

From Lt. Comdr. C. William Palmer,
DIRPACDOCKS, Navy, 128, F.P.O., San
Francisco, Cal., July 24 1945:

I am always glad to hear from "the boys,"
and I do enjoy the national Bulletin. Natu-
rally, the Weekly suffers by it, but this is
as it should be, good for the cause, as one
more step toward unification.

Frank Barcus sends me the City Plan
Commission's publication and it warms the
cockles of my heart to see how the Detroit
architects are stepping into the picture and
certainly doing a splendid job. I would
give my eye teeth to be back there and
working on the river front development
(See PALMER—Page 4)

THE AMERICAN WEEKLY BULLETIN 1945 AUG 20 AM 10.08 MICHIGAN SOCIETY OF ARCHITECTS

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Number 32

Relation of the Architect to Government

By GEORGE HOWE

A Talk Before the Ann Arbor Conference—Continued from Last Issue

During the war emergency a great many
private architects have been employed in
the design of schools, hospitals, health cen-
ters and recreation buildings under the
War Public Works Program authorized in
the Lanham Act, as you probably know.
This program is currently administered
by the Bureau of Community Facilities
of the Federal Works Agency and all pro-
jects are locally sponsored. The designing
of projects, when they involve more than
a certain limited cost, is done under the
technical direction of the Emergency Op-
erations Unit, a special unit of the Office
of the Deputy Commissioner for Design
and Construction of the Public Buildings
Administration. I have seen several let-
ters from architects stating their satisfac-
tion with their relations to the Agency and
its representatives and I believe it is
fair to say that they express the opinion
of a large majority of those employed.

Two hundred and sixty seven projects
have been completed or are under con-
struction, ranging in cost from \$55,000 to
\$1,275,000 and including an unusually large
hospital costing \$3,000,000, all in round
figures. Twenty more projects have been
authorized and when these are completed
the cost of the entire program will be about
\$45,500,000. It is the established practice
of the Public Buildings Administration in
connection with this work to employ the
architect selected by the local sponsor for
the preparation of preliminary plans to
prepare the final drawings and specifica-
tions.

This program is nearly completed but
there is a new program in sight under the
recently adopted War Mobilization and
Reconversion Act. This act authorizes the
Administrator of the Federal Works Agen-
cy to loan or advance funds to States and
other non-Federal agencies for the prepara-
tion of drawings and specifications for
public works provided they conform to
over-all State, local or regional plans un-
der properly constituted authorities. The
machinery for administering this under-
taking is still in the discussion stage but

when, as and if the Congress makes funds
available the services of many architects
and engineers will certainly be in demand
by government at all levels. Non-Federal
agencies will almost certainly be the direct
employers in the great majority of cases.

In allocating work to private firms on
its normal construction program the Public
Buildings Administration will probably
select the larger projects for assignment
to them, reserving the design of the bulk
of the smaller ones to its permanent staff.
A great deal of study has been given
lately to the standardization of small work-
ing units, such as post offices, and there
will be little scope for original planning in
connection with them.

It is hoped that the more general of
these studies in standardization, which
have covered the requirements of many
government agencies in space arrangement
and equipment, will be helpful to private
architects as well as to the Public
Buildings Administration. It is also the
general intention of the Office of Design
and Construction to provide private ar-
chitects with preliminary studies of space
organization in individual buildings which,
while they will not be binding on them, will
save them much time in the study of re-
quirements.

On the whole, then, I believe the archi-
tect can look forward to employment and
fair treatment under the Public Buildings
Administration. The work subject to its
direction represents only a small fraction
of the building program of the govern-
ment and country as a whole but it
bulks large in dollars and number of pro-
jects nevertheless.

The trend of design in public buildings
will be more progressive I believe. I am
not disclosing a state secret when I tell
you that my personal tastes are on the
radical side. My opinions about archi-
tecture are no more binding on Uncle
Sam than those of any other single citizen,
but my administrative position gives them
a certain importance. An administrator
can't originate much but he can stop al-

most anything. At least I shall not stand
personally in the way of the advanced
architectural thinker. The Commissioner
of Public Buildings smiles craftily every
time I open up on him about modern ar-
chitecture but I believe he is sympathetic,
though with understandable reservations.

The method of selecting architects prob-
ably interests you as much as anything but
on this subject I regret that I have no
information to give you. The president
and the Washington representative of the
American Institute of Architects discussed
the question in general with the Commis-
sioner of Public Buildings and myself some
time ago but no conclusion was reached
except that the architectural profession as
a whole should keep the subject alive
and present its conclusions for considera-
tion.

Recently I received a letter from Phila-
delphia Chapter enclosing a proposal for
the selection by periodic competitions of
a panel or panels of architects available
for government work, which is being con-
sidered by a committee of that body. The
suggestion is interesting but the method
presents obvious difficulties. There is also
of course the competition for the selection
of an architect for an individual project
of sufficient scope to justify a competition.
This has not worked entirely satisfactorily
in the past but ways of improving on for-
mer procedures may be found.

Recently I served on a jury for a com-
petition to select an architect for the de-
sign of extensions of the present facil-
ities at the United States Military Aca-
demy and several new buildings. Every-
one seemed satisfied with the provisions
and results of the program. The competi-
tion was limited to invited participants.
No prizes were awarded but each compet-
itor was paid a sufficient fee to compen-
sate him for the preparation of his plans
on a business basis. His plans became the
property of the government to use as it
saw fit whether the author was selected as
architect or not. The judgment of the jury

(See HOWE—Page 3)

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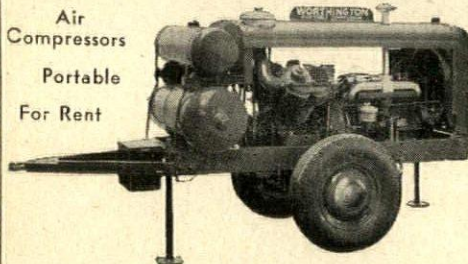
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Howe—(Continued from Page 1)

did not guarantee employment to the competitor placed first but the intention to be guided by the judgment, when, as and if design and construction are undertaken, was declared by the agent of government in the program. In this way government received a very real value in return for the cost of the competition, for all the plans contained good ideas in one feature or another, all legal questions of indirect obligation were avoided, the architects were adequately remunerated for the performance of a legitimate professional service and the competitor placed first will be awarded the commission with practical certainty.

Everything I have said is rather vague but I am led by my observations to the following conclusions: The architect's relation to government is actually and potentially better than it has been for a long time; he has proved himself versatile and adaptable in many fields of war activity and become experienced in government when he was excluded from his normal occupations; the technical and administrative machinery for handling the work of government design is constantly improving; the trend toward large-scale planning should provide ample opportunity for the display of the designer's talents in government work; insofar as the work of the Public Buildings Administration is concerned, the policy will be to employ private firms as generally as practicable rather than to expand the permanent staff indefinitely.

All this is good but what is perhaps more important is the sense of cohesion and common interest within the architectural profession which has resulted from the difficulties in which it has recently found itself.

This sense must be fostered above everything and it must be the constant effort of the profession as a whole to seek the means by which its services, which it knows to be valuable in principle, can be made effective in practice. It is not enough to criticize government and claim to be misunderstood. It is necessary to try to understand the restrictions, the very necessary restrictions, under which administrators work in a democracy, and to find the points at which the interests of government and the architectural profession are in common. They are many and can become more by intelligent inquiry and adjustment. I can promise you the cooperation of my office in this endeavor.

You will remember that the painter Whistler did not like critics. "To the critics' cry of il faut vivre," he wrote, "I reply ja n'en vois pas la necessite." I fear the answer of government to a similar cry from its critics in the architectural profession will be the same. An attitude of helpfulness, on the other hand, accompanied by evidence of a concerted effort on the part of the profession to solve its own problems in cooperation with government will almost certainly meet with response at the present time.

Architectural Education

The need for clarification of national policy in architectural education, particularly the relation of the pre-college level of training to the college level, was expressed by Walter T. Rolfe, professor of architecture, at the University of Texas, at the annual meeting of The American Institute of Architects. Rolfe is chairman of the Institute's committee on education.

"We have urged the creation of a national director or coordinator of public education, in order that all of our thinking be clarified and be made known to those who look to our profession for leadership," Rolfe stated in his report.

He urged chapters to arrange in their areas good public lectures of a professional character by competent and interesting speakers, available to schools of all kinds, to public groups, planning commissions and to others interested in the profession.

"The Board has approved our request to create traveling scholarships to national meetings for selected student Associates from the student chapters of the professional schools. These students will have their own meetings also, will meet and have the opportunity to talk and to know the architects they now rarely if ever see. We hope that student exhibitions and other planned programs at convention time will bring our young professional people into much closer contact with our professional society early in their lives and will establish a friendly and continuous interest from school days forward.

"The Board also approved our recommendation that more practicing architects visit the schools. Both programs are approved in principle and will begin as soon as feasible.

"Consideration is being given to a program for returning service men. A Consensus of opinion from the schools and from a few practicing architects indicates that a decelerated rather than an accelerated program is desirable. Veterans will require special consideration, testing, special examinations for advancement and special coaching. Refresher training is recognized by many schools as essential. All of these services must be so carefully related to individual needs that regimentation will be reduced to a minimum.

"A serious and fairly early need for young architects, draftsmen, designers, engineers, planners, and so on is also obvious. Anyone wishing to accelerate can do so in many schools simply by taking no vacations. The returning service man (or woman) can make his own option as to the preferable length of time he wishes to spend completing his education."

You and 'Mark T.' Allen had an excellent idea in publishing the costs of that Veterans Facility in these days when we're all wondering where costs are! So, thanks for the information, my live wire friend! Will try and submit something from here for your approval and use. One of the best ideas in a long time.—Robt. B. Frantz.

Resumes Practice

BENTON HARBOR, Mich.—Lieut. Robert V. Knox, AIA, soon to receive his discharge from the Navy, will locate in Benton Harbor, Mich., as a practicing architect. Formerly of that city, his last assignment was assisting with a new wing of Mercy Hospital. In the fall of 1942 he was commissioned in the Navy, serving at the ammunition depot in Boston.

Lieut. Knox, a native of Crystal Lake, Ill., graduated in architecture at Notre Dame in 1928 and spent eight years with the Illinois public works department.

Lieut. Knox thinks that one of the greatest periods for building in the history of the country lies ahead for the immediate future.

In a short time Lieut. Knox is bringing his wife and daughter here to set up their permanent home. In the meantime he's renewing acquaintances he made before he closed his local office in 1942 to join the Navy.

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Palmer— (Continued from Page 1)

for, as you know, that is my obsession, if one can call a good step forward an obsession. It is rather amusing, but the proposed drive from Owen Park up is practically what we tried to put across, and I represented the architects, howling my head off at luncheons, women's clubs and the like, back in the late twenties. The architects finally decided against it and, to quote some, "That is no riverfront drive." To be sure, it wasn't a complete riverfront drive, but it was a beginning, and that was all I wanted, feeling sure that public demand would do the rest later.

Although the time goes quickly, I do long for the day to be back with you. I believe that we will be given the chance to get out on some plan or other but, as for me, I am here to the finish if they want me.

I am enclosing an editorial from a Honolulu paper that will interest you. They have run several articles about many branches of the service and casually mentioned the CB's. I stood it as long as I could and finally got our publicity officer to interview this editor who, I find is totally blind. He became very much interested and said he would write a series of articles on the CB's, and this is the first one.

It rather made me smile when I read the part underscored by me, for I am sorry to say that the architect, as an architect doesn't seem to be appreciated in the service. There are good and poor architects, just as there are good and poor engineers, but in the service if one is an engineer he is given a certain standing automatically. Apparently an architect has one strike on him when he comes to bat and he practically has to hit a home run before he is recognized.

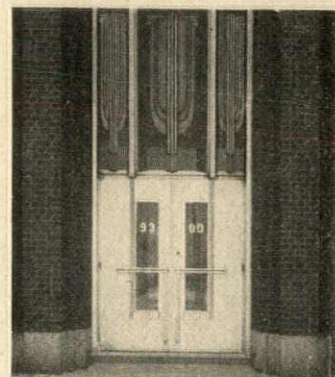
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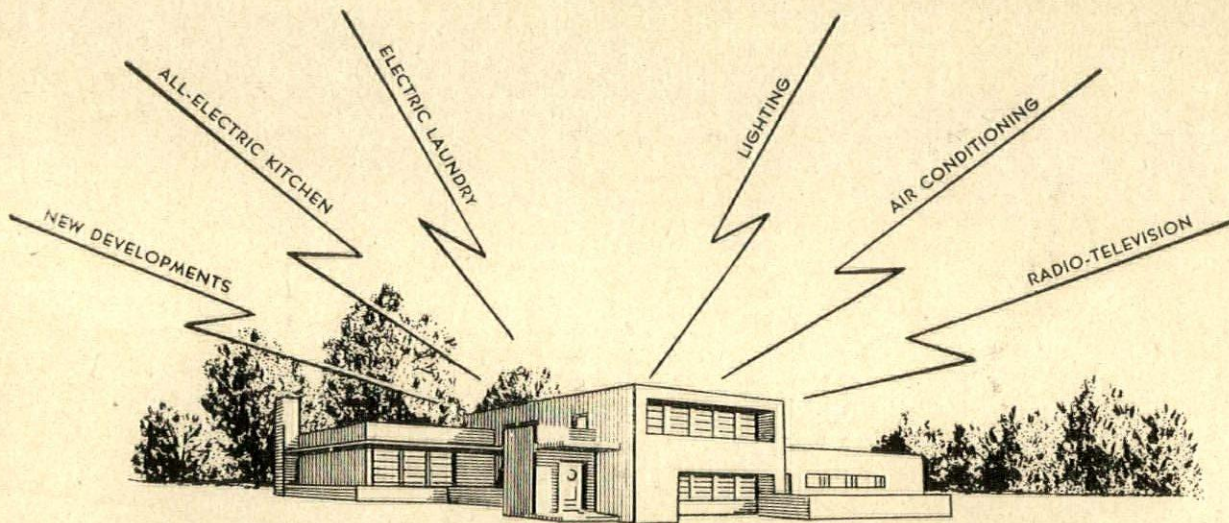
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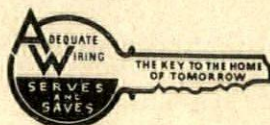
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THE PRACTICE OF ARCHITECTURE

A STATEMENT BY THE AMERICAN INSTITUTE OF ARCHITECTS, BEING THE PREFACE TO "THE HANDBOOK OF ARCHITECTURAL PRACTICE."

IT IS AS A FINE ART that architecture has established itself in the hearts of men. If it had been merely the science of building or even of building well, its appeal would not have brought to it minds such as those of Ictinus and Michael Angelo. To good building, architecture adds high qualities of the imagination. It disposes of masses and details in ways that arouse us by their beauty, power or dignity. It writes the record of civilization.

The Architect, though primarily an artist, must still be the master, either in himself or through others, of all the applied sciences necessary to sound and economic building, sciences that have generated and that attempt to satisfy many of the exacting and complex demands of modern life.

The Architect, by expressing his ideas in forms and words of exact contractual significance, by controlling machinery for their embodiment, by giving just decisions between conflicting interests, by bearing himself as worthy of his high calling, gives to his art the status of a profession.

The Architect must play the role of creative artist, sound constructor, professional adviser, business administrator, and impartial judge. Unless endowed with such varied talents as are rarely to be found in one man, he associates with himself others differently gifted. While architecture as a fine art is an individual effort, architecture as a profession is generally a co-operative undertaking.

The Architect, having agreed to act as the Owner's professional adviser, must, if their interests be in a conflict, put the Owner's above his own. His duties place him in a professional rather than a commercial relation to contractors, to his assistants, to his fellow architects, and to the public.

The Architect owes his client a competent management of business affairs, whether large or small, for a small loss to the owner of a small building may be just as grievous as a large loss to the owner of a large building. Good management is vital, for, granting the work to have been skilfully designed and wisely specified, its swift and proper execution depends in no small part on the Architect's ability as an administrator. The effectiveness with which he conducts the routine of extras and omissions, of applications for payment, of issuance of certificates, facili-

tates the complex processes of building just as a lax administration clogs them. Expert management of innumerable details conduces not merely to getting the utmost for the Owner's money, but leads to the avoidance of those misunderstandings among Owner, Architect and Contractor that so often embitter relations, which, under skilful guidance, might be those of confidence and mutual respect.

