested in the idea of having a home, if they were liberated before they starved to death, and his subject was Domestic Architecture. The men were encouraged to ask

questions, and these were answered as well as the student teacher could, the men showing an active interest in the discussions.

There were several sections of each subject, and as many as 85 men in each class. It was difficult to get Eugene to talk about it, but he did express the opinion that the classes at least taught a lot of laymen the need of an architect for the planning of their future homes.

### WHO'S AFRAID OF THE BIG BLACK SPECIALIST?

BY E. TODD WHEELER, Wilmette, Ill.

MUCH has been written on the question of selecting architects for hospital work through reference to a list to be prepared by the American Hospital Association. Too much of it, I think, has been written from the point of view of the architect, with too little consideration given to serving the public. If we look at the question as though we were a hospital trustee or administrator faced with a building program, I think we shall see that the architect's best interest lies in rendering service rather than in being exclusive.

The A. I. A. recognizes two ways of choosing an architect: by direct selection and by approved competition. In the case of a rural community wanting to build a \$50,000 hospital, it may well be that the resources of the trustees do not make direct selection possi-

ble, and it seems obvious that the size of project makes selection by competition uneconomical. To whom shall the trustees turn? Members of the A. H. A. have faced that question so often that they feel justified in seeking a way to give trustees information from which they may make a wise selection. Without such aid many selections will be uncertain and perhaps unfortunate. We may quarrel with the A. H. A.'s exclusion of good firms who have not built hospitals, as discriminating against both the profession and its clients, but we cannot quarrel with the desirability of giving clients a chance to be intelligent in their choice of an architect.

Fear has been expressed that architects so listed will be thought specialists and that specialization, like a disease, will sweep the pro-

fession. Since when have we shunned special knowledge? From the beginning we architects study special techniques and processes. From the beginning we employ specialists in our own offices—stenographers, bookkeepers, draftsmen, engineers, landscape architects, interior designers, even hospital consultants (under cover, of course). Why fear being classed as capable in a special field, or in several special fields? If our work does not deny the narrowness implied in specialization, we deserve to be so classed. If our special knowledge, coupled with that of all the others we consult, produces a good hospital, we should be proud to be given the credit.

The architect by training is a specialist. He has a special ability not found in his consultants and not lost by producing good buildings; that is his ability to analyze and synthesize. He studies the needs and limitations of a problem to reach a complete analysis, then works out a solution which is the synthesis of all the special knowledge of his consultants and himself. Both analysis and synthesis demand a broad view of the problem as well as special knowledge; both belie the fearsome narrowness implied in specialization. As long as we use that special ability we need not fear a label.

Perhaps it is the fact that some group not in the profession is presuming to qualify architects, which is being objected to. Of

itself that does not seem to be out of the ordinary, for we may be sure that many a group of trustees, many a board of education, many a home-wanting couple, have necessarily decided upon the architect's qualifications. Indeed, it seems fortunate that the A. H. A. has set up comprehensive qualifications which will be judged by men better able than most clients to appraise professional capabilities. And after all, the qualifying action is not the final selection.

Criticism has been leveled at the fact that firms without previous hospital experience may not qualify. The most that can be said against this is that it may be short-sighted in keeping from the clients names of excellent architects. The claim that it closes the door on deserving young men is fatuous, and in the same category as hiding professional incompetency behind official registration. Young men and others with no hospital work to their credit will still be free to go after hospital commissions. Even if the A.H.A. took no part in the selection, the client's first question would be, "Have you done hospital work before?" That's what we face when we seek any work, from college days on. It hasn't stopped architects yet, and I can't believe it will, even when adorned with A.H.A. prestige.

We may be confident that the A.H.A. is trying to get qualified architects and needful clients together, and isn't that what we

as a profession want? The profession benefits from each job well done, and suffers from each failure. It is to the advantage of all of us to have our hospitals well designed, and that doesn't mean they all have to be done by one

firm or reviewed by one hospital consultant.

It's still a free country and we should congratulate the A. H. A. on making a courageous attempt to meet a special need.

