

Journal of The American Institute of  
**ARCHITECTS**



JOHN RUSKIN

February, 1949

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Architecture—a Profession or a Business?

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Possibilities in Regional Design & Construction

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Guest Editorial by Arthur B. Gallion

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On to Mexico

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Doric Interlude—II

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A Journalist Looks at Education—II

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The Institute's Coefficient of Expansion

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PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

JOURNAL OF  
THE AMERICAN INSTITUTE OF ARCHITECTS

FEBRUARY, 1949

With the aim of amplifying, as through  
a microphone, the voice  
of the profession

VOL. XI, No. 2

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The *Journal of The American Institute of Architects*, official organ of The Institute, is published monthly at The Octagon, 1741 New York Avenue, N.W., Washington 6, D. C. Editor: Henry H. Saylor. Subscription in the United States, its possessions and Canada, \$3 a year in advance; elsewhere, \$4 a year. Single copies 35c. Copyright, 1949, by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C.

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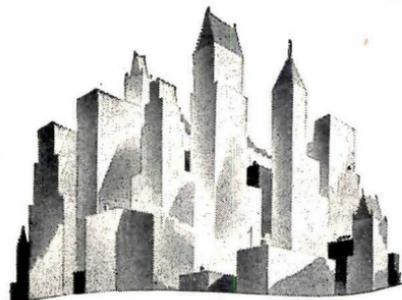


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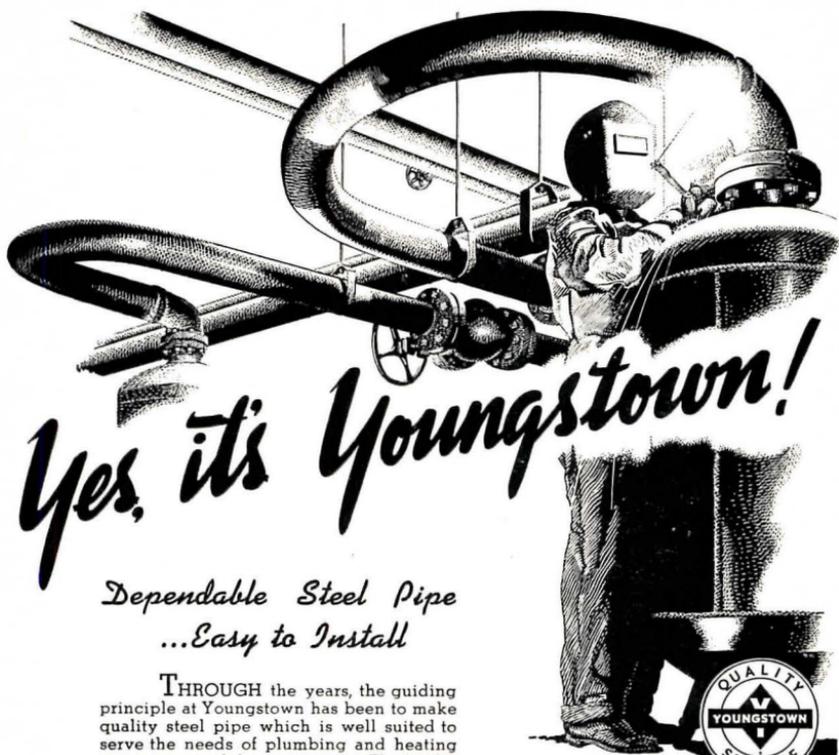
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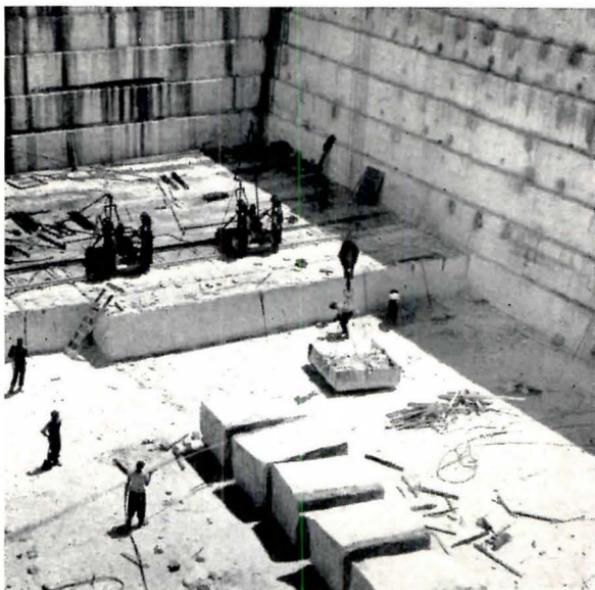
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*Here is the seventh in our series of Guest Editorials. Instituted on the premise that a lot of high-pressure conviction is being bottled up for lack of a convenient outlet, these editorials appear to be serving as successive relieving valves. The opinions expressed will continue to be the uninhibited ones of the Guest who occupies a particular month's driving-seat. If you would express approval or disapproval of his argument, please do so in the JOURNAL. This month's Guest Editor is—*

## *Arthur B. Gallion*

DEAN, COLLEGE OF ARCHITECTURE, UNIVERSITY OF SOUTHERN CALIFORNIA

IN A RECENT EDITORIAL in these pages (December JOURNAL) Henry Churchill recalled a question directed to him by another architect—a question of whether it is within the province of the architect to concern himself with the social and economic aspects of housing. This question seems to point up the horns of a dilemma on which architecture is perched today.

Remarkable progress in scientific and technical development has placed within our hands the tools with which to create a superior environment. But their appropriate use requires social adjustment, and that adjustment appears to be coming hard. Society seems bewildered by the fantastic prospects,

and the architect is sharing the wonderment. Eclecticism drained the substance from the tradition of architecture and imitated the hollow forms that remained. In our search for a substitute there is a tendency to glorify the technology of our day as the moving spirit of architecture.

One evidence is the reluctance of some serious artists to accept "esthetics" as part of their professional vocabulary. Naturally reacting against the empty and artificial esthetic formula of eclecticism, a formula of science and technology is substituted. Architecture is the integration of science and technology with the social and economic welfare of society, and to achieve it the architect must com-

prehend the forces at work and participate in their formation.

Are we not inclined to overlook the real tradition that history records for us—the tradition that an architecture is woven within the social, economic, political and spiritual lives of the people? Does it seem probable, for instance, that Ictinus was removed from his society when he worked upon the Parthenon; or can we imagine that Gothic builders were insulated from the social and spiritual character of their time? Was architecture of the past—great or humble—conceived by men working in a social and economic vacuum; were they simply concerned with building as a technical exercise in stone and mortar?