An office system is a good servant but a bad master. If it exacts minute and rigid detail, it defeats its own purpose. Yet, as the Architect's work year by year grows more complex, it can be dealt with only by an efficient organization, constantly evolving in harmony with new methods of business management.

The idea that the Architect's creative freedom will be hampered by such an organization is entirely erroneous. If he relieve himself of the burden of business detail, the designer will be the freer to exert his creative and artistic talents.

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THE HANDBOOK OF ARCHITECTURAL PRACTICE, published by The Institute in 1943, contains much of value to the practicing architect.

It is "To the memory of Frank Miles Day, of Philadelphia, under whose constructive and able leadership the original edition of this Handbook was undertaken and written and whose untimely death alone prevented him from carrying it to completion."



Mr. Parker

APPRECIATION: "The American Institute of Architects also makes grateful acknowledgment to William Stanley Parker, of Boston, past secretary of The Institute, under whose able direction this revised edition of the Handbook was prepared."

Besides treatises on Registration, the N.C.A.R.B., Principles of Professional Practice, Competitions, Cubic Contents of Buildings, Standard Filing System, The Value of the Architect, The Architect and the Law, the book also contains General Conditions for Specifications, and The Institute's other standard documents and various forms of agreements.

It also contains information about The American Institute of Architects, its chapters and various classes of membership.

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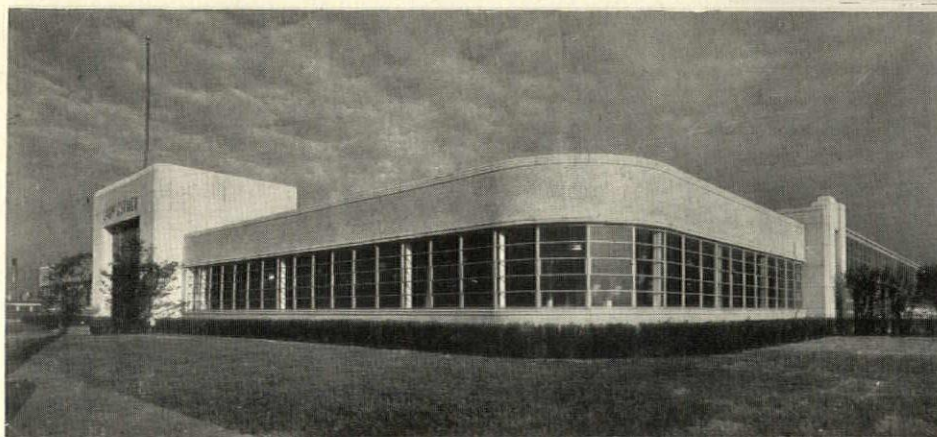
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FOR more than sixty-five years Wm. S. ALT & SON have justly enjoyed the well-merited confidence of business underwriters, bankers and others in the general financial field. And throughout the years the company's own financial resources have been an added guarantee for the successful completion of all contracts. For further reference: Pioneer Trust and Savings Bank, Chicago, Illinois.

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C. H. ANDERSON, Technical Advisor and Estimator.

R. H. LAWSON, Superintendent of Operations.

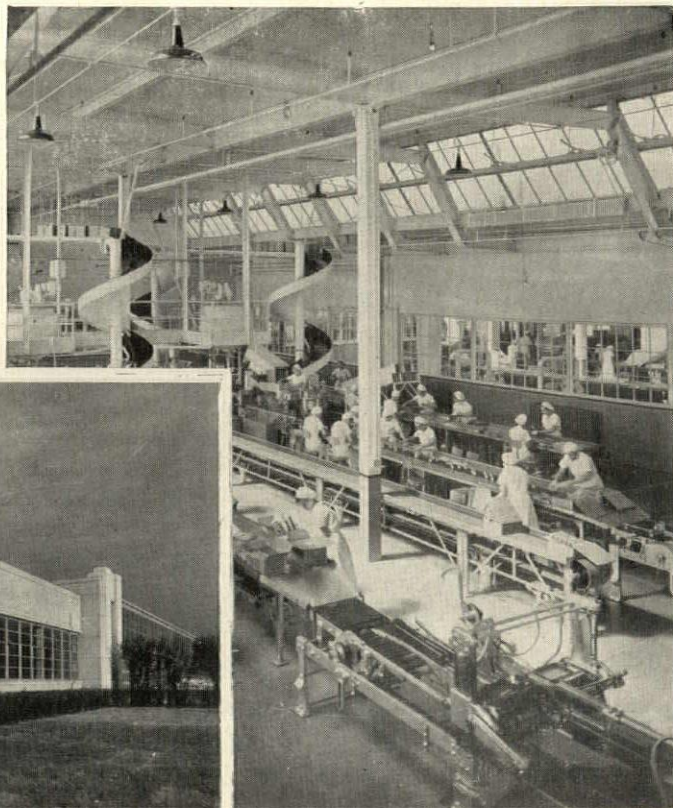
LERQY H. ALT, Assistant Estimator.

Field Superintendents

BENT BENTSEN.
FRED HEMPEL.

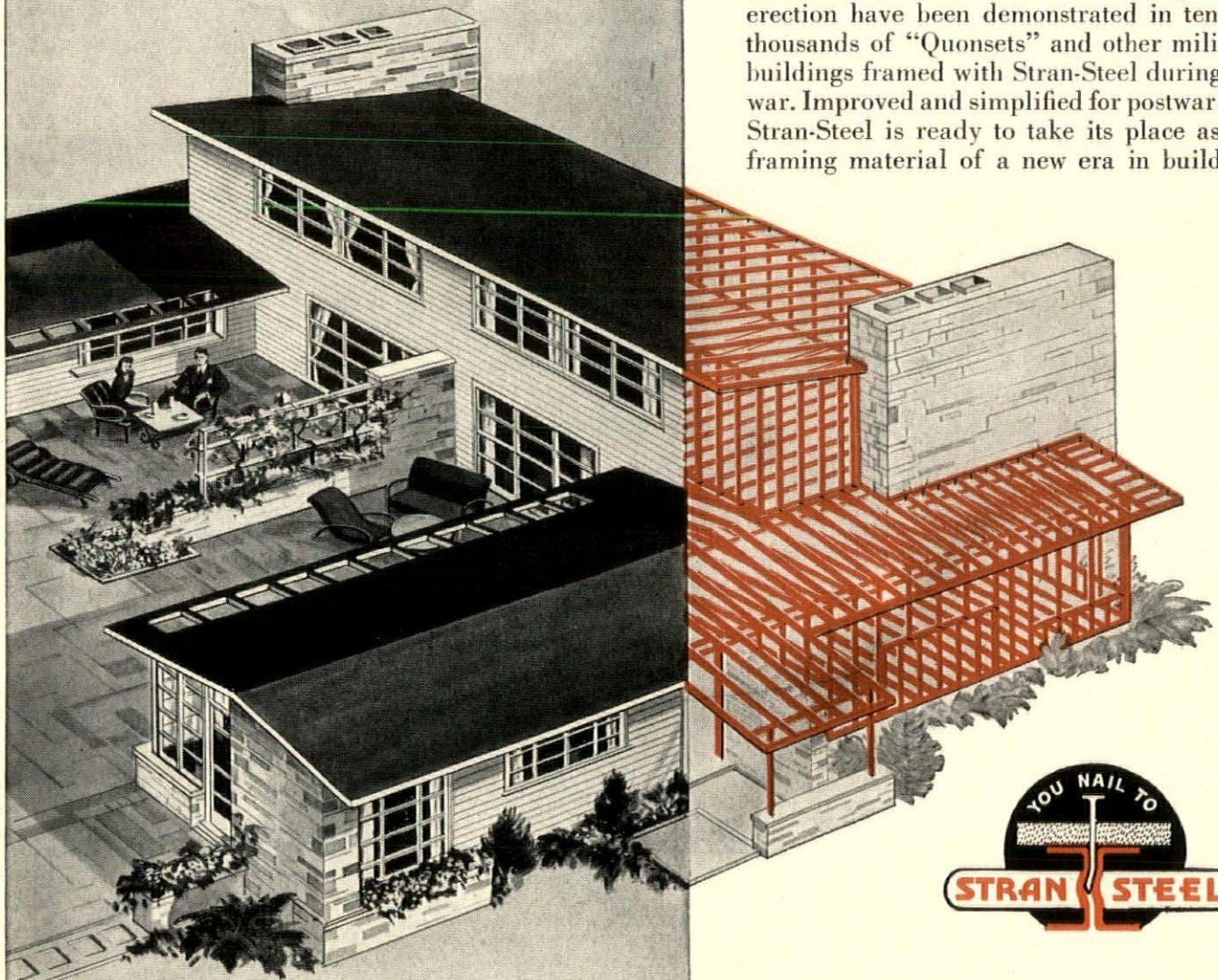
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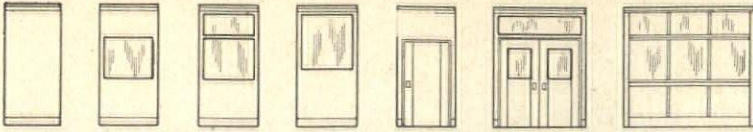
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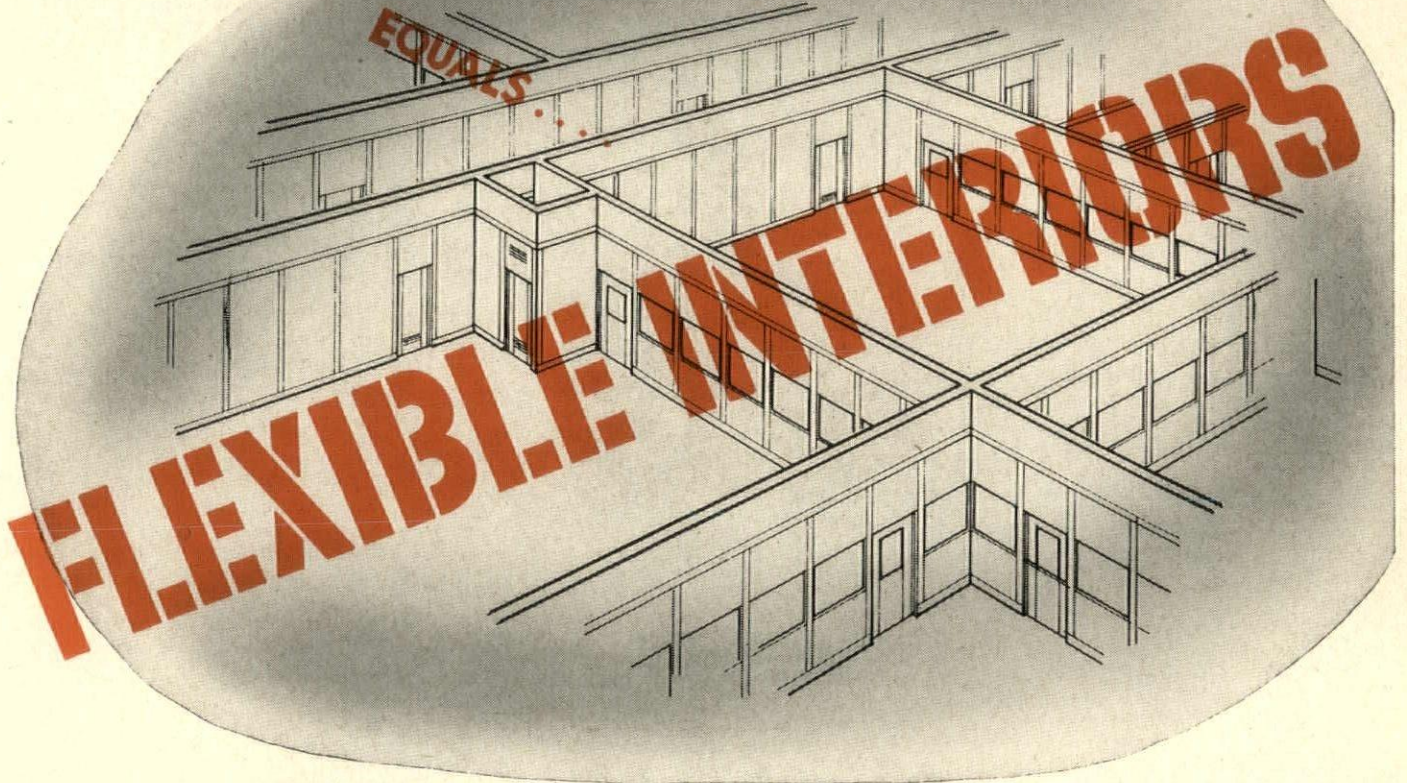
WEEKLY BULLETIN



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Letters—

Here is a dollar, which may or may not be the second one, but the Bulletin is worth the price. You have given us something we didn't know we needed—a personal exchange medium. As all habits of architects and meetings know, the nicest things about the practice of architecture are the personal contacts among those who practice . . . in their off-practice moments.



Mr. Peaslee

I am very much interested in your "Who's Who in American Architecture" idea. I have been working in that general direction for several years, beginning with a Memorial Day Tribute, started in Washington for our professional pioneers; L'Enfant Thornton, Hadfield and Hoban and Mills, who are buried in Washington cemeteries. Dave Boyd took it up in Philadelphia. It occurred to me that such tributes were due, and that we couldn't expect the public to recognize the greatness of such men if we of the profession failed to show our regard. Ours is such a young profession in this country that there are those now living who can write up the personalities involved in the production of our architecture, almost from first or second hand sources. And for the present and future, it would be desirable to establish some basic form of record which chapters or state associations could complete for a central file, as their members wind up their careers—usually in harness.

Even a basis for autobiographical notes would be worthwhile. If everyone were expected to be in it, there would be no embarrassment about complying, and we would have a treasure trove if posterity could have even a brief in the records of our Goodhues and Hunts and Richards—and Hugheses!—Horace W. Peaslee, Washington, D. C.

Attended the Institute and Society meeting last month and helped elect our new officers. President-elect, Marcel Villanueva presented a very excellent address relative to the architect's place in post war construction.

It was particularly gratifying to me to hear him expound the importance of those very subjects which were the basis of my recent article.

From the number of other favorable comments since its publication, I am convinced that a great many of our architects realize the very unhealthy condition of the profession, and are anxious to do something about it.

I believe it was Andrew Jackson who said that "One courageous man is a majority." We certainly have several thousand "majorities," and we know we've got the stuff—every one of us is an expert on construction—so what's stopping us?—LET'S GO!!—Carl O. Kaiser, Leonia, N.J.



Mr. Kaiser

Having been caught in the grist mill of circumstances which have scattered so many of our honored profession to all corners of the nation and into many activities absolutely foreign to their natural habitat, I want to add my little word of genuine appreciation of the Bulletin, which has given new hope and courage, even to those who are wont to look backward as well as forward. My dollar accompanies this letter, as practical evidence of my sincerity, and to wish you every encouragement in this most praiseworthy clarion call to all architects.—Lucius Clark Main, Maplewood, New Jersey.

I have been somewhat confused about the Weekly Bulletin, inasmuch as it has been coming to us for several years, perhaps because we have been registered in the State of Michigan.

Now it seems to have taken on new life and is even more interesting than before. We think it is altogether worth while and very well done.

We have never paid any subscription, but now find that \$1 is in order, and so enclose it herewith. With best wishes for the continued success of the magazine.—C. C. Wright, of Nimmons, Carr & Wright, Chicago.

Enclosed is check for subscription, which my husband requested me to send you. Mr. Boege is in the Army Air Forces overseas, but I have been forwarding the Bulletin to him.

Mr. Boege wants me to let you know that he looks forward to receiving them each month, and finds them very interesting. He likes to keep informed on the happenings back home, and especially in architecture.—Mrs. Herbert Boege, Washington, D. C.

I have read with a good deal of enjoyment and profit the reprint from the Ohio Architect of your article on "The Association Publication." You have crystallized for those of us engaged with professional or semi-professional organs some of the ideals of our undertaking. As someone has remarked, "We knew it, but didn't know how to say it."—Harold Hallet, Editor and Publisher, Real Estate & Building, Detroit.

The Bulletin has always been one of my closest friends, and its visits to my office have been high spots of my existence. Its contents are invariably read from beginning to end.—Roger L. Waring, Cleveland, Ohio.