## ARCHITECTS AND SPECIALISTS

BY RALPH O. YEAGER, Terre Haute

PRESIDENT, INDIANA CHAPTER

IT is the feeling of some of the members of the Indiana Chapter that the JOURNAL has not had the opportunity of presenting our viewpoint in connection with the broadside which we circulated concerning the American Hospital Association's compilation of architects to be recommended for hospital work.

It is our assertion that a "good" architect should be employed and not necessarily a specialist. You will recall what the United States post office looked like when in the hands of the "specialists"; that is, the Supervising Architect. It was not until the independent architect was allowed to enter this field that post office designs took on a new freshness. This type of building, indeed, was highly specialized to its use, but it was sufficient to the success of the problem that the novice be given adequate information; in this the Supervising Architect was very successful.

It is not difficult to ascertain who the good architects are. You can go into any medium-sized

community in the country, and in a half-day's time, by looking at the names on the cornerstones, learn what you need to know. It is true, of course, that the A. H. A. cannot use this method, but there are other ways equally simple. It is true that there have been bad hospitals and bad post offices done by incompetent architects, but you will agree that there are incompetent lawyers, doctors and other professional practitioners.

It is our complete conviction that as soon as the A. I. A. begins rating its members, it is also beginning its own dissolution. It will be very hard to convince members who have not been properly recommended that they have been done full justice. Furthermore, the burden of proof is with those who claim that the specialist does superior work. Some do, of course, but if you have ever worked in a large office in a large city, and seen the kind of service that is sometimes given to small community projects, you cannot



be very sure of your ground. And you must agree that this tendency to specialization will favor the large city offices.

It may be that we in Indiana have not made our purpose clear,

but if so, this is a result of failure of words rather than ideas. However, we have had a nation-wide response from many chapters and individuals and we are led to believe that such is not the case.

## ARCHITECTS AND SPECIALISTS

BY THOMAS F. ELLERBE, St. Paul, Minn.

**B**ECAUSE of the profound issues involved in the American Hospital Association's architectural listing program, it is well that a complete and frank debate of the subject be indulged in by the profession.

The argument seems to break down into two basic questions: (1) Is the program in the best interests of the profession at large, and (2) Will the program produce the desired results for prospective hospital builders?

The answer to (1), judging from reports coming in, is definitely negative. If the answer to (2) is also negative, it would seem that it is the obligation of the officers of the A. I. A. to withdraw their official approval of the program and to make every effort to convince the officers of the A. H. A. that the program is unsound, unwise, detrimental to the interests of the architectural profession, and that it will not necessarily solve the problem of employing hospital architects; and thus encourage them to abandon the undertaking in favor of a simple

and definitely workable scheme.

It is admitted that the A. H. A. has a definite problem in the matter of architect selection, and it is also admitted that they have the right to solve it in any manner of their choosing. However, it is inconceivable that they will persist in the program in the light of the overwhelming opinion that the program is injurious to the architectural profession and, in fact, unworkable; and inasmuch as they have indicated a desire to cooperate with the A. I. A. As the preponderant opinion of architects thus far expressed is that it is detrimental to the profession, I will confine my discussion to an attempt to prove that it is unworkable and will not produce the laudable results which the A. H. A. so much desires.

After having had several years' experience on a state-board of examiners for architects and engineers, I am convinced that the Qualification Board of the A. H. A. is undertaking a moral responsibility to both the architects and the hospital administrators which

they cannot possibly fulfill adequately and fairly. There seems to be a basic conflict between the declarations of the A. I. A., the members of the Board, and the program. The members of the A. I. A. state that young architects will be given consideration. A rigid adherence to the eight qualification requirements (as published in the August issue of *Hospitals*) would preclude any consideration of these men. The nature of the qualification requirements indicates that the list will contain only those who are specialists or those who have considerable experience, and thus publication of the list will be in effect a recommendation. Considerable emphasis seems to be placed in the eight qualifications of the program on the matter of organization and its relationship to engineering phases of hospital planning. Are those on the list to be graded according to their presumed capabilities, the size and comprehensiveness of their organization, or the size of the projects in which they are experienced?

The program literature contains such phrases as "wise and efficient planning", "specialized talent and counsel", and "architects of established qualifications for the design of hospitals". The implication of all these seems to be that those whose names appear in the list will be specialists or experts and thus qualified to handle any type of hospital problem, and con-

sequently hospital boards could rely on the selection of any one with confidence. But what constitutes "wise and efficient planning", and what is a specialist? Even the experts could not agree.