If we were willing to face up to reality, we might appropriately identify our dilemma as a cultural vacuum into which technical and scientific phenomena have been drawn—then misinterpreted for culture itself. These developments are instruments, they are not objectives, and we are prone to confuse the two. They are means with which to achieve a human purpose; they do not direct men in the shaping of that purpose. It is a cultivated moral sense, a keen intuitive power, and a high social

purpose that stir men toward cultural achievement, and it is our job to assimilate the amazing technical tools within the social and economic pattern of our time. This requires free and creative minds.

The architect's search for cultural values is demonstrated, perhaps subconsciously, by his interest in the social and economic, as well as the technical, aspects of city planning; he thus perceives an active connection with his society. He is able to measure the social value of his work by its relation to the urban environment, and he finds himself an effective participant in the affairs of his fellow men. He employs the technical tools available to him for solutions which have, as their basic purpose, an improvement in the environment of the people; he is not simply engaged in the process of serving science.

The industrial and political revolutions, out of which the technology and freedom of our time have been wrought, were not so long ago, and we may be forced, for a time, to employ intellectual reasoning alone and reject esthetic intuition until adjustment to the freedom of our living pattern is more nearly complete. But we cannot permanently rest the case

for contemporary architecture upon technology; our profession is too intimately concerned with the social and economic welfare of our fellow men, both as citizens and as clients.

Possible revision of the Standards of Practice being contemplated, can you disagree with this?—

## Architecture— A Profession or a Business?

*By Henry F. Stanton, F.A.I.A.*

I HAVE BEEN HEARING periodically for years that the profession of Architecture was doomed—that to save itself it must drop its purely professional attitude and become a business.

Architects, and especially the younger ones, every so often become alarmed and it is noised about the chapters that unless they do something quickly they will be done in by the contractors and those offering the so-called complete service—design and construction in one package. Their only solution seems to be a completely defeatist one and consists in making themselves over in the image of those they fear. They must become business men—they must give the public what it wants.

After all, at the bottom of their hearts they don't really approve of

the practices of these bugaboo competitors and they are not too sure just what it is the public wants.

There have been statements made by some important people that are misleading or have been misinterpreted. The late Albert Kahn said, "Architecture is ninety per cent business and ten per cent art." No one will quarrel with the idea that architecture is a profession, or an art if you will, that should be carried on in a thoroughly businesslike manner, and I am inclined to think that that is what Mr. Kahn meant. But it is a profession and not a business. There is a world of difference between carrying on a profession in a businesslike manner and trying to carry on a business in a professional manner.

It is my belief that if architecture needs saving, it can be saved only by maintaining and emphasizing the truly professional attitude. Any attempt to make it over so that it may be on the same footing as the many agencies who represent themselves as offering the same services, plus a lot more, at no apparent cost to the customer, is to admit defeat and to court defeat. They can play that game better than we can, and in no time at all that fine body of men who call themselves architects would be swallowed up into subservient positions.

The true professional attitude is one that involves responsibilities which are self-assumed. The architect professes to have more than ordinary knowledge of architecture in all its phases and complex subdivisions, and in so professing he assumes a grave responsibility to all with whom he deals, to protect them by the free and unfettered use of that knowledge. A code of ethical conduct which embraces every phase of this responsibility should be the controlling principle of professional life.

The client should be able to come to the architect with complete faith and trust that the activities in his behalf will be under-

taken in this professional spirit. He may rightly feel that this is not a case of barter and trade—or business if you like—in which he must have his wits about him to protect his own interests. He seeks advice and he must trust that the advice he gets is based on superior knowledge and is not biased by any ulterior motive.

It should be obvious that the architect must, therefore, be entirely free from any influences which would, or which might even appear to affect his judgment. His sincerity and honesty must be unquestioned.

It seems to me to follow naturally that an individual practising professionally would realize that the trust and confidence that he needs from his clients would be better established if all who professed like him were motivated by the same ethical and professional ideals, and that, therefore, he should be anxious to cooperate with his fellow architects in the interchange of information, that he should be helpful to younger men and to those in his employ to the end that all might benefit by the mass prestige and the mass confidence inspired.

That is all quite a different thing from business. Of all the motives

that actuate business, profit is the first. The professional man cannot have his main interest in profit. His main interest must be, in the broadest sense, that of his client.

The danger of trying to meet the threat of incursions into the field of architecture by what is called "broadening" the principles of practice, or making it a business, lies in the fact that any such step takes away the most valuable thing that the profession has to offer: true, unbiased professional service. Rather, the future of the profession depends on not only holding the line but stiffening it. We must be aggressively professional.

It seems so clear to me that any relaxation from the strictly professional way of practice merely aids and abets those agencies which are encroaching on the practice of architecture, and the inevitable end of relaxation is the swallowing up of all practice and all practitioners, leaving business attitudes and business objectives in the saddle in place of professional principles, and all this to the public loss. The public needs the services of a professional, disinterested adviser, and if he does not know it now as clearly as we would like, he would

realize it soon enough should the profession of architecture be destroyed.

We are wont to say that the public has at best a poor realization of what the architect does and the value of his services. There are ways to attack this problem and the one usually mentioned is termed "educating the public." I think, however, that the only effective way is to make all architects better architects. The wrong way is to bring the profession down to the level of business by relaxation of the rules of ethical professional practice. This could have no other result than to persuade the public that the services of an architect are, as he rather thought, not necessary at all.

Let us not quibble about borderline cases, and let us stop trying to rationalize unprofessional attitudes into professional ones. If you set up rules of conduct for any human activity and then try to modify and adjust those rules so that no individual is restricted in any way, you end by having no rules.

A man must make up his mind whether he wants to practise architecture, or go into business, or work on a salary basis for a contractor, a manufacturer of building materials, a realtor, or any of the

other positions that one trained in architecture is eminently qualified to fill. No stigma should attach to his deciding on any of these latter categories, but in that event he simply is no longer an architect. How can any man whose livelihood depends on his salary from an employer, whose sole interest is in profit, be said to retain his full professional freedom? Decisions on his part that might well protect his clients' interests might at the same time reduce his employer's profit. How many such decisions could he make before he found himself out of a job? How long can any man hold such a position before his every decision is colored by the profit motive of his employer?