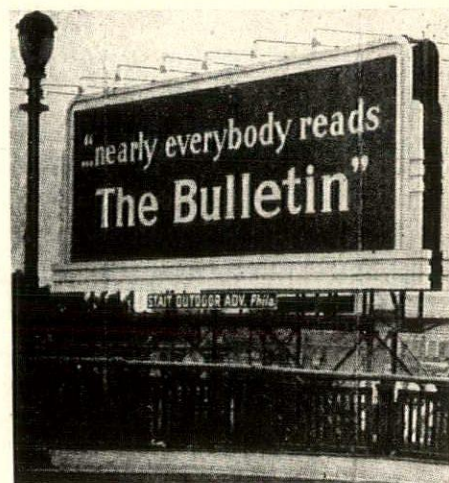
The receipt of another Bulletin has reminded me that I have overlooked expressing my appreciation of this excellent publication, and my intention of becoming a subscriber. Please find enclosed "the little" for "so much."—Clarence E. Howard, Washington, D.C.

I am very much pleased with it, except the symbol. I may be in the minority but, in my opinion, a wreath is associated with something that has been and not with the modern outlook which your paper portrays. I would suggest that you conduct a competition for a symbol that will best represent what your paper stands for.—M. J. Nadel, New Brunswick, N. J.

I'm glad you said that, M.J. I told Bill Perkins that over a year ago, but he wouldn't believe me. He said it accomplishes one thing—it gets the whole name in, and that ain't hay! I like your idea of a competition, too, provided it's an AIA

competition. I'll have to speak to Eric Gugler.

We could also use a good slogan, such as "The world's greatest newspaper," "All



the news that's fit to print," "Easy to read and worth reading," or, as they say in Philadelphia, "Nearly everybody reads the Bulletin."—Ed.

Here's my mite. Nice going, keep going! Is the variance in state registration a cobweb in your alley? In some states fees go into the state treasury, in others to and for the board. In New Jersey it isn't peanuts.

Ever notice that architects' children are generally girls?—G. A. Rackell, Nutley, New Jersey.

I have noticed my own.—Ed.

Here's the dollar I promised (myself) to send you, after receiving each number of the Bulletin. It may help the good work along, and I've had my money's worth already. Good luck to the venture.—Jonathan Ring, San Francisco, Calif.

I am also reminded that we have been receiving the Weekly Bulletin of NCARB. This is so good that I do not want to miss an issue. I commend your editorial staff for the corking good job they are doing. Enclosed is subscription requested. It is worth much more.—M. E. Witmer, Portsmouth, N. H.

Enclosed is subscription. Thanks for the copies received. They are always full of interesting news.—Howard C. Wolfe, Ft. Worth, Texas.

Please include me in the 90 per cent subscribed-for-and-paid-for group. The Bulletin will serve one of the sorest needs of the profession, and I am happy to be among those qualified to subscribe.—E. H. Hughes, Ft. Worth, Texas.

Thank you, brother. That's a good Welch name you have.—Ed.

A most excellent step forward, and sending it to all U. S. architects is the best way toward unity in a profession—unity which is both desirable and necessary.—Carl L. Svensen, Lubbock, Texas.

Ye Gads! I'll be believing this stuff myself. But there were hundreds of other letters this month, wish I could include all of them. Thank you, anyway.—Ed.

Books

Royal Barry Wills' Fourth Book Published

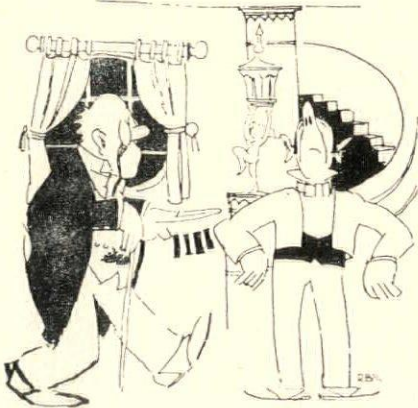
Royal Barry Wills, AIA, whose house was the most popular of eight submitted in the competition sponsored by LIFE and ARCHITECTURAL FORUM a few years ago, is an architect whose opinions are highly respected.



Mr. Wills

Busy though he is with his large private practice—his office is at 3 Joy St., Boston—he has found time in recent years to write four important books which do much to promote comfortable living. The first, *HOUSES FOR GOOD LIVING*, was published in 1940, by the Architectural Book Co., NYC, and sells for \$4; the second, *BETTER HOMES FOR BUDGETEERS*, in 1941, by the same publishers, and selling for \$3; the third, *THIS BUSINESS OF ARCHITECTURE*, in 1941, by Pencil Points, at \$2.75.

And now comes number four, "Houses for Homemakers," an up-to-date treatise, containing illustrations of 50 houses, of



Railroad presidents often buy speculative houses.

both modern and traditional type. The books are interestingly illustrated with sketches by the author. Some of the reproductions from *THIS BUSINESS OF ARCHITECTURE*, are shown herewith.

In his most recent book, Mr. Wills says that "During World War II, some 1,500,000 of our countrymen expressed themselves as ready and eager to build a small house as soon as conditions permitted. Most of them were renters who saw the social and economic stability that home ownership would bring, the more satisfactory basis for developing a family."

"For them life's biggest expenditure would be the house of their desire, small or medium, cozy or straight-laced, always tailored to fit their needs, and honest merchandise to boot—reasonable demands if one studies the picture before committing himself."

"Houses for Homemakers" is published by Franklin Watts, Inc., 285 Madison Ave., NYC 17, priced at \$1.

AUGUST 14, 1945

THOMAS H. CREIGHTON, A.I.A., a distinguished New York architect has sought to provide the public at large with information regarding the old and new in his recent book, "Planning to Build." He warns against the fallacy of using materials just because they are new. Many of the basic old products have been subject to numerous improvements, and there can well be a re-appreciation of concrete, stone, glass, wood, steel and other items that formerly were thrown together with not too much consideration of the ultimate design of utility.

While the book is written primarily for home development, it contains some suggestions and formulas applicable to any sort of buildings. "Brick can be used inside a building just as logically as outside, and many warm decorative effects are obtainable with it," he says. "There is no substitute for a steel frame in a tall building. Concrete can produce clean and artistic buildings just as readily as it can provide sound bridges and unbreakable dams. Wood, because of the numerous new processes applied to it, is entering a new phase of usefulness. Glass may cut heavily into the wood and brick usage because its use as both exterior and interior building material has increased appreciably before the war and through this period, it has been well tested and not found wanting. Plastics are the real enigma and just how far and how well they may be applied remains a moot question."

WHITE PLAINS, N. Y.—"A Plan for the Central Business Area of White Plains, N. Y.," is a 64-page booklet just issued as a report to the Post-War Planning Commission, by Arthur C. Holden, F.A.I.A., of Holden McLaughlin and Associates, architects, of New York City.

The report contains studies and recommendations for some twelve areas, together with maps, descriptive matter, and surveys of improvements suggested. It also discusses recent legislation affecting urban planning and rebuilding, and contains a statement on relation of land value and land planning.

The report, not a final recommendation, is addressed principally to some of the problems which confront the city. It goes further than the preparation of lists of desirable public improvements which might be held in readiness as a public works reserve to furnish employment after the war. It examines social, economic and business conditions and formulates proposals that should make White Plains the most convenient, agreeable and economical self-supporting city of its size in the United States.

"White Plains, for generations, has been a prosperous marketing, shopping and business center, probably the highest per capita sales area in the country. It is natural and pleasant for many thousands of families to do business there. Although business habits may be deeply rooted, if once their course is diverted, it takes a long, slow process to rebuild," the report states.

HENRY S. CHURCHILL, author of "The City Is the People" (Reynal & Hitchcock, \$3), is a practical architect and city planner with a sense of humor and a sense of history. He knows that the future cannot be plotted more accurately, and also that our cities cannot afford to face it in a mood of fatalistic resignation to the anarchic vagaries of uncontrolled private enterprise. He has an exploring, undogmatic mind; and his book is provocative reading.

PLANNING NEIGHBORHOOD SHOPPING CENTERS is the title of a 36-page booklet issued by the National Committee on Housing, Inc., 512 Fifth Ave., New York 18, N. Y.

The use of purchasing power as a yardstick in planning neighborhood shopping is urged in this latest study, which calls attention to the fact that most communities are over-zoned and over-built as far as neighborhood stores are concerned, and points out that only by advance study and planning may improvements be made in shopping conveniences and physical appearance of communities. Maintenance of real estate values and relief to distressed retail merchants are other problems analyzed in the study, which also outlines methods of rectifying existing conditions and planning new neighborhood shopping areas.

A foreword by Mrs. Samuel I. Roseman, Chairman of the National Committee on Housing, Inc., points out that while "adequate neighborhood shopping centers have been recognized as vital to every community, no yardstick has been readily available which would serve as a basis for determining the requirements of such centers."

"The conclusions to be drawn from the facts presented in "Planning Neighborhood Shopping Centers" are that most communities, old and new, are over-zoned and over-built as far as neighborhood stores are concerned. There is no profit to the real estate owner, the merchant, or to the community in over-building and over-zoning for retail trade. The newer and better way will be to plan neighborhood shopping centers in terms of neighborhood needs and neighborhood purchasing power."

Marcel A. Villaneuva, A.I.A., planning consultant, who made the study, explains that its chief objective is to call attention to the need of planning commercial centers in terms of the purchasing power of the population to be served and of finding new planning standards for such centers. Mr. Villaneuva, chairman of the Orange, N. J. Planning Board, was recently elected president of the New Jersey Society of Architects and the New Jersey Chapter, A.I.A.

MANUAL ON THE PLANNING AND EXECUTION OF STATE CAPITAL OUTLAYS has been issued by the Governor's Office, Commonwealth of Virginia.

In a foreword to this 50-page booklet, Governor Colgate Darden states, "This Manual is provided for the purpose of establishing a sound basis upon which to plan, administer and execute the building program. It is hoped that it will result in an equitable distribution of State work among the qualified private architects and engineers."

The chapters cover the subjects of General Procedure for Planning and Supervising State Projects, Co-ordinating Consulting Architects and Engineers, General Architects and Engineers, Fees, Contract Forms and other information.

Fees for architects are stated as 6% for \$25,000 or less, and range to 4.8% for \$800,000 and more; for engineers, from 10% down to 6.8%.



Bulletin Board

NCARB Publication Committee Named

The National Council of Architectural Boards has named a Publication Committee which will have to do with its Weekly Bulletin.

The Committee is composed of Mellen C. Greeley, FAIA, of Jacksonville, Fla.; Ralph C. Kempton, of Columbus, O.; Robert F. Beresford, AIA, of Washington, D. C.; William L. Perkins, AIA, of Chariton, Iowa; Ross Shumaker, AIA, of Raleigh, N. C., and Warren D. Miller, AIA, of Terre Haute, Ind.



Duties of the Committee are "To represent the Council in dealing with the editor on matters of policy of the Weekly Bulletin, its editorial character, character of advertising, and manner of soliciting it, and in particular with regard to the Bulletin's relations with the Council toward keeping the publication on a high plane of professionalism, of greatest interest to its subscribers and reflecting credit to the Council."

Mr. Greeley, a past president of the Council, is secretary-treasurer of the Florida State Board of Architecture, past president of the Florida Chapter, A.I.A., and past director of the Florida Association of Architects. He has served as secretary-treasurer of the City Planning Advisory Board of Jacksonville, is a veteran of the Spanish-American War and of World War One.

We believe that the personnel of the Committee is such that its objectives will be attained.

Bulletin Subscriptions

Mr. John V. Van Pelt, FAIA, of Patchogue, N. Y., writes:

"I find your notice, 'The Bulletin—Subscription or Free?' somewhat ambiguous. Is my subscription paid for in some way, and so am I a subscriber that you can count to save \$10,000 a year in mailing costs? There are sundry bulletins that I receive because the organizations that issue them are affiliated with other organizations to which I belong, and so I have a double membership. I surmise that what you really mean is that you would like everyone who receives the Bulletin to cough up a dollar. Better say so, if this is the case. I think the Bulletin is worth it and it is absurd to waste \$10,000.

"On the chance that I am right, I enclose my check for one dollar, and wish to be recorded as a subscriber."

We regret that the item was not clear, as we had no intention of equivocating. We do want every architect to cough up a dollar. If we can get 90 per cent of the 15,000 architects to do this it will accomplish several things; take the Bulletin out of the free circulating class and make it qualify for second class mailing, guarantee to advertisers a paid circulation, etc.

Format of Weekly Bulletin

Perhaps what is of chief concern to every editor is what the readers think of his publication. At least this should be his chief concern, for what the editor thinks is not of great importance. Someone has said that an editorial writer is anyone with an encyclopaedia, no sense of humor, and an opinion that he is smarter than his readers.

We have, therefore, been greatly interested in some reactions, some from experts, who state that the Weekly Bulletin lacks organization, that it should be streamlined, and the treatment handled in a more up-to-date manner. First things should come first, they say, and others in their order of importance. This means that there should be departments, and each should occupy the same relative position in each issue.

We have only one department—ARCHITECTURE. Sometimes it is subdivided, as in this issue.

One leading Michigan architect stated that he had liked the local Michigan Bulletin better, because it was brief and to the point; that he could read it in a few minutes and every one mentioned was known to him. In the national, he says, he wades through news from every state and many names mentioned are not familiar to him. Naturally, this is necessary because it is national in character. The items that are not of interest to one will be of interest to others. In a newspaper every item is not of interest to every reader, and so it is with articles in magazines.

It seems to this editor that the makeup of this weekly news magazine of architecture is a different problem to that of any other publication. To begin with, we have no intention of trying to compete with the other national architectural magazines. They are doing a fine job, and there is no need for another of the same kind. There is a need for a different kind of publication, one that is strictly a news sheet and that reaches every architect in the United States.

We are, therefore, not interested in tricky layouts that sell magazines on the news stands. How often have you thumbed through a magazine and, for the first few pages, found it intriguing? You were sold. You took it home and settled down with great anticipations, only to find that you got the best out of it at the drug store.

Architects are realists. They are not fooled by page composition as a substitute for good material.

Every editor is greatly interested in reader participation, the feeling that the publication is the reader's own, so that he will refer to it as OUR publication. That's the reason for letters to the editor. Some have said that this smacks of pating one's self on the back, but it is not so, provided the letters represent a cross section, whether favorable or unfavorable.

The Reader's Digest does not find it necessary to dress up its pages with modern designs, and when it does I shall suspect that its material is deteriorating.

Wanted

RENDERER — designer for varied inspiring modern work. Residences, publication drawings, design, consultation and illustrative renderings for large manufacturers. Pleasant small suburban office doing work of national scope. Write or 'phone L. Morgan Yost, AIA, Kenilworth, Illinois.

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Public Information

The question often asked by members of The A.I.A. as to what The Institute is doing about a comprehensive public information program will soon be answered.

At its last annual meeting the Institute Board approved a proposal from public relations council, and appropriated the funds to carry it out. The Board named a special committee consisting of Douglas William Orr, chairman; Edgar I. Williams and Talmage C. Hughes, to make further study and report to the Board.

On July 18, the Committee met in New York with Mr. Lynn B. Dudley, vice-president of Campbell-Ewald company, Inc., and steps were taken to put the program into immediate effect.

Corrections

In the July 10 issue of the Bulletin, an item from Virginia referred to Clinton H. Cowgill as of the University of Virginia. This was in error, as the article should have stated that Mr. Cowgill is head of the Department of Architectural Engineering at Virginia Polytechnic Institute.

In the June 12 issue, we stated that Paul S. Damberg and Rheuben P. Damberg had opened offices at 310 N. 15th Ave., Duluth, Minn. The address should have been given as 212 Chestnut St., Virginia, Minn.

'Built in USA'

From October sixth to November fourth, The Detroit Institute of Arts will exhibit "BUILT IN U.S.A., 1932 to 1944," a survey of Contemporary American Architecture, assembled by the Museum of Modern Art, New York City.

It is an attractive, well-designed exhibit and should do much to create public interest in the development of architecture in Detroit.

The Detroit Chapter of The American Institute of Architects would do well to support this exhibition and encourage attendance of its members and the public.

WEEKLY BULLETIN

MICHIGAN SOCIETY OF ARCHITECTS

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120 Madison Avenue, Detroit 26, Michigan

Volume 19

DETROIT, MICHIGAN, AUGUST 14, 1945

Number 33

THE BIOGRAPHY OF AN IDEA

From *The Blue Print*, devoted to the interests of the Architects of Westchester, N. Y. Published by Westchester Chapter American Institute of Architects.

CHAPTER I

At the turn of the nineteenth century, in the Year of Our Lord One Thousand Eight Hundred and Ninety Eight, Anno Dominoes, a propos and aqua interdictus, a very solemn conference took place in a little English cottage on the outskirts of Newcastle-on-Tyne. The time was the autumn of the year and the glint of the dying sun shed soft rays through the latticed casement which was the sole source of fenestration upon the peaceful scene. Present upon this historic occasion were a prosperous merchant and his good wife (bless their memories) and their son, Clem Fairweather, an eager and intelligent lad of whom great things were hoped; if not actually expected.