Mr. Spearl says correctly that there is much bad hospital planning in this country, but some of this comes from the drafting-boards of reputable and famous firms. Shall they be denied the privilege of listing? Of course not. Is an architect who has done one hospital which has received favorable publicity and the acclaim of the owners, but which is considered unsound planning by some of the experts, to be denied? Is a young man who has designed three buildings that are so revolutionary and unorthodox in their concept that they cannot be measured by present-day standards, to be welcomed or denied? Is a man who has designed several hospitals successfully by having employed capable assistants, and yet who knows little or nothing of hospital problems himself, to be disapproved? Is a man who has little concept of basic planning but who knows much of the myriad of details, to be included or excluded?

Unfortunately there seems to be no procedure for dropping a once qualified architect from the list except through non-payment of dues. The result of this is that through age, illness, depression or other misfortunes, an architect can lose his organization and his abili-

ty to practice successful hospital architecture but still remain qualified. Thus a man even in his dotage could in effect be recommended by the A. H. A.

There is, of course, no clean-cut answer to all these questions. The result will be that the approved list will be a polyglot assortment of old and young, conservative and radical, specialists and the inexperienced, large offices and small, comprehensive organizations and individualists—all either good, medium, or poor, depending upon the individual point of view.

The critical question for the officials of the A. H. A. is, how will such a list serve the hospital administrators? Inasmuch as there are no clear-cut definitions and answers to the various foregoing questions, it cannot serve a hospital board effectively. The list will merely mean that each included will have had some experience in hospital planning and will be a member of the A. H. A. Any hospital board charged with the selection of an architect will still have to pursue the normal procedure of selecting architects. Consequently, what is the value of the approved list? There is none. In fact, it can be very misleading and much less useful to the board than a brief outline on the proper procedure in selecting architects. Mr. Spearl himself intimates that a board will have to indulge in the normal procedure in any event, when he suggests,

"The field will still be open to the salesman . . . who is married to the sister of the president of the board."

The program is not at all unlike that of a magazine's "Seal of Approval", which is obtained after scientific investigation (?) and the purchase of an indefinite amount of advertising. What would the officials of the A. H. A. think of a similar program proposed by labor, for instance, who, in pursuit of their families' health and welfare, decided to examine and qualify various medical specialists and then list them after their having joined the union?

It is exceedingly unfortunate that earnest and sincere men who are trying to solve a perplexing problem should have adopted this procedure. If the A. H. A. has services and facilities that are beneficial to hospital architects, then those interested architects should by all means be encouraged to join the Association, but the architects as a whole should not be high-pressured into it in this manner.

For the benefit of architects who are too busy to read all the voluminous arguments, there is attached a tabulation of the comments from various sources without any attempt at evaluation.

#### PROS:

It will stimulate specialization, which is good.

It will aid hospital boards in selecting architects.

It could aid in the dissemination of information leading to better planning of hospital buildings.

It has the approval of The A. I. A.

#### CONS:

It will stimulate specialization, which is bad.

It will not aid hospital boards in the selection of architects.

It does not have the approval of The A. I. A.'s membership.

Information pertaining to hospital planning is being disseminated through hospital and architectural journals.

It has dangerous implications of developing rackets.

The Institute could not refuse

approval for similar schemes by the American Bankers Association, American Hotels Association, and dozens of other associations.

It implies that those architects not listed are not qualified.

It will, in fact, mislead hospital boards.

It is bureaucratic. Vast quantities of forms are required.

It adds to the cost of practicing: \$50 examination fee plus \$25 a year dues, plus \$25 for re-examination in case of failure, plus \$50 for re-application fee if dues are lapsed more than two years, plus railroad and other expenses going to the point designated for examination.

In short, a brief treatise on the procedure of employing architects would better suffice.

### PARSONS' MANILA HOTEL

BY WILLIAM ADAMS DELANO, F. A. I. A., New York

AS A CLASSMATE of Bill Parsons at Yale, and as his roommate in our student days in Paris, I hope you may find space for the enclosed comment from Mr. Mitke to President Seymour of Yale. So much has been written about the indestructible qualities of the Toyko hotel that this may be of interest to those who knew Bill Parsons and his modest character. As you are probably aware, he was our Government architect in the Philippines under Governor Cameron Forbes and

designed much of the public as well as private work in and around Manila.