In case I am misunderstood, let me say that I am fully aware that an architect must make a profit to stay in practice. The point is that

his profit or loss may not affect his decisions bearing on his client's problem. Just so, a doctor may not give his patient a sugar-coated pill and dismiss him simply because he collects the same fee for this that he would for a thorough diagnosis and prescription. He would make more money that way, and the strictly business attitude might dictate just that, but his professionalism would not tolerate it.

It should be clear that no man whose first interest is making money should be an architect. There are innumerable ways of doing that more quickly and more easily.

I repeat, we must cease to quibble and rationalize. A man is an architect or he is not, and the membership of The American Institute of Architects should obviously be limited to Architects.

## Honors

SVEN MARKELIUS of Sweden, an Honorary Corresponding Member, A.I.A., has been chosen to receive Yale University's Howland Memorial Prize. This Howland Medal is "awarded to the citizen of any country in recognition of some achievement of

marked distinction in the field of literature or fine arts or the science of government." The prize was last presented in 1944 to Field Marshall Sir John Greer Dill.

LEOPOLD ARNAUD, Dean of the School of Architecture, Columbia

University, has been made a Chevalier of the French Legion of Honor "for his championship of French methods of thought and education and his services to the French people."

CHARLES D. MAGINNIS, F.A. I.A., past-president of The Institute, has been honored with the Benjamin West Clinedinst Medal, presented by the Artists' Fellowship, Inc. "for outstanding achievement in the field of art."

HOWARD ROBERTSON, F.R.I.B.A., one of the architects associated in the international advisory group to design the United Nations headquarters, a past-president of England's Architectural Association, and the architect of the British Pavilion at the New York World's Fair of 1939, has been named to receive the Gold Medal of the Royal Institute of British Architects. Mr. Robertson is claimed as a native son by Salt Lake City, Utah.

## Austin Asks the Pleasure of Your Company

*By Hugh L. McMath*

DIRECTOR, SCHOOL OF ARCHITECTURE, UNIVERSITY OF TEXAS

THE University of Texas and its School of Architecture—one of the nation's largest and finest—extend a cordial welcome to AIA and ACSA members to visit the lovely campus of the South's largest educational institution and inspect the all-important work it is doing in training students of this and other American republics in architecture, planning and architectural engineering.

Austin, in the Texas vernacular, is only a "whoop and a holler" away from Houston—some 160 miles—with excellent rail, motor

and plane facilities connecting the two cities. Nestled in a crescent of the Colorado River where that stream flows out of the Texas "hill country" into the Coastal Plain, Austin is particularly beautiful in the Spring. Its location was selected after long study by a special commission as the seat of government of the struggling young Republic of Texas more than 100 years ago. Since that time its growth has been rapid—from a few hundred hardy souls to a thriving but clean, sparkling, cultured city of some 140,000—and

that growth has had more than the average city planning. Austin boasts many fine examples of domestic architecture, both Greek Revival and modern. One of the most notable and interesting public buildings is the State Capitol, constructed of pink Texas granite in the 1880s at a cost of three million acres of State land—that's right, three million acres!

A dozen or so blocks north of the Capitol, on another hill where Indians once built their campfires, is located the main campus of the University of Texas, with the tower of its Administration-Library building even higher than the Capitol dome. Here the visitor finds many other fine buildings designed by such outstanding architects as Cass Gilbert, Frederick Mann, and Paul Phillippe Cret.

The School of Architecture, which "graduated" in February 1948 from a single department to a School with two departments, has its own permanent building designed by Paul Phillippe Cret and built in 1933. This building, one of the nation's finest, was designed for a normal capacity of 225 students and its present enrollment of 550 has resulted in a very real housing problem. As a consequence,

the School finds itself overflowing into a temporary frame building.

Since its inception in 1910, the progress of the Department of Architecture and architectural education in Texas has been greatly influenced through the able administration of three Fellows of The Institute: Hugo F. Kuehne, the first head of the Department of Architecture, 1910 to 1916; Goldwin Goldsmith, 1927 to 1935; and Walter T. Rolfe, 1935 to 1946.

Professor Hugh L. McMath was appointed Director of the School of Architecture when the department was given School status early in 1948, and also continues as chairman of its Department of Architecture and Planning. Professor James J. Pollard, who came to Texas from Georgia Institute of Technology, is chairman of the Department of Architectural Engineering, the other department in the School of Architecture.

Members of The American Institute of Architects and the Association of Collegiate Schools of Architecture, journeying to or from the annual meetings in Houston this Spring, will find a stop-over visit to Austin and the University and its School of Architecture an enjoyable experience.

Now, about this post-convention opportunity—what is there to see?

## On to Mexico

*By Trent Elwood Sanford*

AUTHOR OF "THE STORY OF ARCHITECTURE IN MEXICO"

A condensation of articles appearing currently in the Bulletin of the Chicago Chapter, A.I.A., the condensation having been graciously made by the author

THEY TELL in Mexico of when the world was in darkness and all the gods were sad, a fire was built on the summit of a great pyramid and one of the gods jumped into the flames from which he rose as the Sun, and from that time on there was light. Another god, jealous of the honor, followed, but, missing the heart of the flames, fell to earth, where ashes still cover his pyre; and to this day his ghost shines only dimly in the sky. Those great pyramids can still be seen in the sacred city of Teotihuacán ("Where the Gods Dwell"), which is about thirty miles northeast of modern Mexico City.

A more scientific version of their origin is that they were erected by a mysterious race of builders (for Toltec means "architect") who preceded the Aztecs in the Valley of Mexico. The sculptures which adorn the Temple of Quetzalcoatl

are powerful and dramatic; and the largest monument, the Pyramid of the Sun, covers about the same area as the Pyramid of Cheops in Egypt, though it differs in both function and construction. It was built, not as a single pyramid, but as a series of superimposed, progressively smaller, truncated pyramids with terraces between, and a broad stairway leading to the top; and it served, not as a tomb, but as a base for a temple, of which there is now hardly a trace. At one time a host of priests climbed those heights in colorful procession, where they seemed to disappear upward into space, to communicate, at a point unseen, with the gods who lived in the sky.