The older people, who were eking out a precarious livelihood at the time, by importing iron ore from Bilbao and selling it to the grasping shipbuilders of the Tyne were determined upon one thing, and one thing only, and that was that their boy should be spared the worries inherent in the loading and unloading of ships with the attendant risks of high seas, unseaworthy "bottoms", unsound accounts and periodic depressions; and should rise to fame and, without doubt, fortune, through the medium of one of the noble professions.

Their son, who privately thought it was pretty soft to go to work at ten o'clock and leave at half past three, was of a compliant disposition; and mistakenly believing that the architectural profession would involve less study than medicine or the law, he embraced it then and there as his career and shortly thereafter became the article pupil and a serious problem of John W. Dyson, one of the town's better architects.

Being organization-minded from the start, the young student promptly joined the local architectural association, which covered the Northern Counties of England and occupied the same status in its community as the Westchester County Society of Architects did in its; before it went high hat and joined The American Institute of Architects.

Eagerly the embryo architect attended his first meeting and suffered his first architectural shock; for after the disposal of routine business had been attended to, the meeting settled down to a discussion of the parlous state into which the architectural profession had sunk and ways and means were sought to alleviate the situation. After prolonged cogitations, it was decided to issue a public warning to parents not to put their sons into the architectural profession, lest they, the sons, find themselves in subsequent pecuniary predicaments. The discouraged lad brought this action to the parental attention and offered to undertake the manufacture of lamp black, a side line of his father's

activities which was not without its moments of profit, but was persuaded to continue his professional studies with the assurance that the profession would be held in better esteem after the turn of the century. The situation at that time was similar to that of today. Only a small percentage of buildings were designed by architects, and the public, in the main, was apt to put its own selfish interests ahead of the needs of the architect. The architect, for his part, designed such buildings as came his way, some of them well and some of them not so well, according to his ability, much the same as is done now.

After the turn of the century, times were better, the architects got busy and grumbling eased off for the time being, but the young architect, becoming impatient at the lack of recognition which he was getting, even as does the young architect of today, decided to seek larger fields and emigrated to America, where he landed with a smattering of knowledge, an indomitable will to succeed and one hundred dollars for working capital which had been painfully wrung from the lamp black industry.

This was in 1907, and the first impression of the youth, as he saw the famed skyline of New York, can be imagined. Perhaps correctly, and perhaps not. Dominated by the steeple of Trinity Church and consisting of low-lying buildings huddled together and of little merit, what dreams of architectural glory must have permeated his subconsciousness as he thought up a plausible story to tell the Immigration Officer. Hastily disguising himself as a Czechoslovakian refugee and clutching a pencil compass which he had salvaged from his last job, the young man—

CHAPTER II

Synopsis of previous Chapter— In the previous chapter of this absorbing serial, our historian has shown how the young architect, Clement Fairweather, provoked by the parlous state into which the architectural profession had sunk in England, embarked for America and eluding the Immigration Officer had high hopes of remaking the skyline of New York, which seemed to offer suitable scope for his talents at that time.

In 1907; the Woolworth building had not yet been built, but the construction indus-

try was in full swing; the swish of the picks and the bang of the hammers mingled with the clop-clop of the hoofs of the horses which formed the motive power of the rapid transit system of that era and the future seemed bright indeed to the young emigrant who had gazed so longingly upon our shores! Alas! his dreams were due for a rude awakening, for in September came 'the panic of 1907' and for several years thereafter his contacts with his professional brothers were saddened by discussions of the parlous state into which the architectural profession had sunk and the low esteem in which it was held by the general public. Indeed it seemed to him then, and for about two years, that the entire profession might die of mal-nutrition; with no one, save the undertaker, to show concern.

Around 1909, the construction industry revived and several busy years restored the profession to its accustomed prestige; but in 1915 the architects found that their calling wasn't calling, so they went to work in war plants and held evening meetings for the purpose of discussing the parlous state into which the profession had fallen, and the low esteem in which it was held by the public; discussions which ceased abruptly after the world war ended when good times came to the architects which were destined to last more than a decade, during which time the architects were too busy to work on the problem of restoring the status of the profession.

The inevitable reaction came in the thirties, but after a number of bitter years, recovery was taking place when the second world war caused architecture to seem unimportant in the minds of most people, the profession lapsed once more into the parlous state, and the architects began to play up the idea that they were preeminently organizers, and ought to have the good jobs and somebody ought to do something about it down at Washington, which may have been well enough, but who would trade one architect who can design for a bushel of organizers, in normal times?

And, now building restrictions are being eased and the young emigrant with gray-ing temples, his working capital of one hundred dollars almost gone, faces the future with the old-time-will to succeed, only to find discouragement in Percy Cashmore's article in *The Blue Print* entitled 'Architect—Jack of All Trades.' The opening sentence proclaims that the practice of architecture is becoming more difficult each year. Is it actually? And are we justified in thinking that we are coping with conditions that would have paralyzed our grandfathers? When one stops to think that the Parthenon was designed without the help of the Architectural Record's Time Saver Standards, shouldn't we be

See BIOGRAPHY, Page 3

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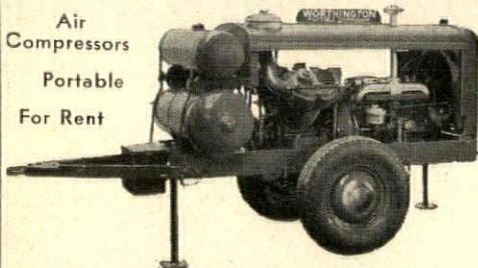
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Biography

(Continued from Page 1)

more modest? With the opportunities for travel which we command in normal times nowadays the possibilities for education and research are infinitely better than those available to our grandfathers and if the architect of today is intent on art, rather than on the dollar, he should have happy days ahead. In any event, it should be remembered that the grandfathers of the present generation were Godfearing men who took their 'liker' straight, and seldom got paralysed.

Whether the architect should be the master builder, or not, it is more important that he be the master designer, preeminent in aesthetics, and skilled enough in structural and other phases of construction to dominate all trades.

There is only one thing in which the architect should be a specialist, and that is architecture.

Too many architects have acquired reputations as specialists in some type of building work without acquiring reputations as skilled designers, to justify this phase of humbug.

There is little proof that the primary cause of the employment of the architect is the Registration law. The law is, of course helpful, but usually a client on a worth while job goes to an architect because he wants architecture and he doesn't know anything about the law. If he goes elsewhere for a designer, it is generally because of unconcern for aesthetics; an indifference that is fostered by every poorly-designed job that is the work of an architect and combatted by every noble work that is evolved by a member of the profession.

Let us strive "to plan and conceive as no one else can plan and conceive" and cease bemoaning our unhappy lot, as the article in The Blue Print suggests. As the profession so does—so will it go forward.

To be concluded (right now).

—Clement W. Fairweather

EDITOR'S NOTE: Mr. Fairweather is Secretary of both the New Jersey Chapter, AIA, and the New Jersey Society of Architects—we all remember him as our genial host, a part which he played so admirably, at our 1940 Annual Pilgrimage, when we visited many of New Jersey's most interesting historical architectural gems.

SAARINEN & SWANSON have been commissioned by General Motors as architects for Technical Center, to be located in the Detroit Metropolitan Area, on a 350-acre site. Buildings will include Administration, Styling Sections, Advanced Engineering, and various research activities. Estimated cost: \$20,000,000.

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Institute Membership

In a letter to chapter presidents, Mr. C. Julian Oberwarth, membership secretary of The Institute, writes,

"The thrilling opportunity I have had during the past four years of talking to architects and, occasionally, those outside the profession, has brought me to a strange conclusion: That we are not only more highly regarded by the public than we think, but that the public thinks more of us than we do of ourselves!

"Recently, Harry Tour, President of the Tennessee Chapter, and I, had dinner with the public relations officer of T.V.A. and he made the statement that architects seem to have no idea of the high esteem in which they are held by those who understand our work, and his wife added that, to her, an architect was the top of everything in creative skill! He advised that we should lose no time in telling the rest of the world about it.

"Co-incidentally, one of the many forward moves the Board of Directors has taken, is the appropriation of a substantial sum for the rest of the year to do just that. The first few months will be research, handled by a public relations council.

"To continue this, and other new Institute activities, means that we need the financial and personal backing of every good architect in the country. Won't you please make sure that, so far as your chapter is concerned, no progressive Institute program will be curtailed for lack of continued membership growth? It's terribly important!"

Postwar Plans

DAYTON.—Airtemp Division of Chrysler Corporation announces a postwar expansion program approximating \$10,000,000 it is announced by D. W. Russell, Division president. Plans for the new buildings have been drawn by Albert Kahn Associated Architects & Engineers, Inc., of Detroit, and await only the Government's permission to proceed.

John H. Freeman Finish Hardware

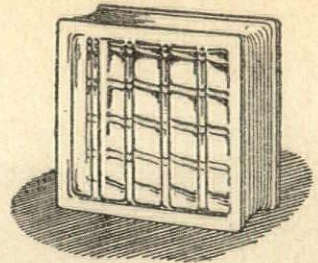
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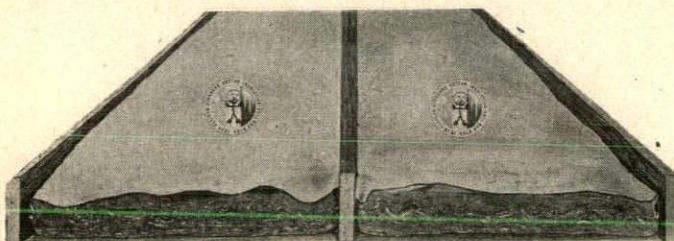
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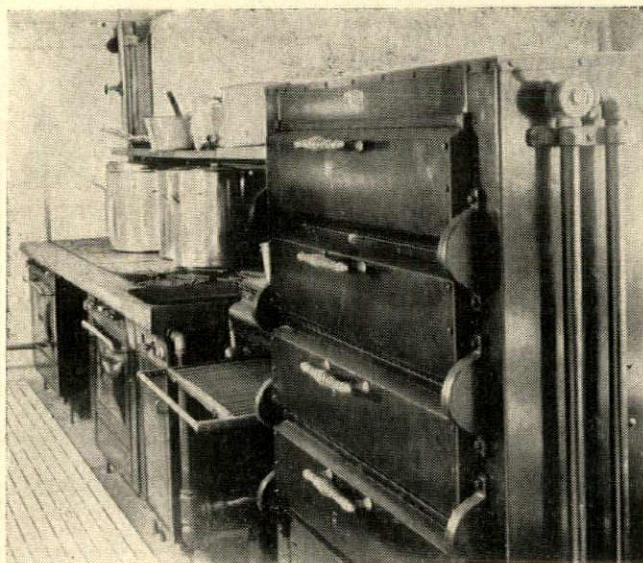
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General News

A.I.A. Hospital Committee

In order to aid the accelerating movement to provide adequate hospital facilities throughout the country, The American Institute of Architects has created a permanent committee on Hospitalization and Public Health.

This committee, which has been authorized by the board of directors of The Institute to cooperate with the Council on Hospital Planning and Plant Operation of the American Hospital Association, is headed by Carl Erikson of Schmidt, Garden & Erikson, Chicago architects.

As a means of furthering efficient hospital planning, the committee has been requested to pursue the following objectives:

The widest possible dissemination and the most facile interchange of data on hospital construction standards among those engaged in this activity;

To aid in the institution of a nationwide survey by states of existing hospital facilities to indicate present needs for additional plant and to assist in the work of these surveys whenever their services may be called upon or required;

Provision of intelligent direction to government agencies in the establishment of hospital facilities; introduction and support of legislation affecting the construction of health facilities; support of legislation seeking to establish uniform hospital licensing;

The employment of members of the design professions, familiar with hospital buildings and equipment and engaged in private practice, for the construction of public as well as private hospital construction.

In accordance with these principles the committee has engaged in active support of Senate Bill 191, stressing particularly its belief that a factual survey should precede any overall planning. The A.I.A. Committee on the Architect and Governmental Relations has also been active in support of this bill, urging the corporate membership of The Institute to advocate its adoption. D. K. Este Fisher Jr., of Baltimore, appeared before the Senate committee holding hearings on the bill to present a statement of The Institute favoring the bill's passage and advocating appointment of architects on the proposed advisory councils. Joseph D. Leland, vice-chairman of this institute committee, was active in the creation of the committee on hospitalization.

The committee includes the following members, who are in turn chairmen of their respective regional committees: For Illinois-Wisconsin, Mr. Erikson; Central States, George Spearl; Great Lakes, H. Eldredge Hannaford; Gulf States, Albert Y. Aydelott; Middle Atlantic, G. Corner Fenhagen; New England, William A. Riley; Northern California, Douglas Dacre Stone; Southern California, Harold Courson Chambers; South Atlantic, Charles H. McCauley; District of Columbia, Marshall Shaffer; Western Mountain Region (eastern), Arthur A. Fisher and (western), George W. Stoddard.

As a further indication of its interest in the advancement of hospital architecture, The Institute has continually lent its support to the Association's program for the determination of the qualifications.

Architecture and Cinema

Stephen Goosson, Supervising Art Director for Columbia Pictures Corporation, in Hollywood, a recent visitor to the Weekly Bulletin, is a man who has rendered a distinct service to our profession



Mr. Goosson

Steve left his architectural practice in Detroit 26 years ago and went to Hollywood, on a speculation that he could induce the picture industry to put some real architecture into their productions.

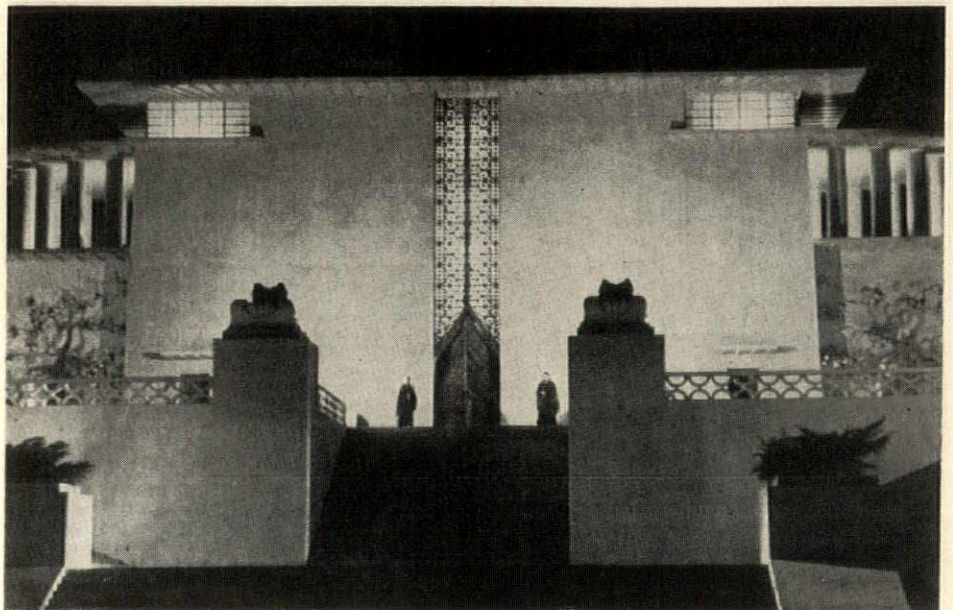
"Instead of painting fixtures on flimsy walls, you should design and build the sets with third dimensions," he told them. But producers were slow to change, and believed that Steve was trying to

break them. It wasn't long before he had sold them on the idea that they couldn't afford not to adopt his suggestion. Now ninety per cent of the methods used in art directing were originated by him.

Pictures are made in the studios more than before, in order to control conditions better. Air planes, for instance, are a menace to making pictures on location and often costly scenes have to be made over. The studios are of such proportions that whole towns can be built indoors.

During the California Convention of the Institute, your editor had the privilege of seeing the making of "Little Foxes," with Bette Davis and Herbert Marshall, through Art Director Goosson's courtesy. He explained that when he went to Hollywood, men with architectural training serving as art directors were unheard-of. Now he has ten under his direction in his one studio, and there are 125 in all Hollywood. He has an annual budget of \$15,000,000.

Shown herewith is his sketch for a scene from LITTLE FOXES, and the finished sets for LOST HORIZON, which won for him the Academy Award.