Manila, June 16, 1945

"The Japanese warriors are like the Mongols of old who knew nothing but pillage and destruction. These people repeated what has happened off and on through the centuries, choosing the best city for destruction which in this case happened to be Manila. They wrecked the business section, burning and destroying hundreds

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of civilian homes, torturing and massacring innocent citizens. They tried to wreck the famous old Manila Hotel, the pride of the Philippines, where true hospitality of the Orient was frequently dispensed in the past. As you know, our old friend, William E. Parsons, designed and supervised the construction of the Manila Hotel some thirty years ago. I have looked it over many times since the Japanese tried to destroy it with bombs, shells and fire, but, nevertheless, William E. Parsons built something in his day which is almost indestructible. The steel and concrete used in the framing, flooring and most of the building

could not be burned. With the repairs being done at the moment, I believe that the famous old hotel will be ready for occupancy within a month. This will be a great relief to Manila residents, since all hotels in the city have been destroyed. William Parsons surely left an everlasting monument to himself by building something which was almost impossible to destroy."

*(From a letter to his classmate, President Charles Seymour of Yale, written by Mr. Charles Mitke, mining engineer of Manila, who survived three years' internment in Santa Tomas prison camp.)*

#### TOLERANCE AND THE EDITORS

BY WILLIAM W. WURSTER, Cambridge, Mass.

DEAN, SCHOOL OF ARCHITECTURE AND PLANNING, M. I. T.

**I** NOTE the article you have published in your June, 1945, issue, entitled "The Architectural Editors", by Guy H. Baldwin of Buffalo, N. Y.

The author in one portion says: "Mine is a plea for tolerance." I have read the article carefully and fail to find in it even one small portion of tolerance of which he speaks. His is a sharp, mean pen and the result is distorted and without substance.

He says: "Imagine the 'International School' concept of Independence Hall. Can we conceive of the City of Washington, D. C.,

torn down and rebuilt in the 'progressive architecture' of 1926? Or President Truman being inaugurated between the Truman Trylon and the Pershing Perisphere?" *Yes*, I can imagine it with pleasure, for certainly beautiful and real flowering of each epoch has something to contribute. Phrasing as he does cannot deprecate the reality.

Mr. Baldwin speaks of the "Architecture of Destitution" in Germany between the wars. It was in this liberal, pre-Nazi period, despite enormous difficulties, a truly modern, scientific and humanitarian base for architectu-

ral expression in housing and community planning was laid down for the first time. Might this not be more important from the point of view of humanity and history than the restoration of Williamsburg? I would call attention to the refreshing realism of our forbears. The Governor's Palace in Williamsburg had no longer a

function after the War of Independence, *so they took it down*. Now and again you find the same healthy spirit today.

It is right to publish all points of view in our JOURNAL, but I sincerely hope a more liberal aspect will be forthcoming by some of the members who have literary ability and an open mind.

### THE WISCONSIN CHAPTER'S QUESTIONS

BY HAMILTON BEATTY, Cleveland, Ohio

THE QUESTIONS asked by the Wisconsin Chapter of the Atlantic City Convention raise momentous issues; and the entire future of The Institute depends upon the way in which the individual chapters answer them.

Coming as they do, just as unification is hitting its stride of realization after a decade of discussion, the Wisconsin Chapter's questions illustrate the desirability of revising and modernizing The Institute's by-laws in conformity with the present-day goals of The Institute: to enlarge its membership to the point where it is co-extensive with the sum total of the memberships of the State Associations; to be the one voice which can speak for all American architects; and to foster the best interests of the architectural profession to the end that it will find in public opinion the high place which we all believe to be its due.

The answers which the Board

of Directors gave to the Wisconsin Chapter's questions, answers derived from a strict reading of by-laws still standing in effect, show clearly the need for unifying our written rules with our demonstrated desire to broaden The Institute's sphere of service. We cannot expect the Board to build and operate the new Institute which is now coming into being, on the basis of regulations promulgated in the past for a more restrictive type of organization than we now envisage.