As if to counteract the effect of the pagan legend, the early Augustinian friars built one of their first monasteries just a short distance away at Acolman. The road

to Teotihuacán leads past this fortress-like group, which is a superb example of a combination of Gothic, in the buttressed, aisleless church with vaulted ceiling; Plateresque, in the richly carved entrance portal; and Romanesque, in the quiet, secluded cloister. Here were combined the capriciousness of the Moor with the austerity of the Christian Spaniard, both influenced by the new Renaissance from Italy, all implanted upon the traditional habitat of the medieval friar, and, in addition, taking into consideration the need for defense in a new and still hostile land. Four hundred such monastery-schools were built in Mexico by the Franciscans, Dominicans, and Augustinians during that century before the landing of the Pilgrims at Plymouth Rock, and, an easily accessible sample, San Agustín Acolman is one of the finest.

About the same distance to the southeast can be seen a bit of the Valley as it must have appeared in the days when the Aztecs brought flowers and vegetables to their island capital in heavily laden canoes. To all good Mexicans, and to most visitors, Sunday is the day for the floating gardens of Xochimilco, to be poled along in flower-bedecked, canopied boats

among the flower vendors in dug-outs, floating orchestras, and paddling tortilla makers. And for Chapultepec Park, at the opposite end of the city, with its brilliantly and expensively garbed *charros* and its magnificent *ahuehuetes* dating from the days of Montezuma. And for the *corrida de toros* with its pageantry, rhythm, and excitement. Architecture in the city can be seen another day.

Another day. Eastward from the Avenida Juárez, now lined with interesting examples of the modern, International Style of architecture, the narrow and busy Avenida Madero leads to the Plaza Mayor, the heart of the city, and popularly called the Zócalo. It was here that the Aztecs made their last stand against Cortés in 1521, and here that the intrepid conqueror established the government of New Spain.

The National Palace occupies one side of the square and is visited chiefly for its great murals by Diego Rivera; the City Hall faces another; but dominating the plaza is the great Cathedral on the north. It is an interesting study in historical styles, with late Gothic, Baroque, Churrigueresque, and Neo-Classic all present; but

more appealing is the smaller Sagrario Metropolitano with its delicately carved double façade, one of the finest of early Churrigueresque structures. Somewhat later is La Santísima Trinidad to the east of the cathedral, and still later, and more florid, is the Balvanera Chapel of the Church of San Francisco. Little is left of the old church begun at the time of Cortés, but that chapel may be found at the rear of a garden merely by dodging taxis in crossing the Avenida Madero almost directly from Sanborn's, which is sure to be the headquarters of the architect in his less serious moments (and of his wife in her more serious ones). Incidentally, the building which that store and restaurant now occupies, and which has had a stormy history, is one of the finest tiled mansions in the country, even outdoing Puebla, the home of tile.

A tiny jewel of the Churrigueresque style can be seen in the Chapel of the Well at Guadalupe-Hidalgo (Villa Madero), where the patron saint of Mexico first appeared to a credulous Indian. But the most elaborate, perhaps, and the most complete example of the style is the Jesuit church and seminary at Tepotzotlán, about

thirty miles north of Mexico City. Close scrutiny of the façade of the church will be richly rewarding, if the army is not still camped in the front yard; and the altars fairly burst with ornament.

The capital contains a wealth of earlier Baroque architecture in all of its phases, both institutional and domestic, as well as ecclesiastical. The Iturbide Palace tops the latter group and is but a short distance down the Avenida Madero. Other examples are the buildings now occupied by the National Bank of Mexico and by the offices of the National Railroads. Of educational buildings, outstanding are the Colegio de San Ildefonso, now the National Preparatory School, which contains murals by Diego Rivera and by Orozco, and the immense structure popularly known as Las Vizcaínas, the Basques. Of churches there are many, only a few of which can be named. Among the most interesting are Santo Domingo, La Profesa, San Juan de Dios, San Hipólito, and La Enseñanza in the city, and the Franciscan church at Churubusco with its little tiled chapel of San Antonio Abad.

Westward, the Avenida Juárez leads past "the little horse," one

of the finest equestrian statues in the world (it weighs about thirty tons including the rider, who is never mentioned), into the beautiful Paseo de Reforma and on to Chapultepec Park. Southward are San Angel and Coyoacán, where the *conquistadores* first built their homes, and beyond, over wooded mountains and in a sub-tropical valley, lies Cuernavaca.

A short detour to the east takes one to Amecameca and the Sacro Monte, and, incidentally, one of the most dramatic views to be found in North America. Across the highway from Amecameca, a pilgrimage road leads up the sacred mountain, where the devout visitor may stop to kneel at each Station of the Cross, but even the most devout will be forgiven, I am sure, if he turns around at intervals to admire the view framed by Spanish moss hanging from great trees. At the top of the hill is a little chapel which may be recognized as the one reproduced for the Mexican Village at the 1934 Chicago World's Fair. But, to the east lie, or rather rise majestically, Popocatepetl, the Warrior, and Ixtaccíhuatl, the Sleeping Woman. Camera fans, be prepared!

Cuernavaca is Spanish for "cow's

horn," but that is incidental and just because the Spaniards could not pronounce Cuauhnahuac, which is Aztec (Nahuatl) for "Near Wooded Mountains." It was here in the soft sub-tropical air that Cortés first introduced sugar cane to Mexico, and where he built himself a summer palace. Much of the red castellated structure is a restoration, but the original gallery at the back should be visited if only to see more famous murals by Diego Rivera. These should not be permitted, however, to interfere with examination of the carving on the Indo-Romanesque column caps, or the view out through the arches.

The cathedral group, with its maze of domes and halfdomes, is just a short distance away, and after the sixteenth-century fortress-like structure, originally begun as a Franciscan mission, with its later graceful Baroque tower has been examined by day, the garden should be visited again, alone, at night. Nowhere are the skies blacker and the stars brighter and closer.

The Borda Gardens, though not kept up as in the days of that wealthy mine owner, nor in the much later days of Maximilian, make a beautiful retreat, especially when one is hungry; and the whole

town is a garden of bougainvillea.

A little beyond Cuernavaca, a side road leads, for the archeology-minded visitor, to Xochicalco, the site of another Toltec city, less extensive than Teotihuacán, but with a more striking hilltop site, and a pyramid-temple containing extremely interesting carved stone ornament. But, as Burton Holmes would say, we have not time to linger, so we make our way over a winding mountain road and soon find ourselves in one of the picture cities of America.

Taxco, built on the pattern of a crazy quilt which has been subjected to the throes of an incurable insomniac, is notable for its sea of red tile roofs, no two on the same level, its cobblestone trails, and its great Baroque church, which is so large and so elaborate that it is commonly miscalled a cathedral. But the town itself, which is just as often mis-spoken of as "typical," came right out of Grimm's Fairy Tales, or a Maxfield Parrish fantasy, and, in spite of some critics who discovered it too late, was not designed for a movie set, nor merely for the benefit of tourists. Originally founded on silver, the town was first brought to the attention of Americans by an archi-

tect, William Spratling, who visited there some twenty years ago, and stayed to revive the almost lost art of design in silver. He has been followed by a host of artists and artisans, and the town has become famous for its silver work.