Articles

Women in Architecture

Through Mrs. Bertha Yerex Whitman, of 2656 Lincolnwood, Evanston, Ill., we have received a copy of *THE ARCHITRAVE*, "An Occasional Publication" of The Women's Architectural Club of Chicago. Dated January, 1942, it is believed to be the last issue published. The personal column leads off with: "This column should really be headed 'Who they are now, and where they have moved,' as we have lost many of our members to other cities."

The Foreword states: "The Women's Architectural Club of Chicago is an outgrowth of the Chicago Woman's Drafting Club, formed by Elizabeth Martini, in 1921. The Club reorganized under its present name in October, 1927, with nine charter members. Women eligible to membership are architects, architectural draftsmen, students, renderers, landscape architects and engineers. The Club was at the time of its beginning, and is now, so far as it is possible to ascertain, the only professional organization of women architects in the United States."

"The sole purpose of the Club is to further the interests of women in architecture. The Club is doing this by its monthly meetings for members in the Chicago area, and through the 'Architrave'. The meetings are arranged to keep the members informed in the architectural field, and allied professions. The 'Architrave' is our way of publicizing our organization and other women, of whom we know, who are doing architectural work. The Club also attempts to contact women architects outside of Chicago and keep up with their activities."

Listed are 12 resident members, 18 non-residents, two honorary, and 34 others who are not members.

In the personal items is a letter from Juliette Peddle, when she opened her office in Terre Haute, Ind.:

"I have a room 14x14. There is only one window but the light is quite adequate and the ventilation pretty good most of the time . . . in my spare time I file several years of clippings and entertain callers . . . my friends and people on the floor. The mayor was a lawyer before his election and still has his office on my floor. He came around the other day and was most friendly . . . There is a coal operators' council office, one doctor, two dentists and two lawyers on this floor. They have most of them dropped in at one time or another, I suspect mostly out of curiosity . . . I cut my name for my door in Roman Letters out of quarter inch battleship linoleum, and put gold leaf into the cut. I think it looks a little 'different'."

The Architrave contains, among other articles, one on Modernization of Old Houses, by Elisabeth A. Martini, A.I.A., of Bangor, Mich., as follows:



In the rural communities of this section of the country a considerable majority of houses underwent changes during their lifetime, most of them to the detriment of their exterior design. The owners evidently lived under the illusion that it might require an expert to design a house but that anyone could plan an addition.

If you investigated the construction of such old houses you would come to the conclusion that their histories are closely related to the family histories of their owners. You would find that the aesthetic side was seldom considered, that most of the changes were made for practical purposes.

Additions were made to procure more room for the growing family, or for hired help, to provide space for wood or food storage, for a bathroom, for a garage, and so forth.

Porches were enclosed mainly for protection against the weather even if they hid a beautiful view. Many are boarded up and dark, only the very latest are glazed. The number, size, and shape of open built-on porches are often in direct proportion to the finances of the owners who built them. A well-to-do man built an octagonal porch, while his poorer neighbors were content with some rectangular in shape. These porches are flimsy affairs, often in a state of near collapse and thus give the houses a dilapidated appearance.

Additional chimneys often extend beyond the outside walls, "for fire safety" as old settlers say. These chimneys have single unlined flues, are tall and spindly affairs and increase the ugliness of the exterior.

During the past years, it was my good fortune to modernize a number of such old houses. In most cases it seemed advisable to raze all newer additions, to leave the original lines intact, and to start the modernization from this state. After we demolished part of the building, we found interesting interior details. For instance, an ordinary frame house had hand hewn corner posts and several batten doors, while all the other woodwork was sawed or made at the mill. Inquiry among the neighbors disclosed the fact that the original owner first lived in a log cabin on the site and that this thrifty man used part of the old cabin logs for the framework of the new house and rehung the old batten doors in the service wing.

In another building the walls consisted of siding, studding, interior sheathing, whitewash, wallpaper, newspapers, furring, lath, plaster, and three layers of wallpaper in the order named. This shows how each successive owner tried to improve the interior of his home when his finances permitted him to and his aesthetic ideas changed. It also indicated the difference between former ideas of insulation and modern ones. The various designs of wallpaper give a clue to the tastes of the former occupants and to the prevailing changes in wallpaper styles.

To prove to house owners who formerly planned their own additions, the advantages of architectural services is not always an easy task. However, one client, who employed an architect for the final modernization of his home, told his neighbors, "after this experience, I will not even build a chicken house without an architect."



Miss Martini,
A.I.A.



The client who thinks you do all the drafting and comes in every day to watch you do it.—Royal Barry Wills.

Art and Nature

By Philip Friedman, Architect,
Pittsburgh, Pa.

Question: Why do the oldsters, rather than Eton College boys, create the great works of art?

The answer depends on an original definition of art, namely: ART IS AN EXPRESSION OF ONE'S SUBCONSCIOUS DESIRE TO RETURN TO NATURE.

Desire is born of necessity.

The old person, feeling the need, must create some communion with nature, which he does through art, but which at the same time is a therapeutic measure.

Youth, on the other hand, is generally still hand-clasped with nature and does not need this art therapy.

It has often been pointed out that the great geniuses through the ages were unhealthy physically or mentally—read Dr. Lombroso and others. Artists are normal only when they are at work. Thus, harmonious sound vibrations tend to heal the cells in the body of the musician. Painters get the same healing effect from color. Gauguin could not bear the drabness of England and France and went to the South Seas for the bright, curative colors which doubtless lengthened his life. Dancing and whirling motions, like a dynamo, create electric forces in the body, which are healing.

Even Dali the surrealist is reaching out to nature, into the higher astral planes.

The art of the child and the savage are akin. Theirs are not high art forms. They do not need it. The art of the peasant and woodsman is also very simple, showing closeness to nature. The great artists were not of peasant birth. If Beethoven had lived a pastoral life he wouldn't have written his Pastoral Symphony. Art is an artificial substitute for nature.

We must then conclude that creative art is a defense mechanism. All art forms, sounds and actions are taken from and are an emulation of nature.

The period of the machine age is a good precondition to sprout a high form of art. Is it our present modern art? Modern art will live only if it truly expresses this desire to return to nature. The brightest periods of art flourished immediately after the darkest periods, as the great Renaissance after the Dark Ages, at which time the desire for nature was very strong.

True art does not express the conditions under which we live, but the conditions under which we desire to live. The cave man's pictures of buffaloes on the walls of his cave expressed his desire for a plentiful supply of that animal for food. Here the purpose was the same, to attract nature.

States

Arkansas

John A. Rauch, for the past four years associated with Erhart & Eichenbaum, architects, has become a partner of the firm, which has been renamed Erhart, Eichenbaum & Rauch, it is announced by Frank J. Erhart and Howard Eichenbaum, both members of the A.I.A. A resident of Little Rock for the past 45 years, Mr. Rauch received his training at Little Rock College and Washington University. He has worked with such architectural firms as Mann & Stern, Little Rock; Edward F. Field, Shreveport, La.; Emile Weil, New Orleans, La., and Moran, Russell and Crowell, St. Louis.



The Bent Nail Saver.—Royal Barry Wills.

California

For the first time since 1938, the Southern California Chapter of the American Institute of Architects plans an honor awards program for next fall.

According to Robert V. Derrah, chapter president, tentative plans call for the 1945 program to begin this fall, with a three or four-day exhibition of the photographs, to be followed by a dinner meeting at which awards will be presented.

All registered architects within the geographic limits of the chapter, whether A.I.A. members or not, will be eligible to submit entries, Derrah said.

ARTHUR B. GALLION, A.I.A., who directed the construction of public housing projects in California, Nevada, Utah, Arizona and Hawaii, in his position as assistant director for development of the Federal Public Housing Authority, has been named dean of the College of Architecture at the University of Southern California.

CHARLES H. BIGGAR, A.I.A., announces the formation of the firm of Charles H. Biggar & Associates, at 730 Holtby Rd., Bakersfield, Cal. Joining the firm will be William J. Thomas, engineer, formerly with the United States Engineers office in Sacramento, and an employee of Mr. Biggar for 17 years, and Barton Alford, architect, and former area engineer at Reno, Nev., where he had supervision of \$3,000,000 in construction.

NORTHERN CALIFORNIA CHAPTER, A.I.A., has issued its Bulletin in a new and modern form. Beautifully designed and with interesting typography and layout, it is a distinct credit to an architectural body.

Colorado

W. Gordon Jamieson, A.I.A., past president of the Colorado Chapter, A.I.A., was the speaker in the most recent of a series of free classes given by the Denver Home Planning Institute.

Connecticut

By Michael E. Laureno
Special Correspondent

Interest in architect's row in Connecticut is centered on Hartford, from which point announcements are expected to come soon of assignments to a multimillion dollar postwar construction program, which already has the official blessing of the Legislature and Governor, and for which appropriations have been passed. Choice projects have been assigned and are already in the design stage. . . . The services of Hartford's Frederick Teich have been contracted for the expansion program at Storrs College. Douglas Orr will plan the expansion of the Veteran's Hospital at Rocky Hill. Another choice assignment will be made for the proposed War Memorial to be co-sponsored by the State and City of Bridgeport. This project will embrace a new State Armory, a big football stadium and amphitheater. The state has already earmarked \$750,000 for its share and "inside" information points to the selection of the firm of Lindsey & Johnson of Bridgeport for all or part of the work.

Richard Everett Jr. of Stamford has been reappointed to the State Architectural Examining Board by Governor Raymond E. Baldwin. . . . Everett, who was half of the Stamford firm of Provoose and Everett, is now serving the Singer Sewing Machine Company in New York as chief architect. . . . Three more architects to resume their private practice on a full scale in Fairfield County are Douglas Malcolm of Greenwich, Frank Urso of Stamford and Harry E. Koerner of Bridgeport.

Death came, last month, to Frederick G. C. Smith, Sr., retired New York architect. Mr. Smith, who was a lifelong resident of Greenwich, Conn., and who designed the Masonic Temple there, was a veteran of the Spanish-American War, and a direct descendant of the famed Capt. John Smith of Jamestown, Va.

The annual outing of the Bridgeport Society of Architects will be held Thursday afternoon, Aug. 23, at Eichners Grove, Bridgeport. Invitations, this year, are being extended by Fred C. Anderson, chairman of the affair, to all members of the Connecticut Society of Architects. . . . The boys are wondering what kind of a rabbit Leonard Asheim, the chapter president, is going to pull out of the hat on this trip.

CONNECTICUT CHAPTER, A.I.A. and CONNECTICUT SOCIETY OF ARCHITECTS have issued a Statement of Services to be Rendered by Architects and Schedule of Proper Minimum Charges for such Services Complying with Fair Practice, applicable to all work executed in the State of Connecticut. The brochure contains statements outlining the practice of architecture, methods of selecting an architect, compensation, payments, special services and other general information.

A schedule of fees is from 6% for under \$50,000 to 2.67% for \$5,000,000. Also included is a short form contract, which simply states that the owners employ the architect, according to the terms in the brochure, which becomes a part of the contract.

This brochure, the most complete we have yet seen, will make a valuable document and might well be used by other states.

HENRY SCHRAUB KELLY, architect has moved his office to 282 York St., New Haven 11, Conn., Tel. 6-0617.

District of Columbia

WASHINGTON—"At least 600,000 men now in the armed forces have had military training or civilian experience in phases of construction work," Senator James E. Murray (Montana), chairman of the Senate Small Business Committee, states, in connection with hearings which his committee is holding to explore the opportunities for veterans in construction and the timing of construction to meet employment needs.

"The construction industry," Senator Murray says, "will require more skilled workers than before the war, if postwar construction volume is to be maintained at the high levels we need to meet the accumulated demand of postponed construction."

Construction is, in normal times, the largest nonagricultural activity in the nation. It can contribute in a large measure to postwar full employment, if restrictions are removed quickly as improvement in the war situation permits. Employment for millions of returning veterans and discharged workers can be provided in the construction industry.

Both government and industry are keenly aware of the important part construction can play in keeping our economy on even keel in the reconversion period. It is very important at this time to review what steps are being taken to advise the veteran what opportunities exist for setting up small business in construction, and what opportunities for training in construction and utilization of skills are available.

Representatives of the War and Navy Departments, the Retraining and Re-employment Administration and the building trades unions have been asked to appear before the committee to state what is being done by their organizations to aid veterans and war workers who want work in construction. The Office of War Mobilization and Reconversion has been asked to explain the Government's policy on construction during the reconversion period. The United States Chamber of Commerce has been asked to report on what private industry wants government to do to maintain employment in construction.

First details of a National Memorial Stadium to be built in Washington's Anacostia Park after the war have been released by Senator Bilbo of Mississippi, chairman of the commission charged with bringing it into being.

As contemplated in the preliminary drawings by the Dallas, Texas, firm of architects, Pettigrew, Cook & Associates, the structure would seat 200,000 persons and be capable of emptying them in 15 minutes. It would have every conceivable facility for such a memorial and, in order to produce greatest revenue through constant use, it would be roofed.

Illinois

G. HAROLD SMITH, of Smith, Brubaker & Egan, industrial architects, was re-elected president of the Illinois Society of Architects at its 48th annual meeting in Chicago. Other new officers are Vice Presidents, William Paul Fox and Arnold J. Kruegel of Joliet, and secretary, Nathan Koenigsberg. Carl Hauber was re-elected treasurer; H. L. Palmer, secretary; B. F. Olson and R. H. Zook, directors.

Iowa

Iowa Chapter, A.I.A., Bulletin for July 2, 1945, is another of that organization's excellent productions. Bound in a cover containing the Chapter's insignia, it includes such matter as Chapter News, Membership List, an interesting article entitled "Cribs and Corn," by J. Woolson Brooks, Report on the Institute Convention by Dale R. McEnary, president of the Minnesota Chapter, and much other information pertinent to the architect.

Kentucky

Maj. Stratton O. Hammon, Louisville, has been appointed a member of the State Board of Registration and Examination of Architects by Governor Simeon Willis. He will fill the unexpired term of the late Hermann Wischmeyer. Major Hammon has just been retired from the Army.

Louisiana

Sol Rosenthal, A.I.A., was renamed president of the Louisiana Architects Association at the group's recent annual meeting, as all officers were re-elected by acclamation.

Other officers are Ernest W. Jones, first vice president; Charles Roberts, Alexandria, second vice president; M. M. Maxwell, secretary, and Edward Spurl, treasurer.

William T. Nolan and O. P. Mohr were re-elected to serve three-year terms on the board of governors.

In his annual report, Mr. Rosenthal expressed the opinion that a unification of the architectural profession throughout the state would be "of an inestimable benefit," but warned that caution should be used and the plan perfected before the final step is taken.

Of equal importance, Mr. Rosenthal said, is the formulating of an ideal workable law governing the registration of architects in the state.

He referred to attempts which he said are being made to provide governmental agencies or persons with lists of recommended architects as an "attempted control of the profession," asserting that the lists are limited as to those named and incomplete regarding the professional qualifications of all architects in a given locality.

"This attempted control of the profession is, in my opinion, an added incentive for unification of all those in the architectural profession in our state," he said.

Maryland

E. Russell Marcks has been elected president of the Maryland Society of Architects. Other officers elected are: first vice-president, F. L. W. Mohle; second vice-president, Lawrence A. Menefee; secretary, Cyril Hebrank; treasurer, Charles H. Marshall; directors, T. Worth Jamison, Jr., John Zink and John T. Eyring. All are members of the A.I.A. and all from Baltimore.

EDWARD PALMER, JR., and LUCIUS R. WHITE, both A.I.A., of Baltimore, have been appointed to the State Board of Examiners of Architects by Governor Herbert R. O'Connor. Palmer succeeds William D. Lamdin, deceased. Both were recommended by the Baltimore Chapter, A.I.A., of which Mr. White is president.

Massachusetts

Mr. Joseph T. Shea, the new Building Commissioner for the City of Boston, has been identified with the architectural and engineering professions, both in private and in public service, for the past 30 years.

Since the City of Boston is the sixth largest city in the country, its Department of Buildings is one of real importance.

Mr. Shea has had an excellent technical education. He graduated from the Rindge Technical School in Cambridge, and finished his architectural and engineering training at George Washington University. In addition, he has taken a law course at Northwestern University, which has been of real value during his public service.

He is a veteran of World War I, and a past Commander of his Legion Post.