We have arrived at a turning-point in the history of The Institute, a turning-point which every organization reaches if it is to serve a vital and evolving profession over the years. We must review our position, state our aspirations, and see to it that the past is used as a stepping-stone to a brighter and ever-expanding future, and not as a tank-block to that future.

Without indulging in a spate of statistics, and at the risk of over-simplifying history, it may be said that The Institute faces today the problem of greatly expanding its membership through bringing under its ægis thousands of the architectural fraternity who have in the past been deemed ineligible for Institute membership, or who have failed to see any virtue in such an association. That this situation now exists is a direct result of changing opinion within The Institute, to make it the instrument of all architects and not an intimate association of the few. We have demonstrated our will to make The Institute of greater service to the profession and to the country; but we have not yet revised our rules and regulations to conform to that desire.

No wonder that the Wisconsin Chapter seeks a clarification of its position as a working unit of The Institute. It is indeed bewildering to find that the present trend is in direct conflict with the written word of the past.

The Unification Program has as its basic premise that The Institute shall be the national organization which will encompass within its membership all registered architects in the country; but the written word still places The Institute in the position of championing a specific method of practicing architecture and not the interests of all architects. That the Board is aware of the position

in which the rules under which it must operate places it, is obvious from its answer to one of the Wisconsin Chapter's questions, when it said that certain architects "cannot be both for us and against us". For, in effect, the Board uses the word "us" meaning The Institute, in the sense of architects in private practice; and the word "against" as meaning some other method by which architects design buildings and serve the public.

Now the problem is before us in its simplest form. Is The Institute going to enlarge its concept of the role which the architect can play in our modern world, or is it going to degenerate into a mere association dedicated to a specific way of doing business? Is The Institute going to stand by its original purpose of fostering the highest ethical and professional standards for the architectural profession, or is it going to indulge in the promulgation of restricted practices for the benefit of the few, as other organizations have done and found so inimical to their own development? This is the real issue; the concerted effort of The Institute to enlarge the opportunities for competent, honest, intelligent and creative architects, or the wilful limitation of the area within which a man, trained as an architect, can function and still maintain his association with his fellow architects.

It is important that the discus-

sion of revising The Institute's by-laws does not become merely a defense of private architectural practice; for it is a method, honorable in years, which needs no defense. It is one way of making the services of the architect available to the community, but it is only one way. And that is the heart of the problem. Is The Institute to take the position that a registered architect cannot have high professional and moral integrity if he does not practice in a traditional way?

If The Institute does take such a position, it will be a dark day in the annals of architecture. For everywhere around us we see unmistakable evidence that American ingenuity is evolving new organizational techniques through which the architect can serve a bigger segment of society and control more closely the quality of buildings he has created. The speedy completion of complicated buildings urgently needed for the prosecution of the War emphasized the need for closer coordination between design and execution than normally exists in the traditional building sequence; and the opportunity for architects to enlarge their services and increase their impact on the American scene increased overnight.

Neither these techniques nor the pre-War methods of organizations which sought to coordinate and integrate architectural design and construction will disappear with

the return of peace. They will be attuned to needs of civilian building and will make possible the designing by members of The Institute of a volume of building from which, pre-War, the architect was debarred by economics and confusing procedure.

And it matters very little to society whether The Institute recognizes these signs of evolution or not; for, if clients believe that their best interests will be served through techniques which differ from traditional architectural practice, they will secure such services; and if the architect is not prepared to meet the demands of contemporary society, he will be passed by in preference for others who are.

We see the need for better design on every hand, and if our belief that it is the architect who can and should fulfill this need is valid, we must see to it that The Institute encourages and actively promotes the placing of architects in controlling positions in each and every organization involved in the development of our environment.

Rather than limit the title "Architect" or the suffix "A.I.A." to artificially narrow confines, The Institute should actively encourage the recognition of its members by all segments of the building industry and actively encourage its members to seek positions of trust, power and importance in the building industry.



The opportunities for the architect are greater today than ever before in the history of The Institute, and if The Institute is to meet the contemporary challenge it must grow in stature, widen its horizon, and help its members to make the most of these opportunities. It cannot grow, it cannot meet the challenge of today, it cannot but wither and decline as the chosen instrument of all Amer-

ican architects, if it does not revise and modernize its by-laws in harmony with present-day evolution.