The great church faces a small plaza shaded by huge Indian laurel trees, the center of life and the locale of fiestas. From the plaza, the streets drop steeply down behind the church, or climb up the mountainside, high enough, I have been told, to see Cuernavaca. After climbing in all directions, you will be ready to sit, and, drawn by the strains of popular Mexican songs, you will probably go to Doña Berta's by the corner of the great church to enjoy the Taxquenini variation on a theme by Tom Collins. After three or four, you will want to join Vicente on the windowsill with his guitar.

It is to this cobblestoned, precipitous plaza that the Acapulco bus pulls up at intervals to disgorge and devour passengers en route to that tropical Pacific port which has recently become such a mecca for all good Americans. There is no outstanding architecture there, but there are outstanding swimming and fishing. For deep-sea fishing

the port has long been famous; and nothing is more restful than to lie on the white sand and let the sand and the tide scratch your back. But one good friend visiting there insisted that, fine as were both the swimming and the fishing, they were exceeded in sheer joy—and certainly in sheer laziness—by his favorite sport, which was to lie in a hammock in the shade outside his cottage, toss empty beer bottles over the cliff at suitable intervals, and see how far he could count (not too fast) before he heard the faint tinkle of glass answering him from the rocks far below.

A word as to your reception. It will be warm and welcome. You will be made to feel that Mexico is yours, but you will not be expected to take it all with you. It will be considerate. The Mexican will be kinder about your mistakes in his Spanish than you probably will be about his in your English. Your every comfort will be considered, your every desire granted, if possible. I recall, in one delightful city hotel, not only did the management's solicitude for our comfort leave nothing to be desired, but even our privacy was protected. Wedged into a

corner of the framed mirror above the lavatory in the modern blue-tiled bathroom was a notice neatly typed on the back of the assistant manager's card. It read:

FOR YOUR CONVENIENCE, BE SURE THAT THE SHADES ARE DOWN WHILE YOU ARE DRESSING.—THE

MANAGEMENT

Shamelessly appropriating it as a desirable souvenir, I dropped it into a pocket of my briefcase. On returning to the room a short time later, after a brief visit to inspect the appointments in the cocktail lounge, I found my ten-year-old daughter, with a conscience born of her New England ancestry, laboriously hand-lettering on the back of one of my professional cards a copy of the notice to replace the one I had stolen.

Mexico City, Cuernavaca, Taxco, and Acapulco comprise the perfect preliminary taste of an exotic historical and architectural blend. But to the east, over a high mountain pass, lies Puebla, which, with its satellite villages, has more color on the fronts of its churches than all of Italy; beyond are the lush gardens of Fortín and the drowsy languor of Córdoba; and on to the south is Oaxaca with its sturdy buildings

kissed with the delicate green of nature in the early spring.

To the west, over a higher mountain pass, is Morelia, with a boulevard thoroughfare which has more of architectural merit in proportion to its length than New York's Fifth Avenue; and beyond, Guadalajara, with a cathedral ill-treated by earthquakes and worse-treated by architects of restoration, but recompensed by a gem of ornamental exuberance in the Church

of Santa Mónica; farther to the north, Querétaro, a colonial architectural museum; San Miguel Allende, a gold mine of art; and Guanajuato—

But they belong to the next trip, when you are sure to stay longer. Perhaps you will just stay. For, as the saying goes, once the dust of Mexico has settled upon your heart, you will never be happy in any other land. *Hasta la vista!*

## Executive Director of The Institute

AS OF JANUARY FIRST of this year, following the retirement of Edward C. Kemper, The Institute's Executive Director is Edmund R. Purves, F.A.I.A.

Just what is the job?

The By-laws devote most of a page to telling of The Executive Director's duties and responsibilities, which are many. The first paragraph, however, might serve to convey a general impression: "The Executive Director shall be and act as the chief executive officer of The Institute, and as such shall have general management of the administration of its affairs, subject to the general direction and control of The Board and the

supervision of the administrative officers of The Institute."

Edmund R. Purves is no newcomer to The Octagon, no stranger to The Board of Directors. He was elected a Regional Director for the Middle Atlantic District in 1938, served his constituency for the customary three-year term, and was then engaged by The Board as Washington Representative, then a new Institute activity. After a busy year in this work, the war called, and Purves was granted a leave of absence, which extended to 1945. The captain in the Army Air Force who was hustled off to the Pacific theater came back a major. Meanwhile,

D. K. Este Fisher, Jr., had been pinch-hitting as Washington Representative.

Under the new structure of The Institute, the Washington Representative's function was swallowed in the larger office of Director of Public and Professional Relations, and Major Purves expanded his activities to fit the new measure.

Upon the retirement of Kemper, The Board had no difficulty in deciding upon his successor, but more difficulty in persuading Purves to turn from the lure of private practice. However, The Board usually accomplishes its objectives, and this one was no exception.

Edmund R. Purves was born a Philadelphian, June 20, 1897, started his education at the Germantown Friends' School and studied architecture with the class of 1918 at the University of Pennsylvania. Here, as twenty-five years later, war service beckoned and Purves interrupted his college career to enlist in the American Field Service with the French Army in 1917, later joining the A. E. F. to serve in six major battles. The Croix de Guerre with Silver Star, the Verdun Medal, the Field Service Medal and the Victory Medal with four

Battle Clasps—these are eloquent testimony to this service in World War I.

Returning to the University of Pennsylvania, Purves won his B. S. degree with the Class of 1920, finding time also in that year to compete as a finalist for the Paris Prize. He then went to Paris and studied in the Atelier Gromort for a year, followed by two years of travel and study in Europe.

After serving an interneship with Zantzinger, Borie & Medary in Philadelphia, Purves founded a partnership for private practice with Kenneth M. Day (Purves & Day). After five years the partnership was dissolved, Purves practising alone for another five years, when he joined with Thomas Pym Cope and Henry Gordon Stewart to form the firm of Purves, Cope & Stewart. This association ended in 1941 when Purves became The Institute's Washington Representative.