Mr. Shea is a registered architect and registered engineer in the State of Massachusetts, holds an engineer's registration for the State of New York, is a charter member of the Massachusetts State Association of Architects, and has served on its legislative committee for several years. He is a member of the American Society of Civil Engineers, and has been very active in working as one of the important members of a committee which proposed the original Massachusetts bill on registration for both architects and engineers, and has appeared at hearings in behalf of both architects and engineers continually in order to promote the high standards of both the architectural and engineering professions.

For the past 30 years, Mr. Shea has designed and had charge of all types of construction covering buildings, railroad structures, bridges, and various types of highway engineering work.

During the past 19 years, Mr. Shea has been a construction engineer in the Boston Building Department, and for the past four years has been chief engineer of the department. Mr. Shea has served his city and his profession in an excellent manner. His position brought him in close contact with architects and engineers who have designed work to be constructed in the City of Boston.

When Mayor John E. Kerrigan had the duty of appointing the best man for this position, he decided that consideration should be given to men who have served the community, and the Mayor, in announcing the appointment of Mr. Shea, stated that he was selecting a career man for this important position, and he felt this would be an encouragement to others in the public service, where so many have served efficiently.—John M. Gray, President, Mass. State Ass'n of Architects.

MAJ. JOHN R. ABBOT, A.I.A., 51, of Cambridge, has ended his three-year military career, after receiving the Legion of Merit for long and outstanding devotion to duty.

Major Abbot participated in the Algerian, Tunisian, Sicilian and Italian campaigns. It was in Sardinia he was awarded the Legion of Merit for long and outstanding devotion to duty. For the past year he served as Air Corps Group Intelligence Officer, at Barksdale Field, La.

A graduate of Phillips Academy, Andover, Harvard College and Harvard School of Architecture, the Major, 26 years later, in 1942, took the Army Air Force Intelligence School in stride. His desire to serve his country is shared by his son, Lt. (j.g.) John R. Abbot, Jr., U.S.N., navigating officer on a destroyer in the Pacific theater of war.

Maine

John Howard Stevens, President of the Maine Chapter, A.I.A., states that the Maine Legislature has passed a bill for the registration of architects, effective July 1, 1945. There is the usual grandfather clause.

Michigan

ROGER ALLEN, president of the Michigan Society of Architects, in a letter soliciting dues from non-resident Michigan registrants, enclosed a poem (by an unknown author), adding "It is not a lot of malarky" when I say that I would like to have you send a check for \$2 for membership in the MSA (special low price for non-resident registrants in Michigan). We think we are doing something for the profession; we want to do more, and we need your help, so send it along, won't you?" The appeal produced results. Here is the poem:



Roger Allen

Postwar Dope

Listen my children, and you can hear
Through the opium-laden atmosphere
The voices of soothsayers, prophets and seers
All fortune-telling the postwar years . . .
How the world as we know it will suddenly cease
'Ere the ink is dry on the Treaty of Peace
And presto! . . . A new world; Our homes,
our cars
Will look like something fresh out of Mars
And you'll casually step in our autogiro
For 18 holes of golf in Cairo
You'll live on pills. You'll carry your
bride
To a home made of phenol-formaldehyde
With electronic beams to do the chores
Electric eyes to open the doors,
And radar (that newest of trouble
detectors)
To warn of approaching bill-collectors.
Or we won't have any homes . . . we'll live
in trailers
With six rooms furnished by Lord & Taylors
And everyone, even in Winnepesaukee,
Will own television and walky-talky
And this, good friends—this prospect
bright—
Is to happen suddenly, quite overnight,
Is it true, or false, or a glorious hoax.
(It's just a lot of malarky, folks).

THE ARCHITECT covers his mistakes with ivy, the physician with sod, and the bride with a number of things—mostly masonry.—Clipped from Detroit News by Clair W. Ditchy, who comments, "A new tooth to an old saw."

TWO DETROIT CHAPTER MEMBERS, Buford L. Pickens and Maj. Edgar R. Kimball, have left for Italy.

Pickens is on leave from Wayne University and will be engaged in the Government's training program, wherein service men will be enabled to continue their college training. He will teach Italian and American Architecture, returning to America at the end of the year, to resume his post at Wayne University.

Raymond M. Foley, Michigan Director of the Federal Housing Administration, has been named by President Truman as Federal Housing Commissioner in the National Housing Agency, succeeding Abner H. Ferguson, resigned. A native of Michigan, Foley is 55 years old and has had a background of broad experience in the field of housing, newspaper work and general administration. Foley has named George W. Zinky to succeed him as Michigan Director of FHA. Zinky graduated from the University of Michigan Law School and was Foley's assistant. He was formerly executive vice-president of the Union National Bank at Muskegon, Mich.

Missouri

All the cities of the world will have to be rebuilt, Eric Mendelsohn, internationally known architect of New York, declared at a recent luncheon given in his honor by the prominent architects and engineers in St. Louis.



Mendelsohn

Mendelsohn emphasized he meant all cities, not those bombed out. Cities, he said, have been built on a pattern to conform to a rail age, while the age ahead, he asserted, is an air age.

Europe is defunct, culturally, he asserted, and the importance of the east coast of America to America is therefore bound to decline. "The importance of the west coast, facing the Pacific and the multitudes of Asia, is certain to increase proportionately," he said, with the assurance that there will be a general migration from the eastern states to the south and west.

St. Louis, he said, will be a stop-over in these migrations, and will remain relatively unchanged by them.

Situated halfway between the coasts, "it will be the center of the hinterland, from which the physical power and mental currents of every nation have generated."

KANSAS CITY CHAPTER, AIA, has invited chapters in the Central States District to send delegates to a Regional Convention in Kansas City, to be held on Oct. 1 and 2, 1945.

Nebraska

Benjamin F. Hemphill, AIA, of Lincoln, was elected president of the Nebraska Association of Architects, at its annual meeting held in Omaha, June 16. Merton T. Moobery, of Omaha, was elected vice-president.

Members of the Nebraska Chapter, AIA met jointly with the State Association, this being the Association's first annual meeting since 1942, when the war interrupted such meetings.

More than fifty registered architects were present, including all members of the State Board of Examiners for Architects. A discussion was held on accrediting, examining and registering applicants trained in ar-



Mr. Hemphill

chitectural engineering, and it was the opinion of Board members that such men might properly be examined by the Architects' Board, and registered as architects. There is, however, a considerable number who differ on this opinion.

Postwar work and the Federal Reconstruction Act of 1944 were discussed in detail.

The Nebraska Association has filed application for state association membership in the AIA.

EDWARD G. SCHAUMBERG, of Lincoln, was elected president of the Nebraska chapter, AIA, at its annual meeting held recently in Omaha. Other officers elected were: Horace S. Seymour, Omaha, first vice-president; John P. Helleberg, Kearney, second vice president; Ellery H. Davis, Lincoln, secretary and acting treasurer. Members of the executive committee are George B. Prinz, Omaha, and Norman H. Brigham, Omaha.

New York

Arthur C. Holden, FAIA, NYC, has been named chairman of a panel of consultants to aid the State Housing Division in advising municipalities concerning community planning and rehabilitation of run-down areas. The Division is cooperating with private financial agencies throughout the state in creating a \$250,000,000 fund to be lent to builders as part of the state's community redevelopment plan. This service is designed to help develop well-balanced neighborhoods, including correlated residential, shopping, business and industrial areas, as part of Governor Dewey's program to improve living conditions throughout the state. It is available without charge upon request by any municipality.

Cities already seeking or receiving the division's aid include White Plains and many upstate communities.

WILLIAM O. STABER, architect announces the resumption of his architectural practice, with offices at 55 W. 42nd St., NYC 17. The telephone number is Chickering 4-2520. For the past ten years he has been in the service of the Federal Government, with Home Owner's Loan Corporation.

ALFRED SHAKINS, architect, has planned the American Legion Memorial Park, for Glen Head, N. Y. Shakins, architect for many country homes in his area during the past 20 years, is a member of The A.I.A., New York Society, New Jersey Society, and New York State Association of Architects.

MALCOLM GREENE DUNCAN, architect, has established an office at 101 Park Ave., New York 17, N. Y.

DILLENBACK MADE DEAN

SYRACUSE.—L. C. Dillenback, director of the Syracuse University School of Architecture, has been appointed dean of the College of Fine Arts, Chancellor William P. Tolley announced.

Dean Dillenback will begin his duties at once, replacing Dean Harold L. Butler, now on leave, who will retire soon.

The new dean, associated with the university's architecture department since he came here in 1934, will continue as head of the school, created recently when the college was divided into three schools—architecture, art and music.

In 1936, Dean Dillenback was made acting-director of the old department of architecture and a year later assumed permanent rank.

Beginning his teaching career as a University of Illinois architecture instructor in 1915, the new dean by 1925 had become a professor in charge of architectural design and freehand drawing courses. From 1930 to 1934, he taught in Columbia university's School of Architecture.

Dean Dillenback has had a number of posts in the architectural field. This month, he was named a member of the consultants panel or community development service by the state division of housing. He is a member of the State Association of Architects and last year, he was named to the committee on architecture of the Beaux Art Institute of Design, New York City.

Last year, he was vice-president of Central New York chapter, American Institute of Architects, and is now chairman of its committee on education. In 1942, he was elected a Fellow of The American Institute of Architects.

Perspective of

Adolph Martin
Architect

Adolph Martin, AIA, is an architect who believes the statement once made by the late President Theodore Roosevelt that "Every man owes a portion of his time to the upbuilding of the profession or business of which he is a part."

After attending New York City public and high schools, he studied engineering and had several years with Atelier Masqueray, School of Architecture, Metropolitan Museum of Fine Arts, and a special course at Columbia University.

He traveled abroad extensively, in France and Italy, making field drawings and sketches in line and color, following which he was appointed an instructor in architecture by Prof. Frederick Diehlman, of the Academy of Design.

Mr. Martin restored the historic old "1700" house at Tappan, where George Washington stayed many times. He has designed many office buildings, hospitals, residences, bridges and other structures, since entering practice in 1917.

In 1914 he was awarded the Certificate of Excellence in Design by the New York Chapter, AIA.

He has served as director of the Brooklyn Chapter, AIA, N. Y. Society of Architects, Beaux Arts Institute of Design, and Sketch Club of N. Y. He is a member of the Queens Chamber of Commerce, and Queens City Planning Committee.

FRANK LLOYD WRIGHT is architect for a million-dollar spiral-shaped building on Fifth Ave., opposite the Metropolitan Museum of Art, for the Solomon R. Guggenheim Museum on Non-objective Painting. Pictures will be displayed along a three-quarter mile ramp, rising in ever-wider circles to a height of ten stories, with the top projecting 24 feet beyond the building line at the base.

"A person could view the entire exhibition in a wheel chair if he wished," said Wright, whose unconventional buildings have been erected in many parts of the world but never before in New York.

North Carolina

H. Raymond Weeks, Durham architect, presided July 6 and 7 over the semi-annual meeting of the North Carolina chapter of AIA, in Chapel Hill.

Roy A. Palmer, of Charlotte, illumination expert of the Duke Power Company, discussed "Lighting of Tomorrow" at the morning session and T. R. Higgins, of New York, director of engineering of the American Institute of Steel Construction, spoke on "From Swords to Plowshares."

Guest speaker at an evening session was Prof. J. D. Paulson of State College whose topic was "The Restoration of Governor Tryon's Palace at New Bern." W. D. Carmichael Jr., comptroller of the University of North Carolina, welcomed the architects.

Ohio

Toledo is a city that is doing something about its plan of the future. A committee consisting of the city's leaders in industry, business and the professions, including architects has unveiled a 61-foot model by Norman Bel Geddes & Co., showing how the job should be done.

Geoffrey Noel Lawford, AIA, member of the New York Chapter, besides contributing to housing and community planning embodied in the model of Toledo of Tomorrow, has been in general charge of huge project for Norman Bel Geddes.

After the development of the plan from the start, Mr. Lawford spent many weeks in Toledo directing assembly of the model.

The months of research and days spent weighing and integrating the experts' ideas into the city of the future have made him familiar with every corner of Toledo.

Postwar community-wide developments here and in Europe hold particular interest for Mr. Lawford. He spent 1939 in Europe, surveying and studying new community and town planning, group and public housing and schools.

He took part in directing the design and planning of two of New York City's large public housing projects. His professional interests have centered primarily on planning and design for schools, industrial plants, group housing and public building.

He is a graduate of Cornell University's College of Architecture.

CLEVELAND CHAPTER, AIA, and Cleveland Chapter, American Society of Landscape Architects have asked Mayor Thomas A. Burke to appoint a new War Memorial Advisory Committee.



Mr. Mayer

"We believe that the determination of a suitable war memorial is one of the most serious and vital matters confronting the citizens of this community and one which will require thorough consideration over an extended period, to insure that the final decision will embody the best thinking of this community," said a statement given to the mayor by a delegation headed by President George B. Mayer of the architects.

The Cleveland Chapter has been in the forefront in civic affairs and public spirited movements.

COLUMBUS CHAPTER, AIA, opposes the construction of two additional state office buildings on sites immediately north and south of the State Office Building. A resolution was sent to Governor Lausche and the Franklin County and City Planning Commission and the Franklin County members of the State Legislature by C. Curtis Inscho, Chapter president.

Reasons given were:

1. "Office space can be provided elsewhere in a single structure for a lower expenditure of tax money.

2. "All the open spaces in the central portion of the Capital City of Ohio should be preserved to provide necessary light and air for existing buildings.

3. "Additional office space in this area would increase the working population of the area, and increase traffic congestion and hazards already existing there."

In conclusion, the resolutions declare that "we are of the opinion that the concentration of all offices of the state into a single building is neither necessary nor desirable."

ROY T. PETERSON AND CHARLES F. HOFFMAN announce the opening of offices for the general practice of architecture and engineering, under the firm name of Peterson, Hoffman & Associates, at 1051 Spitzer Bldg., Toledo, Ohio.

Oregon

Lt. Col. David J. Witmer, FAIA, of Los Angeles, has been awarded the Legion of Merit Medal.

The award was made "for exceptionally meritorious conduct in performance of outstanding service in the supply, allocation, requisitioning and transport of food, clothing, medical and other supplies to civilian populations of Europe" in areas which were overrun by advancing Allied armies. Col. Witmer, who also was recently awarded the Bronze Star Medal, is chief of the Economic Supply Branch of the General Staff Corps.

GLENN STANTON, AIA, is the new chairman of Portland's City Plan Commission. Stanton is a member of the State Board of Architectural Examiners, a past president of the Portland Chapter, AIA.

He announces that, effective Sept. 1, 1945, his offices will be located at 208 S.W. Stark St., Portland 4, Oregon.

HOWARD R. PERRIN, AIA, of Klamath Falls, has been reappointed to the State Board of Architectural Examiners, by Oregon's Governor, Earl Snell. Perrin, who enters a second term, will be president of the Board for the coming year. His appointment is for five years.

OREGON CHAPTER, AIA, joined with the Producers' Council of Oregon in a picnic on July 10. Baseball, pitting the architects against the Producers, with plenty of strikes but no holds barred, was the feature of the annual affair, near Portland.

The AIA's "Pin-up Painters" won by default from the "Materialistic Maulers", according to sports writer, Thayne Logan, AIA secretary. Architect Elmer Zeller headed the entertainment committee, assisted by Zeller and Gerald Scott.

In addition to baseball, swimming, beer and food the stags were advised to watch out for flying horseshoes.

Pennsylvania

B. Kenneth Johnstone, AIA, 38, professor and head of the department of architecture at the Pennsylvania State College, has been appointed Director of the College of Fine Arts, Carnegie Institute of Technology, by President Robert E. Doherty. Professor Johnstone, who will assume his duties November 1, succeeds Glendinning Keeble, who is on leave of absence due to ill health. The College of



Prof. Johnstone

Fine Arts offers courses in architecture, painting and design, music, drama, and sculpture.

A native of Chicago, Ill., Professor Johnstone graduated in architecture from the University of Illinois in 1928. The following year as a graduate student and teaching assistant at Yale he won the coveted Rome Prize for study in Europe. He became a Fellow of the American Academy at Rome in 1932. He then spent some months on Bali Island and in Japan.

In 1933 he became assistant professor of architecture at Penn State, associate professor and head of the department of architecture in 1936, and full professor in 1938. He is the author of several articles in professional journals and during the war has done considerable investigation in camouflage nets. He is president of the Central Pennsylvania Chapter, American Institute of Architects, and treasurer of the Pennsylvania Society of Architects. Other professional and honorary societies to which he belongs include the Society for the Promotion of Engineering Education, Association of University Professors, Tau Beta Pi, Sigma Tau and Scarab.