And the fact that many members of The Institute enjoy their membership in contravention of the by-laws is, surely, the final word that need be said in favor of reconciling the letter with the spirit of the New Institute from which we hope so much.

## The Editor's Asides

ONE of those architectural commissions which come once in a lifetime of very few practitioners was that calling for the entire city of Oak Ridge, Tennessee, now famous as the home of one of the atomic bomb plants. Starting with 10,000 acres of farmland, Skidmore, Owings & Merrill, architects of Chicago and New York, designed and built the city in less than a year, at a cost of something less than \$500,000,000. Oak Ridge now has a population of over 60,000—the fifth largest city in its State. The architects laid out the plan as a group of twelve neighborhood communities, each with its school, shopping center, church, amusements. Centrally located, to serve the twelve neighborhood groups,

are the city hall, two large high schools and a business district. The construction was carried on in one neighborhood group at a time, each occupied immediately upon completion. The city is run just as another municipality of Tennessee, the Government-owned buildings under lease to private companies.

**A**RCHITECTURE—A Profession and a Career, the booklet just published by The Institute under the direction of the Committee on Education and which will be reviewed in the next issue, is crammed full of the interesting thoughts of many well-known figures in the profession. Douglas Orr emphasizes a fact that is far too often forgotten, not only by the public but by members of the

profession itself: "An architect should also have the ability to draw, but drawing should be considered only a mode of expression to present easily and clearly the solution of a problem. *An architect deals in ideas*, and the graphic presentation is used only in order that others may readily understand these ideas. It is the architect's tool, and the tool should never become more important than the object it is intended to develop."

**M**ASSACHUSETTS TECH, under the direction of Dean Wurster and the Institute's School of Architecture and Planning (which title, by the way, is reminiscent of "grand opera and music") is about to build a hundred dwelling units for young married veterans of World War II. Located on Institute land and covering an area of nearly ten acres, the units will be grouped as single and twin houses in a landscaped setting. Half of the units will be for childless couples, with a bedroom and a combined living-room, dining-room and kitchen facilities—the latter screened by doors. Showers will take the place of bathtubs. For the couples with children, two

bedrooms, a combined living-room and dining-room, and a separate kitchen, are provided. The project is financed by the Institute's endowment funds, and rents will be scaled as low as possible. After five years, the whole group is expected to have served its purpose and will be removed.

**W**HEN Charles D. Maginnis was a young man seeking one of his first commissions, he went to a certain parish priest who was proposing to build a church. After a little conversation the priest said, "But Mr. Maginnis, have you ever built a church?". Maginnis answered quite honestly, "No, Father, I have not yet had the advantage—but I never built a bad one."

**T**o bring up to date the list of chapters and State Associations agreeing in principle with the contentions of the "Indiana Message"—a list which has been progressively reported in the August and September issues of the JOURNAL—Mr. George Caleb Wright gives the following: CHAPTERS: Iowa, New Jersey, Central New York, Alabama, Southern California, Central Texas, West Texas, Dayton, Kansas

City, Cincinnati, North Texas, St. Paul, Detroit, Tennessee, Northwestern Pennsylvania, Florida South, Kentucky and Indiana.

ASSOCIATIONS: Louisiana Archi-

itects Association, Union County Society Chapter of New Jersey Society, Southern California Association, Alabama Association and Indiana Society.

## Who's Who in This Issue

WALDRON FAULKNER, of Faulkner & Kingsbury, Washington, D. C. Born in Paris, 1898. Prepared for college at the Gunnery School, Washington, Conn. Received Ph.B. at Yale Sheffield Scientific School in Mechanical Engineering. After a year in the Yale Graduate School, worked at engineering for a year and decided to go into architecture. After a year in the New York offices of R. H. Dana, Jr. and York & Sawyer, returned to Yale School of the Fine Arts. Received B.F.A. degree in 1924 and was awarded A.I.A. Student Medal and the Alice Kimball English Traveling Scholarship. Spent a summer making measured drawings of woodwork in the American Wing of the Metropolitan Museum; these the Museum published. After some travel in Europe, worked for James Gamble Rogers and later for Leigh French, Jr. Opened an office in New York in 1927. Moved to Washington in 1934 and was associated with A. B. Trowbridge. In 1939, partnership formed with Slocum Kingsbury, since which time practice has been largely in institutional buildings. The firm are architects for Vassar College, George

Washington University, American University, Garfield Hospital, Emergency Hospital and the Suburban Hospital in Washington. Work with various Government agencies during the War. President of the Washington Chapter in 1942 and 1943.