Meanwhile, Purves had held various offices in the Philadelphia Chapter, and was elected President of the Pennsylvania Society of Architects in 1936 for a two-year term. He is registered in the states of Pennsylvania, Rhode Island and New Jersey. Since



EDMUND R. PURVES, F.A.I.A.  
EXECUTIVE DIRECTOR OF THE INSTITUTE

On the occasion of an informal conference on the  
Island of Apemama on the Equator, December, 1943



THE LOGAN MEMORIAL  
ON THE STEPS OF THE OLD RIDGWAY LIBRARY  
PHILADELPHIA, PA.  
PURVES, COPE & STEWART, ARCHITECTS

*Photograph by Oxman*

1948 he has been President of the Architectural Alumni Society of the U. of Pa. In 1946, he served as a delegate to the International Technical Congress in Paris. For the last two years he has been chairman of the Federal Works Agency's Construction Advisory Committee.

In civic activities Purves has been Vice-President of the City Parks Association of Philadelphia; a member of the State Board of Examiners of Architects, Commonwealth of Pennsylvania; and member of Washington Board of Trade's City Planning Committee, the U. S. Chamber of Commerce,

the National Parks Association, and the Institute of Pacific Relations.

With his wife and two sons, Purves makes his home at Valley Farm, Media, Pa., but from the advance base of his Washington apartment, he sees it only at weekends.

This is the man who, says The Institute By-laws, "shall have general oversight of all of the departments of The Institute and in general shall be the interpreter of the directives of The Board and The Executive Committee."—  
H. H. S.

An escape from current community and housing problems—to a Maine town of 1840—with some uneasiness as to our ability to plan

## Doric Interlude

IN TWO PARTS—PART II

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

DEAN OF THE COLLEGE OF ARCHITECTURE AND DESIGN, UNIVERSITY OF MICHIGAN

SINCE 1900 Belfast has substantially maintained its economic status quo. Maine today is credited with 15,000,000 acres of forest land. Pulpwood and paper are her main industries. Belfast produces a trickle of dimension lumber and

ships considerable pulpwood today. A shoe factory set up in the 'eighties runs on a part-time schedule; a sardine factory and a few other small industries operate in the town. All are unionized, but there is no loss of individuality,

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and in the diner, store and garage Belfast people are first of all native to Maine. Poultry farming is a substantial activity in the outlying semi-wooded countryside. Acreage devoted to farming has steadily declined for several years.

During the recent war only very minor contracts were handled in the village, but war industries in nearby Bangor and the shipping of munitions by water gave employment to all not actively in the service. No physical scar of war industry remains. In the recreation industry, which today dominates the Maine coast, Belfast has taken a negative part. Bayside, a lively summer colony two miles from the village and quite hidden from it in the woods, seems to have lured the summer interest. High Street is indeed a tourist route, but the new diner and Whitcomb's Café are distinctly for the pie-doughnuts-and-coffee trade, and in the garage the proprietor was too busy mending an outboard motor—possibly his own—to undertake a slight wheel adjustment for me. Like Church Street with which it merges, High Street is buttressed at the south end by two great Ionic houses in their grounds while, at the north on the steep hill that commands the turn to



The admirals look down

the bridge over the Passagassawakeog River, the two admirals, and the town's benefactress, the repository of two Belfast fortunes, look down from their fine houses. At the head of the only important east-and-west street leading down to the docks, the sober Custom House commands that axis and gazes with lofty disinterest at casual visitors. There are no signs directing one to local attractions, for there are no local sights to tempt the tourist.

The small portion of the town between High Street and the factories and decaying wharves along the water front has a few good houses, though not many survived a disastrous fire in 1871. Belfast has some class feeling, and those who live in this area and over the hill above the five residential streets "are not accepted." On the good streets there are three

or four scattered tenements in the New England sense of apartments, several of them dating at least to 1850. In only one of these are the refrigerator and a parrot housed on the front porch.

In 1776 the population of the town (township) was 229. The tide that carried Captain Alden to prosperity brought the count of his fellow citizens to 4200. In 1860 the top of 5520 was reached, lagging after the prosperous 'fifties. In 1870 population had fallen to 5278. In general, the decline continued. In 1930 it was 4903, rising in 1940 to 5540. During and since the late war there have been many marriages and the school population is markedly growing. Probably a census now would show a total of 6000. Though the exteriors show no change, a number of the large houses are sheltering two families, and few buildings stand empty.

Since the character of Belfast for some seventy years has been that of stability in a national scene of general expansion, there has been a migration of enterprising, ambitious, or merely uneasy people to metropolitan centers or to the west. Captain Alden, the next year after our meeting, was to take his own ship, the *W. O. Alden*, around Cape Horn to the gold fields in

California, loaded with would-be miners, and a fabulously profitable cargo of lumber. Over the years the partial migration of youth has continued.

Some of the migrants, economically successful in the rough and tumble of life elsewhere, have retained or repurchased the old homes in Belfast. An ambassador bought a house on Church Street to which he might retire. The admirals and the captains remain quietly enjoying the flavor of the sea. Many of the larger houses are open only in the summer. Certain families have persisted—professional men, the doctors and the lawyers, who through the generations have been stabilized here in the shelter of Waldo County's red brick Court House.

Among the citizens today, the apparent serenity of Belfast is torn by two active factions. One, the old families, professional summer occupants, and those successfully in control of comfortable businesses, is for the economic, social and architectural status quo. The other group, mainly younger business men, holds that new business and more active industries would better its own status and incidentally the conditions of the part-time factory workers, taking them off

the town relief roll and thus easing taxes. One of the main town corners on High Street—the one with the stoplight—made vacant by a fire some years ago, has recently been occupied by Rookie's Diner. The progressives charge that the conservative owner declined to lease the site to a chain store lest it compete with his own limited but, for him, profitable business. Both points of view represent hard-headed Yankee reasoning with only mild social concern on either side. It is taken for granted that the workers are industrious and thrifty and would prefer longer work weeks and more pay, as against the dole. Whatever decision may be made, a change would upset the social prestige of the old faction; the triumph of the progressives might be devastating for the old architecture. Zoning would be relaxed and at least some of the houses would be taken over for small business. The vacant lot on Church Street, where an old house burned, might become a dine-and-dance place.

So you see the town, and thus Captain Alden knew it. Bemused by its perfection, one is impelled to explain its preservation and its persistence. Belfast is wholly unlike Williamsburg, a historic moment

recreated, faithful but lacking the breath of life through normal industry and occupancy. Belfast not only lives, it is a self-supporting and continuing community.