Rhode Island

Carl F. Johnson is now a member of the firm of Monahan & Meikle, Architects, 255 Main St., Pawtucket, L. I. The firm name remains unchanged.

South Carolina

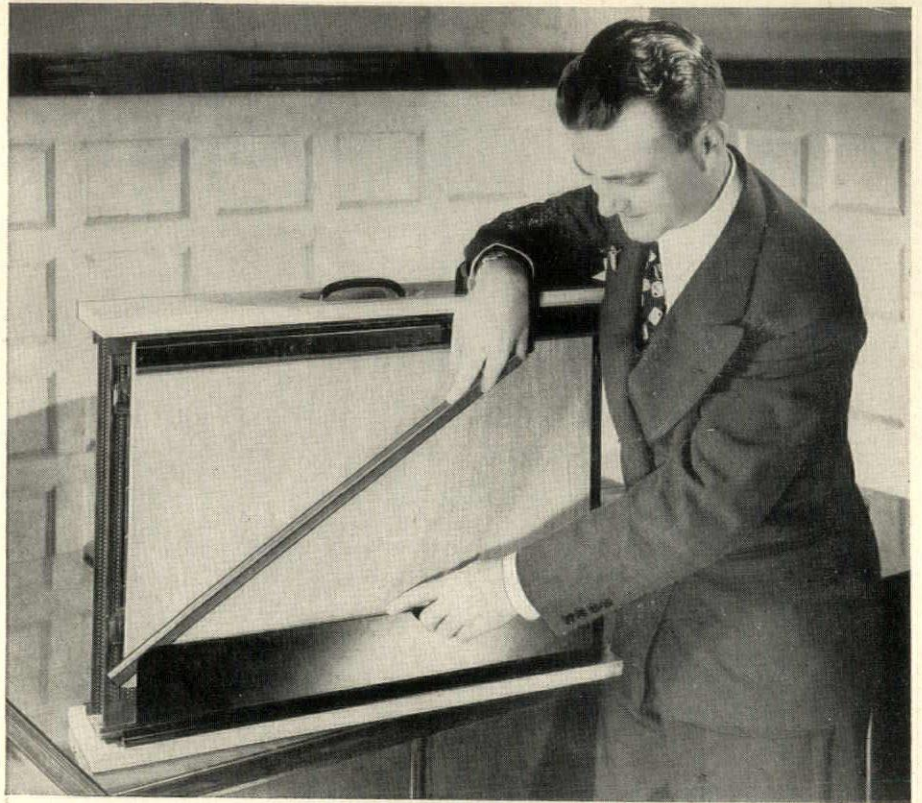
Lafaye, Lafaye and Fair, architects, have announced that they have associated Walter F. Petty with their firm. The firm name will be Lafaye, Lafaye and Fair, Architects, Walter F. Petty, Associate. Mr. Petty came to Columbia in 1934 to work with Lafaye, Lafaye and Fair and was with them until August, 1943, when he went to work as architect for the Federal Housing administration.

Mr. Petty is originally from Portsmouth, Va. He finished architecture at the University of Pennsylvania after which he worked in the offices of several Philadelphia architects. In the years 1933 and 1934 he was associated with the department of architecture, Clemson college. He is a licensed architect in the state of South Carolina, a member of the American Institute of Architects and at present is secretary of the state chapter.

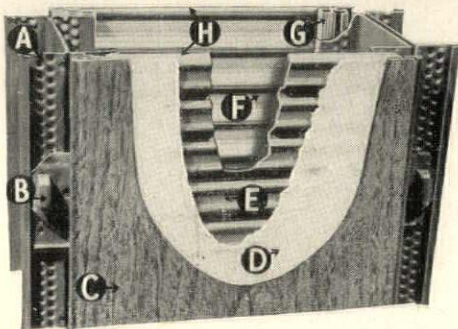
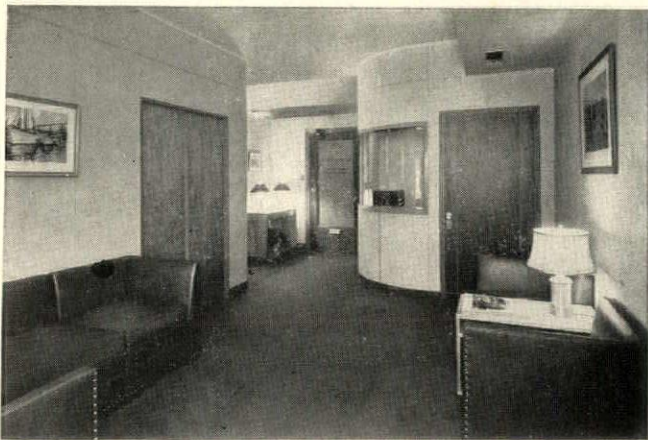
Herndon M. Fair, partner in the firm, is in the Pacific, as a lieutenant in the Seabees.

All in the firm are members of the AIA.

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Obituaries

RAYMOND E. EISERMAN, AIA, Lt. (jg), USNR, 33, in action on a destroyer, off Okinawa, May 27. Graduate University of Michigan, '34. Member Detroit Chapter. Son of E. F. Eiserman, Detroit contractor.

CARL L. LINDE, 78, in Portland, Ore., July 12. Collaborated in design and construction of the first reinforced concrete school building in America. Until two days before his death, he was actively engaged as civilian architect for the Office of Post Engineer at Vancouver Barracks, Wash. Had served as vice-president of Oregon Chapter, AIA.

EDWIN EARP, 94, retired architect, in Lynn, Mass., July 2. Architect for Court House at Lynn, Soldiers' Monument, hospitals, schools, fire stations and many other buildings.

DOUGLAS FAIRMAN HALL, in New York, July 5. Theatre architect, designer of 31 houses in NYC area. Born in Scotland, came to the U.S. in 1912. Grad. Univ. of Edinburg, Royal Institute of Architecture, London. Had been associated with Thomas Lamb.

WILLIAM R. PLEW, AIA, at his home in Bozeman, Mont., June 20. He was head of the Department of Architecture, and supervising architect of Montana State College. Much architecture at Yellowstone National Park under his direction. Grad. Rose Poly., CE, '07, where he was instructor until 1910. Degree of Archt. Engr., U. of Ill., '20.

Washington State

William Arild Johnson, AIA, announces reorganization of his firm under the name of William Arild Johnson and Associates, with offices in the First National Bank Bldg., Everett, Washington.

Additions to the firm are David Dykema, formerly of Everett, Wash., and Edwin S. Parker, recently of New England.

Mr. Dykema is a graduate of architectural engineering at Washington State College and has had considerable experience in the Northwest.

Mr. Parker comes to Everett with an impressive 28-year record in New England architecture and engineering. He has purchased a farm near Marysville where he makes his home. He was a licensed professional engineer in New York and Pennsylvania, a licensed architect in Massachusetts and a consultant on some of the country's best known industrial plants, commercial houses, schools and hospitals. Mr. Parker is also the author of numerous articles in trade and technical journals, through his association with leading architects and engineers.

Wisconsin

Ralph Kloppenburg was elected president of the Wisconsin Chapter, AIA, at its recent annual meeting. Other officers elected are: Theodore L. Eschweiler, vice-president; and Frederick A. Lubr, Jr., secretary-treasurer. The Board will consist of the officers and Leigh Hunt, Alexander H. Bauer, Elmer A. Johnson and John Brust and Edward Berners.

The group discussed the small home, as the field that will require most of their attention in the postwar period.

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Raseman To Pacific

Richard P. Raseman, A.I.A., was in Detroit last week, in preparation for assignment to duty in the Pacific Theatre.

He has been stationed at John Carroll University in Cleveland, Ohio, in connection with the Navy V-12 training program. Formerly of Detroit, he is a past president of the Detroit Chapter, A.I.A.

Mr. Raseman's order was received before V-J Day. Just what effect the war's end will have on his assignment is not known.

THE AMERICAN WEEKLY BULLETIN 1945 SEP -4 MICHIGAN SOCIETY OF ARCHITECTS WASHINGTON, D.C.

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Volume 19

DETROIT, MICHIGAN, AUGUST 21, 1945

Number 34

DESIGN IN PRACTICE

By WILLIAM W. WURSTER

A talk before the Ann Arbor Conference

ARCHITECTURE has forever left its narrow base, I hope, of thinking in terms of only three dimensions—of thinking in terms of the isolated building shorn of its place in the community and its social and economic implications. Consider for a moment just the physical aspect of the isolated Empire State Building, as compared to the Rockefeller Center Group. The former you look at, go up in the tower, call on a business acquaintance—and you are through. To the latter, you do **ALL** of these things—**PLUS** skate, drink, go to the theatre—two

theatres—a museum and loiter on the garden terraces. This is far different from the days when a decorated cornice gave infinite pleasure to the designer—when days were spent in full sizing and charcoal shadows from the never-never land. This had all the delights of occupational therapy, but scant relationship to the client's job. The buildings high overhead strutted their cornices—to be seen by no one unless it was the workmen putting on the wire mesh to keep the pigeons away.

The Rockefeller Group brings also to a head the matter of "siteing." For years, I watched the levelling of hills and pleasant slopes, that the design, as previously drawn, would fit this achieved plateau. The matter of tree location, orientation, and contour information has been of increasing concern. The first thing any office now asks of an owner is the authorization for the securing of an accurate map. If the architect and surveyor are on their toes, this shows, as well as trees and contours, all of the utilities and, in the case of sewers their grades—and, if there is a view, the extent is shown by arrows. 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. You all know of houses which were, and still are, placed as a block set on the ground with no sheltered corners in the yard with each door and every inch of garden space to the white light of the public eye. There is no temptation to go out-of-doors for sunbathing or pattering in such a garden.

I always think of the story which Lockwood de Forest, landscape architect, tells of a Pasadena site. He was called in after the house was begun and the entire site had been cleared. He has always thought in terms of indigenous planting, that the whole concept might fall in with the countryside, instead of being cut out from it. After the planting was all in place, a friend of both the client and the landscape architect came to look at it. He had seen the site in its original state. Upon seeing the planting, he gave a shout and said: "I truly like the planting—you have put back exactly what was cleared off when they obeyed the blanket clause in the specification which said the lot should be cleared."

This brings us from one of the phases of site design to the part of specifications in design. I think that every specification should be completely re-written for each job, lest clauses creep in which do irreparable harm, if carried out—and, if not to be enforced, they weaken the authority of the architect and allow latitude at undesired points. Vague clauses, always seeking to protect the architect blur the issue and are not fair to the contractor. The famous phrase "later detail" which predominated the old drawings is another evidence of placing the burden of the guess of the cost on the contractor.

Then, on the matter of office organization. Too many architects, I think, have tried so carefully to look like hard-boiled business men, that they have destroyed the possibility of creative enterprise. We all recognize architecture as an art and science of building. Because it touches something outside of mere practicality, an office must be a place of hope for all there. Each

draftsman can be treated as if he were in the future to run an office of his own. Some of them will not be up to it and things cannot be forced beyond a reasonable point. Thus, we had a man whom we sent out to superintend, but found it was not satisfactory, for it worried him and left the client cold. When there are many small jobs in the office, teams can be formed—two men (or more) to each job, and several jobs per team. One member of the team always sat in at all conferences I had with the client. This saved my time, in not repeating the matters for the draftsman, helped him to learn procedure, conveyed the temper of the job directly to the drafting room, and gave the client a friend in the office with whom he could talk or leave a message when I was not there. On the work itself, the men rotated as regards doing various phases of the jobs—first one would do the drawings—the next time the specifications and then the superintendence.

It is in this same light I would hope to see a way evolved which might, in older established offices, free the practice of design from the dead hand of caution, routine, and scepticism which makes new ideas shrivel before they can develop strength. When asked for a recommendation on a very large and complex job, the other day, I replied that the work seemed to call for two entirely different, almost opposite, qualities in its architects. One, a long history of performance and seasoned experience; and two, a capacity for venturesome experiment to fit modern needs and modern materials. I have seen admirable organizations worked out where

(See WURSTER—Page 3)

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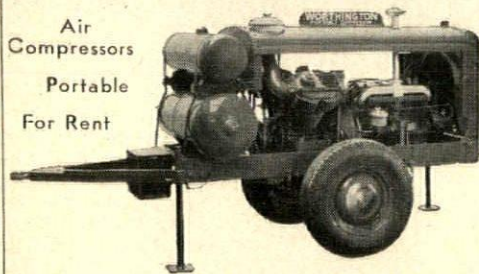
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Wurster- (Continued from Page 1)

older firms and young, modern architects were associated on an equal basis and that is what I recommended. Such an association necessarily must rest on a sympathetic, but clear-cut allocation of responsibilities.

This naturally leads us into the question of the architectural competition. There is constant mention of this method by many people. As I look around at the results of our competitions, they seem not one whit better than those of the catch-as-catch-can method. But it will be asked if this isn't a good way for the young man to gain opportunity? Possibly so, but I have a fear that the prematurely crystallized scheme will be permanently set by a sketch—the client's mind which fastens on some irrelevant detail—the architect who feels the deed is done and has not strength to rebel and acknowledge a change of ideas, should study bring them. For the regular procedure in practice my idea of the happiest way is to see the site, discuss the needs, develop a diagrammatic scheme and at no time arrive at the prettiest sketch. There is no price too great to pay, if everyone's mind is kept open to the very last—both architect's and client's. Competitions can be very useful in the strategy of promotion and publicizing of modern architecture. Perhaps they should not call for the design of the actual structure required. Just so it happened at Wheaton College, where they did not build the structure which was the subject of the competition, but rather a students' building and a science and library wing—very good buildings which no competition might have chosen.

Dean Hudnut has so rightly called architecture a "social art" which implies to me that it cannot be solely a self-expression of the architect—it is not an easel painting—for it is part of the life of the client and part of all those who are compelled to use and

look at it. Just so, does it behoove the architect to be sure he is doing the best of the client's kind—not his own. The frame for living is not life itself, so do the thing which leaves room for the growth of the occupant without his scraping his knuckles against your arbitrary decisions with each change in his development.

The success of free contemporary architecture in the West in recent years has frequently been attributed to the notion that Western architecture made a "blend" of the old and new which attracted clients. This just isn't true. There are many of us who haven't consciously used an eclectic form for many years, but nevertheless managed to make a living. We were fortunate, in that the climate, the new taste for outdoor living, and an informal society made our clients freer from convention than most easterners have been. But we were sensible, I think, in selling our designs on the basis of the kind of life people wanted and not on the basis of theoretical modernism. Few of the people who live in our houses have ever said to themselves, "This is modern." In part, it was because we were not very sophisticated. But perhaps this was a virtue, for out of it came—not individual masterpieces—but the nearest thing to contemporary vernacular of building that the country has yet produced. There is much to be said for the common garden variety of thing which fits the condition, as did the colonial houses of New England when they were built over two hundred years ago.

It is probably clear that such a process as I describe can have no specialized "designers" in an office, for each decision at every stage is part of it and basic structure is reflected in the final result. I would repeat, as at the beginning, that architecture has left its narrow base and we do not term a building as having fine design, if it does not work, for function and design are recognized now as inseparable.

Spence Resumes Practice

James A. Spence has returned to civilian life, after some years as Lieut. Commander at the Naval Training Station at Dearborn, Mich. Spence, a member of the Saginaw Valley Chapter, A.I.A., has resumed practice with his partner, Robert B. Frantz, in the Saginaw firm of Frantz and Spence.

State Bldg. Program Halted

Rising construction costs have brought the State government's \$25,000,000 capital improvement program to a standstill, reports the Lansing Bureau of the Detroit News.

"The situation has us baffled," said A. N. Langius, director of buildings and construction for the State Administrative Board. "Contractors don't want business and bids are out of sight."

"In one case we sought bids for the installation of a \$25 sink—which we own—and the low bid was \$330. At the Newberry State Hospital, bids on a dairy barn and other improvements which we ex-

(See LANGIUS—Page 4)

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Langius- (Continued from Page 3)

pected to cost about \$45,000, were \$80,800.

"The situation is serious. If it is true throughout the building industry, I wonder what the effect will be on re-conversion."

The State developed a \$60,000,000 building program in 1944, based on 1940 construction costs. It was believed then that 1940 costs would be approximately "normal" in the re-conversion and postwar era.



Langius, A.I.A.

Shortly afterwards, Langius discovered that the program would require \$90,000,000 at 1944 cost levels. The Legislature then revised the program, selecting the most

essential projects, estimated to cost \$25,000,000.

Since then, construction costs have gone up another 20 per cent," Langius said. "We can't possibly go ahead."