GEORGE CALEB WRIGHT, of Indianapolis, Indiana. Birth, childhood and youth in the village of Libertyville, Ill. (that should have lead to something, but didn't). Education at University of Illinois (and I'll bet they lick Michigan this fall). Architectural hook-ups: (1) A punk draftsman in office of George C. Nimmons, Chicago (now Nimmons, Carr & Wright, which uncovers the pull that got the job, the last name belonging to an older brother); (2) Specifications for Hubert Foltz, Indianapolis; (3) Partnership with E. D. Pierre under name of Pierre & Wright; (4) Partnership for past year with Kurt Vonnegut under name of Vonnegut & Wright (Architects for anything, including hospitals). Buildings to which name is attached which get the loudest cheers: Indiana State

Library; Milo Stuart Memorial Building at Arsenal Tech High School—E. D. Pierre earned the cheers. Plenty that do not get cheers. A couple of air fields and some housing jobs helped beat hell out of Nazis and Nips, but we don't know how. Was president of Indiana Society and Indiana Chapter during the doldrums when no one else would take those jobs. Non-paying jobs in addition to those which should pay and didn't (is a sucker for this sort of thing): member Indianapolis Postwar Planning Committee sub-committee on housing; board member of Indianapolis Building Congress; Vice-Chairman Indiana Construction Industry Policy Committee; member Indiana Administrative Building Congress; member Indiana Economic Council.

Gosh, it's awful doing one of these things!



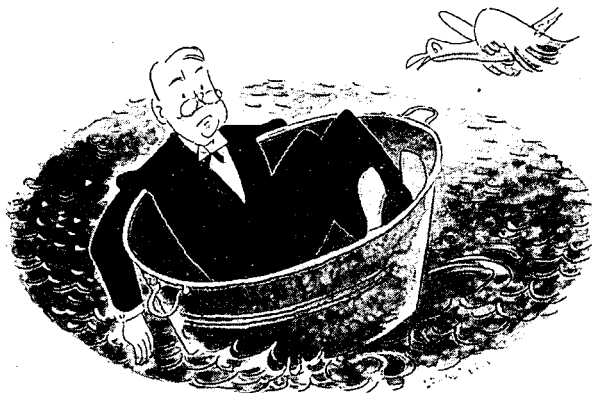
JOSEPH JACKSON, a native Philadelphian, is well known as a historian, artist, architect and editor. At different times he has been Art Editor of the *Public Ledger*, News Editor of the *Public Ledger*, Columnist of the *Evening Public Ledger*, Editor of *Building*, *Building Arts*, *Pennsylvania Architect and Engineer*. He was Assistant Director of the Philadelphia Pageants. He has written for many of the national magazines and contributed the article on Philadelphia to the new *Encyclopedia Britannica*. Eighty of the articles in the "Dic-

tionary of American Biography" are from his pen. He is a life member of the Historical Society of Pennsylvania; Honorary Member of the Philadelphia Chapter, A. I. A.; member of the Independence Hall Association. Awarded the Poor Richard Medal for Achievement in 1934. Mr. Jackson is the author of many books and pamphlets, among them "Early Philadelphia Architects and Engineers", "American Colonial Architecture" and "Development of American Architecture".



EDWARD F. STEVENS, F.A.I.A., formerly of Stevens, Curtin, Mason & Riley, Architects, Boston; retired from active practice, 1943. Born 1860 in Dunstable, Mass. Began architectural study with class of 1883, Massachusetts Institute of Technology. With offices of Allen & Kenway, Boston; McKim, Mead & White, New York. Formed partnership of Kendall & Stevens in Boston, later Kendall, Stevens & Lee. Institutional work has included Buffalo General Hospital, Royal Victoria Hospital, Providence Lying-in Hospital, Ohio Valley General Hospital, Springfield Hospital, Mixto Hospital and Maternidad Hospital, Lima, Peru. Designed overseas hospitals in World War I. Was member of special commission appointed to revise plans of Army hospitals. Author of "The American Hospital of the Twentieth Century", 1918, of which revised editions have appeared through 1927.