To be sure, like one of its own octogenarian citizens, Belfast is a little fragile. The use of the Williamson place on South High Street, now for sale, as a used-car lot, the remodeling of the now closed Universalist church as a bowling-alley and skating-rink, even the insertion of dormers in the fine slate roofs to permit third-story apartments, would shatter both social and architectural unities, and Belfast would join the great majority.

Certainly the town has absorbed earlier shocks and assaults. The four wars meant hard times. But because there were no war booms there remained no war debris. The panics and depressions brought neither suicides nor shanty-towns. It must have been a distinct architectural affront when, in the early 'seventies, a few hybrid houses were built embellished with bracketed cornices, towers and scroll-saw detail. But this foray was successfully resisted. Some of the newcomers conformed to the extent of dark green blinds; nearly all have long since submitted to the



Buttress at the south end of  
Church Street

prevailing white paint. That a house, unless honest brick, shall be white is an unwritten law, but one would not wish to violate it. It is an effective taboo. A modern house in Belfast would be woefully off-key.

A more serious shock is that now being parried. The progressive faction demands change and exerts the pressures characteristic of the hustling chamber of commerce, pointing with alarm to city taxes and the liability of the part-time workers. The present mayor, elected after a hot contest, is an effective highly intelligent progressive.

But the inertia of Belfast is formidable. The mayor lives in one of the best houses on Church Street and enjoys it. He recently

purchased the place, reconditioning it at considerable expense, and would hardly want a filling station next his two-acre grounds. It would appreciate neither his self-respect nor his investment. Such pressure of overcrowding as exists may presently be absorbed, since there is no great likelihood of new industries. The local labor supply is not tempting enough to counterbalance such adverse factors as distance from materials and markets. The progressive effort may well spend itself in simply maintaining the economic status quo, in holding ground against decline. Local wealth is all with the conservative faction. Few of the citizens are conscious of the esthetic and social values of their environment. They simply like it as they have known it. A distinct provincialism insulates them—perhaps happily—from any concern with the later types of communities, urban or rural. Except for the veterans, few have been west of the Appalachian Mountains.

The key to Belfast's durability appears to lie in her modest but adequate size, the steadiness of her citizens and in her very remoteness. The population has from the early days included men of financial strength—the lumber enter-

prisers and the sea captains, merchants and professional men. Seamen and laborers remain New Englanders.

It is a point of view. Normally a town chooses progress, taking a chance on stability, and Belfast thus seems not only unique architecturally but an anomaly as a community. It has not, like most towns, thought sober continuity synonymous with retrogression and blight. Captain Alden knew his world, with its relatively simple dealings between nature and men. In a forthright way he ruled the *W. O. Alden* at sea, or assumed the responsibilities of a citizen ashore. Looking out this August morning on the pleasant comely town in which an established order and the business and social standards for which he stood are stated in a lucid architecture, he had neither doubts nor regrets. It would I think, have been impossible to make him understand the world of 1948 or postulate for him a community of our time. He could not, I fear, have made useful suggestions as to how we might obtain the security and amenities comparable to those which he took for granted.

Invention, which might change the whole picture of transportation,

he would admit as possible though unlikely. The growth of manufacturing and the move to the cities could also be contemplated, though with misgivings. A United States substantially mastered by industrialization he could not have considered or conceded. He could, therefore, not have imagined a twentieth-century community, a Greenhills for Cincinnati, a West-acres for Detroit or a Park Forest for Chicago. He could not have entered our scene even had he accompanied me home a few days ago. Lacking any conception of man in modern society, his escape from Maine of 1848 to the industrial Midwest today could not be compassed by science, good will, or even the magic of a fancied retreat in reverse.

And who are we to think our Doric captain archaic and inflexible? With all the experience of an intervening century, with our wonders of technology and production, we seem today hardly able to plan and build proper communities for decent living. Conditions of continuing civilization have changed, and we planners are slow to take advantage of them. The game must be differently played, but the players fumble since they are not comfortable with the new

rules. Probably I am more like Captain Alden than an ideological twentieth-century industrial man. Obviously we could not create a new Belfast in the Detroit region

either as to physical form or economic and social character. The Maine village was indeed only an interlude. It remains to plan the good community of 1950.

A further development of the author's premise that identical houses in Massachusetts, Louisiana and Oregon deny the tenets of organic design

## The Possibilities in a Regional Program of Design and Construction

*By Buford L. Pickens*

HEAD OF THE SCHOOL OF ARCHITECTURE, TULANE UNIVERSITY

A paper read at a meeting of the North Louisiana Chapter, A.I.A., Shreveport, La., November 2, 1948. Those who read Mr. Pickens' article, "Contemporary Regional Architecture" in the JOURNAL for September, 1947 will recognize in the following a further development of the same premise

THE LAST THREE national conventions of The A.I.A. have experimented with the professional seminar as an answer to the long-felt need for a medium of self-help available to members. This experience shows that the seminar in a national meeting, however well organized, has limited potentialities, for three reasons: first, it reaches too restricted a number; second, the concentrated multiple-subject programs are too exhausting, as a three-ring circus would be if continued too long. The third reason, which seems in many

ways to be the most important, is that the national meeting seminars make no provision for the consideration of strictly regional problems and the solution for them in programs of research which are continued from year to year. It is true that some of the problems considered by the Institute meetings are nation-wide, but many of them when analyzed reveal a distinctly regional character which calls for a regional solution. These facts have been recognized by the officers of The Institute and they are anxious to see the

seminar technique tried out on a regional basis. I wish to speak today about the formulation of a regional program for studying the possibilities in design and construction.

It seems that some kind of regional approach is inevitable if we are sincerely trying to build a living architecture, for the geographical factors are part of the form-conditioning procedure in an organic method of planning and design. The school, working together with the architects, might be able to evolve a new kind of integration for research in both the science and the art of building. Construction methods and details would be reexamined in the light of present-day physics, biology, chemistry and psychology.

Twenty to forty years ago the schools taught eager students how to adapt historical styles. Since that time the schools have taught their students how to adapt the forms, the clichés, and perhaps in some cases even the principles of leading pioneers in a contemporary architecture. In the next generation the schools may find a way to teach architecture as truly evolving form. A program of regional investigations could be a technique of self-help and self-development,

rather than a technique of eclectic borrowing and adapting forms and symbols from other people and other places. Considered in this light, regionalism is an important part of organic method, i. e., seeking the solution to a building problem from *within* it and finding the *expressive* form for the specific need.