He said the State policy at the moment is to ask for bids only in a few cases where a contractor keeps within the range of 1944 cost estimates.

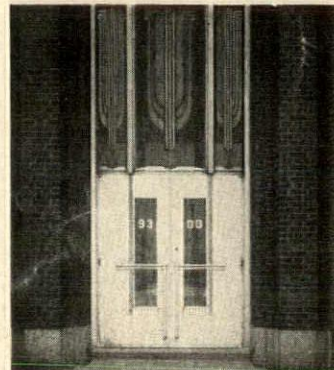
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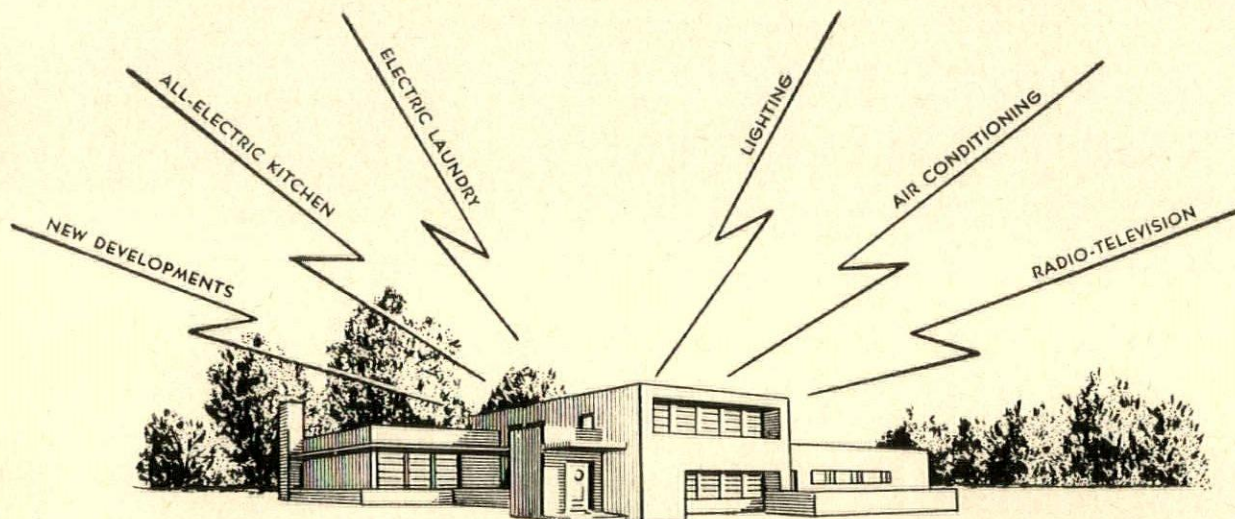
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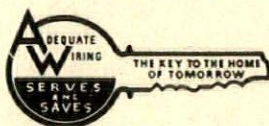


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Detroit Chapter Meetings

Opening the 1945-46 season, L. Morgan Yost, A.I.A., of Kenilworth, Ill., will be the speaker before the Detroit Chapter, A.I.A., on the evening of September 12.

On Oct. 16 Mr. Henry-Russell Hitchcock will be the guest of honor at the Chapter's Annual Meeting. Dinner will be at 6:00 p.m., followed by Mr. Hitchcock's lecture in the Small Auditorium of The Detroit Institute of Arts.

Dates of Chapter dinner meetings are tentatively set as follows: Nov 14, Jan. 9, Feb. 14, March 14, April 10, May 8, June 12.

WEEKLY BULLETIN

1945 OCT 10 AM 9:35

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Volume 19

DETROIT, MICHIGAN, AUGUST 28, 1945

Number 35

OBJECTIVES IN DESIGN

By ROY C. JONES, F. A. I. A.

A Talk Before the Ann Arbor Conference

Just what the program planner was angling for when he dangled the title "Objectives in Design" as a bait in the waters of this Conference. I'm by no means certain. And I've more than a suspicion that in rising to the bait, I'm going to be one of those numerous piscatorial species called "Catostomus Commersoni" which, in ordinary parlance, means just plain sucker. For any attempt to reduce creative endeavor to mere words is full of pitfalls and dangers.

For the words involve not only architectural difficulties, but semantic difficulties also. There are at least eight separate definitions of design in my Century Dictionary. Curiously enough, the French seem never to use the word at all in connection with predetermining the form and structure of a building. Leon Arnal looked very baffled when I asked him if they did so. He finally decided that Charles Garnier might have *desse* or *construit*, but never *dessinne* The Opera. As for the word objectives—what complex psychological implication it sets up! We can be objective or subjective in the pursuit of objectives. And that leads us off into the psychologist's introvert-extrovert personality complex. This affair, just like architecture has three dimensions—thinking, social and emotional dimensions. The other night I listened to a learned after dinner dissertation on the subject. It seems you can be introverted in thinking, yet extroverted socially. A group of honorary engineering society students was found to be extrovert in its thinking but introvert in respect to college dances; while some College of Education women, born before 1905, were introverted in every known dimension. Just what peculiar category architects would fall into has apparently never been determined with such scientific precision.

However, frivolity aside, the words "Objectives in Design" did ring a certain bell in my mind. Not a very loud one, I fear—but at least a tinkle, which I'll try to reproduce.

Certainly we all know what the objectives of design, as applied to architecture, are. There's hardly one of you who couldn't give a glib and succinct statement of them. The question that has been going through my mind in these latter years is not what our objectives are. It is, rather, how objective are we in our pursuit of these objectives. Objective, my psychologist friends say, means directed outward from the subject to the object. It immediately sets up its opposite adjective subjective; which they say means directed inward toward the subject with varying degrees of disregard for the object.

Let me begin by quoting something you probably all know—the words of that early 17th century diplomat and litterateur, the English paraphraser of Vitruvius, Sir Henry Wotton. I don't know of any one who has stated the objectives of design more aptly and more quaintly.

"In Architecture as in all other Operative Arts, the End must direct the Operation. The End is to build well. Well-building hath three Conditions, Commodity, Firmness, Delight."

Sir Henry follows up this beginning with some real objectivity. He discusses what he calls the "seat" with some excellent observations about relating buildings to topography and sunshine. Of a staircase, he says it should "have a very liberal Light against all Casualty of Slips, and Falls. That the space above the Head, be large and airy, which the Italians use to call *Un bel sfogolo*, as it were good Ventilation, because a man doth spend much breath in mounting."

But then Sir Henry goes off a deep end. The famous Five Orders were his generation's fashionable new toy—perhaps something like the thing we call interpenetrating space is to us. When he directs his attention to these Five Orders he loses all his virtuous objectivity. He becomes definitely romantic, emotional and — subjective.

"The Ionique Order doth represent a kind of Feminine slenderness, yet saith Vitruvius, not like a light Housewife, but in a decent dressing, hath much of the Matron." "The Corinthian, is a Column lasciviously decked like a Courtesan, and therein much participating (as all inventions do) of the place where they were first born; Corinth having been without controversy one of the wantonest Townes in the world."

The question I ask myself is this: Aren't we, as well as Sir Henry, often guilty of much the same sort of emotional reasoning about architecture? How much of our design really proceeds from investigation, analysis and reasoned objectivity? Does it not often proceed from individualistic personal preferences; from imposed fashions, both traditional and modern; or perhaps from firmly fixed habit;—in other words from esoteric and emotional and subjective rather than objective and demonstrable considerations?

It seems to me there are cross purposes here which are symptomatic of a present day architectural dilemma. The architect claims to be the expert advisor on building problems, the coordinator of technologies, the organizer of space to meet human need all of which involve reasoned objectives,

First Fall Meeting Detroit Chapter, A.I.A.

Engineering Society of Detroit,
 Wednesday, September 12th, 1945,
 Board Meeting 4:00 p.m., Dinner
 6:30 p.m., Program 8:00 p.m.

SPEAKER: Mr. L. Morgan Yost, A.I.A., Director of the Chicago Chapter, A.I.A., distinguished architect of Kenilworth, Ill., and architectural consultant to many magazines. Mr. Yost is also vice-chairman of the A.I.A. Committee on Public Information.

SUBJECT: Architectural Public Information for the individual architect and for the profession.

ADDED ATTRACTION: Film on the manufacture and use of Formica.

This promises to be one of the most important and interesting programs of the coming season. It is hoped that a good attendance will be had, to hear what The Institute is planning in the way of publicizing the profession, through its newly appointed public relation council, Campbell-Ewald Co., Inc. Mr. Yost will also point out how architects can further better public relations for themselves, thereby helping the whole profession. The speaker is well qualified to deal with the subject, having made distinct contributions in this field.



Mr. Yost

which need to be rationally and objectively, not emotionally and subjectively, arrived at. But—we have continued to get ourselves so tarred with what appears to the public as an aesthetic or emotional brush, that we have been relegated, in too much of both the past and present, to the grandiose, the costly, and the exceptional kind of building. The aesthetic habit goes deep. Even while our official Institute labors to get us accepted as part of the functional economy of every day life, its own official Handbook of Practice proclaims in its opening sentence that architecture is primarily a "fine art."

Too often some of us seem unable to objectively appraise arrangements of space, structure, and materials because we cannot overcome our dislike for the unfamiliar external forms that result from these arrangements. Strip some designers of a certain machinery of decorative detail—the string courses, cornices, columns, and enframements of classic architecture, for instance, and they're lost. By the same

(See JONES—Page 3)

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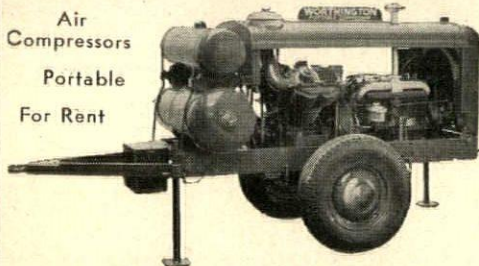
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JONES (Continued from Page 1)

token—dare I say it?—if you strip other designers of the currently fashionable externals of so-called modernism, I suspect they would be just as badly lost. Ribbon windows, flowing space, trapezoidal shapes, pinpoint supported slabs and flat roofs can emotionalize our judgment just as effectively as the Five Orders.

It may be remembered how, in my own generation's youth, we forced and pushed and prodded to make plans symmetrical; how we piled up gargantuan masses of pseudo-masonry to make a fine, striking "point de pochet." Some of us know, too, how present day students sweat and toil—almost shed tears and blood—to make even naturally symmetrical plans unsymmetrical; how they pare down their walls and columns to gossamer thinness, so that if a pipe or duct has to run anywhere through them you get much the same effect as though a thin, elongated, sculptured Gothic saint had swallowed a watermelon.

Yes—architecture seems to be afflicted with a kind of schizophrenia. We are torn between two opposing desires. We want to be the scientific, technical, executive, rational and objective beings that we would like the public to believe we are. But we like—Oh, how we like—to indulge in irresponsible self-expressions, to proceed on intuitive judgments, to follow emotionally induced predilections for certain aesthetic fashions. One suspects that even some of our most articulate architectural theoreticians, instead of proceeding objectively, are actually only rationalizing what they subjectively like.

If the public does not make as much use of our skill as it should, could it be because we have no clear-cut conviction about how to apply our skill—and consequently, no way of explaining it convincingly? Despite all the building that has gone on in this country's last century, despite the efforts of some fifty schools to train architects, there is little evidence of a design tradition that is even partially understandable, communicable, and influential so far as the great mass of building is concerned.

Don't mistake me. There are obviously able designers among us, who as individuals have that fundamental objectivity about design that produces satisfying buildings. But the point is that not enough of us appear to have had it to create and exploit a kind of building design whose appeal is so strong whose qualities of "commodity, firmness and delight" are so unmistakable, that everybody understands it and wants it. Builders of other times and places appear to have achieved it. Why can't we?

How much all this is due to a deep-rooted maladjustment in our age and time—to that conflict between thinking and feeling which Gideon expounds in his "Space, Time and Architecture", I shall not try to say. I'd like only to try out a few ideas on some of

the more immediate and every day things that seem to help or hinder us to achieve a more complete objectivity in architectural design. Most of them have to do with architectural training, with which I am naturally most familiar.

I suspect the schools must bear a large share of responsibility for the state of affairs I've presented. By their very nature they are artificial—and no true substitute for experience. Schools lack two essential elements in the design process. Students have no clients to work for, and they cannot build the designs they create.

In such an atmosphere, it's insidiously easy for subjective attitudes to sprout. Coupled with this is the fact that your potential architect is usually a person of strong creative urge. This often carries with it intense individuality, a predilection to intuitive judgments, an impatience with scientific processes, and an intense desire for self expression. All these qualities have their values, of course. They shouldn't be suppressed. But if left uncontrolled, they do encourage aesthetic dogmatism instead of discrimination, irresponsible self-expression instead of a realistic acceptance of purposes and limitations.

There are signs that schools are waking up these difficulties. They are giving more attention to scientific, technological and analytical studies. There is a more wholehearted acceptance of structure and equipment as essential and integral factors in design and not just some things that get left to an engineering "George" after all the more architecturally juicy plums have been extracted. More important still, an attitude is developing among students and teachers that re-defines design as an exercise in all phases of the process of producing architecture; not as something predominantly aesthetic. Criticisms and judgments reinforce these attitudes. Some schools are on their way to the development for beginners of a new kind of Elements of Architecture. It will deal, not with superficial decorative details, but with function, space structure, and visual aspect as essential elements in the design process, amenable to objective analysis and demonstration. It will hope to lay a ground work for the development of discrimination, scientific knowledge, and responsibility for realistic choices, by which the students' creative urge can be guided and controlled. Design problems will include the programs of every day life, as something even more worthy of the architect's skill, and more productive of universally good building than the special, the exotic and the grandiose programs of another day.

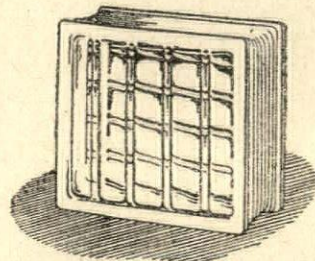
It might even be hoped that such kind of training would at least help to make our pursuit of objectives more objective. There are occasional hopeful signs. Just before I left home, an esthetically wild-man student, who began his thesis with a part of his building on stilts, came to me

and said he'd come to the conclusion that there was no logical reason to have it that way except to satisfy an urge to be aesthetically dramatic. He had decided that the reasonable thing to do was to put it down on the ground. Whereupon—marvelous to relate—he discovered that it looked even better! Eventually perhaps, we do learn that "delight"—that third quality of Sir Henry's trinity, is an end result of building well and not a first objective.

Furthermore and finally, there's no need to give up hope when such a man as our colleague, Bill Wurster, can say—and I hope the story is not apocryphal—"if people want to sit on their roofs, I make them flat. If they want them merely to shed water, I make them slope."

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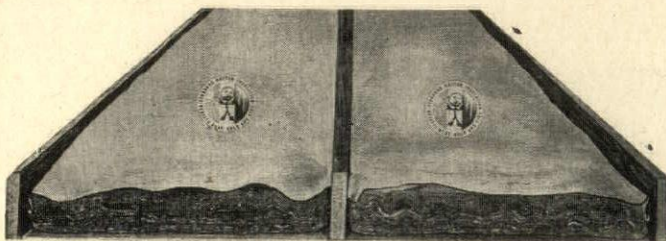


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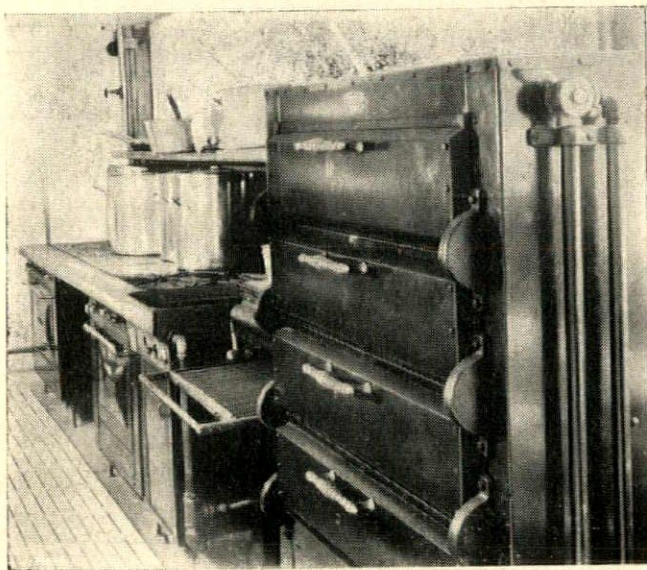
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