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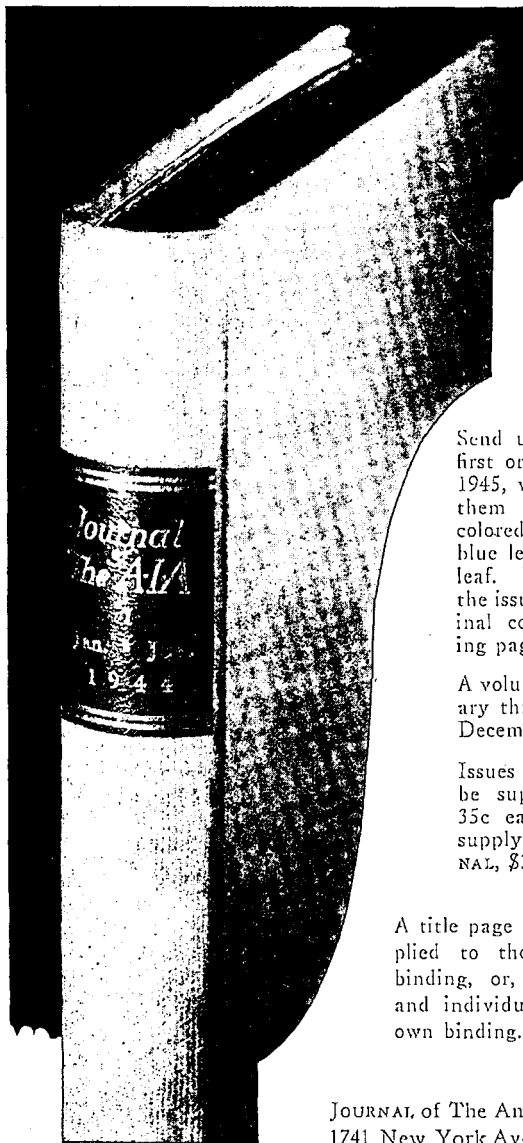
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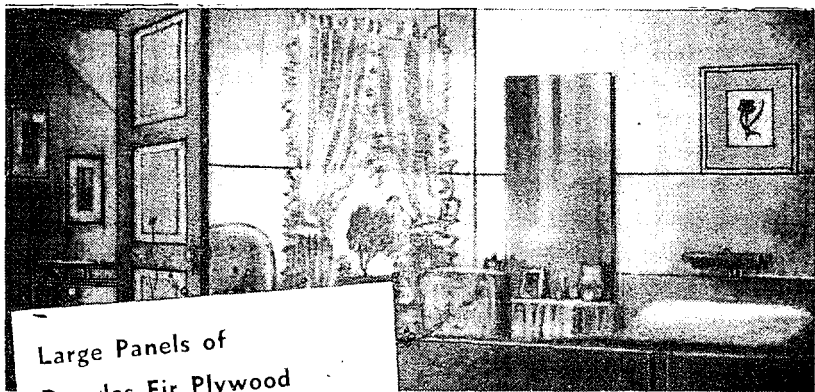
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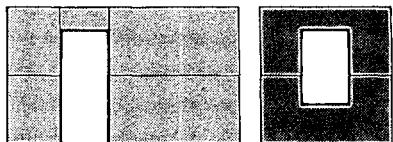
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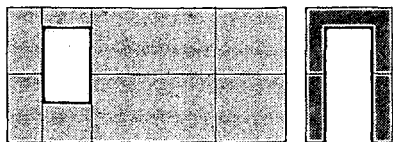
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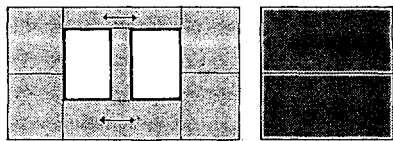
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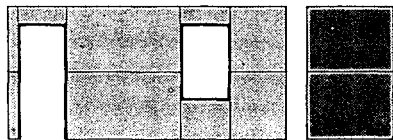
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