Lest we be misunderstood, let us clarify one aspect of the regional approach which is the source of needless confusion and criticism. As a tool for planning, designing and building, regionalism is at the opposite pole from sectionalism, and the connotations inherent in the two terms should be carefully separated. Sectionalism carries with it the notion of isolation, whereas regionalism recognizes that the part is a unit of the larger whole; thus, the regional trends can be enriched and developed by merging with certain broader national or international principles which are universal. It is conceivable and, indeed, altogether probable that a truly regional contemporary architecture on the Gulf Coast might have more affinity, in a visual way, to architecture in Brazil than to architecture in Massachusetts. In architecture we must distinguish between the uni-



A RECENT HOUSE IN SHREVEPORT, LA.  
WILLIAM B. WIENER, ARCHITECT



TERRACE DETAIL  
A RECENT HOUSE IN SHREVEPORT, LA.  
WILLIAM B. WIENER, ARCHITECT

versal and the exotic or eclectic form. The ideal regional expression could be defined as a balance between inner and outer forces; and in a democratic society we might expect that the architectural forms would reflect the dominance of the inner individual regional force.

Let us look at the possibilities open to architects in the New South. For definitions and basic facts of the larger region from which we come, we may turn to the geographer and the sociologist. Fortunately, some of the best regional studies have been made by southern scholars on the South. I speak of the works of such men as Rupert B. Vance, Howard W. Odum and others, published by the University of North Carolina and the Vanderbilt University Press. To them the term "region" means "a *geographic area* occupied by a people who feel that they have more interests and loyalties in common within their own group than they have with those in other areas. The regional concept embraces two distinct kinds of areas: on the one hand, geologic, geographic, climatic, and having other physical characteristics; and on the other hand, the areas of human life and movement. The first is more

or less constant, the other is constantly in change. The region is a product of an involved and never-ending process; the human community defines itself against the natural setting of hills, river and sea, of soil and climate, of natural formations and man-made landscape."

According to Mr. Odum, the South is the most distinctive region in the United States. The validity of the Southern Region seems to rest on a combination of the following factors:

1. A common emotional loyalty—the heritage of war and the aftermath of war.
2. A cultural landscape conditioned by a biracial civilization.
3. An economic structure belatedly changing from agricultural to industrial.
4. A warm climate favorable to both work and play, where outdoor living is possible a greater part of the year.
5. Local diversity within the region—rich variations both culturally and geographically. Paradoxically this is a source of strength, not weakness.
6. Relative cultural isolation—resulting from small immigration.
7. Relative conservatism—social and political.

8. Larger percentage of undeveloped resources, both natural and human, than any other region in the United States.

The culture of the antebellum Old South depended upon an agrarian economy with slave labor as its basis. The culture of the New South will depend upon a balanced combination of agriculture, commerce and industry, with modern technology as its basis. What other part of the country presents such a challenge to the architectural profession?—to retain our heritage of century-old, distinguished architecture, at the same time helping advance and express a well-ordered society with the new means. Here is a program for research which cannot be successfully carried on either in a vacuum or an ivory tower. It is a program which cannot be drawn up or perhaps even understood by a National Institute of Design, or by any of our "international" technological institutes located in another part of the country. It is indeed a program for the schools and the architects *of the region*, in which each should be encouraged to develop its own methods and its own solution. There should be collaboration, but I suggest that it be through seminars

with the exchange of data, materials, exhibits, etc., rather than through the B.A.I.D. technique of direct competition with the artificial stimulus of collecting medals and prizes.

A rediscovery and reemphasis of the historical regionalism in the early architecture can be most helpful, but extreme caution must be taken to avoid superficiality on the one hand, or sentimental fascination with archeological forms on the other. The general history of architecture, as well as the special study of the region, can be used to focus attention upon the evolution of form and the subtle interplay of the local climate and topography on imported building traditions. An understanding of the historical and cultural background is fundamental to the meaning of regionalism, but the core of the problem is essentially a contemporary and continuous one—following a program of scientific research and checking the results as progress is made.

After a long period of eclecticism it would seem to be most essential, for the development of a regional approach, to shift our attention from the general problem to the specific one. We might for a while forget about style ex-

cept as it relates to abstract form. Let us assume at the start that new visual forms will emerge as if we were attempting the cultivation of some new variety of regional plant. Eric Gill, the famous British sculptor and engraver, has said, "Look after goodness and truth, and beauty will take care of herself." We might accept this advice literally or we might paraphrase it thus: "Look after regional building needs and their straightforward solution with the technical means available to us, and style will take care of itself." We must abandon the notion that the student cannot be concerned with economy in design; and at the same time we must make sure he understands that to be economical is not to be cheap.

As a place to live, the shaded slave cabin is far preferable to the modern slum, and the old plantation house with galleries all around is still far more pleasant than the transplanted Georgian boxes in our newer subdivisions. As a start toward finding contemporary regional variations, may I propose that the architects and the school of this region attack the problem of integration in design and pres-

ent-day construction of the following:

1. The protection against excessive heat, humidity, and moderately cold temperature. A study of unique regional needs—ventilation, heating and cooling with all the implications in construction and fenestration that would be involved.

2. The protection against water—resistance to rain and floods, with study of surfaces, flashing methods and drainage.

3. The protection against wind—hurricanes, tornadoes, etc.

4. The protection against insects—mosquitoes, flies, termites, etc.

5. The protection against poor soil conditions—foundations, etc.

6. The relation of inner and outer space—six to nine months of summer.

7. The architectural planning potentials of plants, trees, gardens, terraces, etc.

8. The economies in wall, floor and roof construction possible because of mild climate.

9. The integration of mechanical work-aid accessories in lieu of servants.

10. Regional implications in housing and community planning.

Reasserting the thesis that architecture is more than buildings, and that it should be taught accordingly

## A Journalist Looks at Education

IN TWO PARTS—PART II

By Douglas Haskell

ASSOCIATE EDITOR, ARCHITECTURAL RECORD

A paper read at the Thirty-fourth Annual Convention of the Association of Collegiate Schools of Architecture, Salt Lake City, June 1948

IF WE ARE THINKING of architecture as a large-scale conversion, then we must not only put our planning in a large framework of geography, but we must also adapt our procedures to modern industry. Hitherto there has been a very narrow view of architecture, and *the punishment for ignoring industry has been that others have taken over industrial design*. Not until industry—first of all the building industry, and later industry related to it—is saturated with architectural thinking, and architecture with industrial thinking, can we design really harmonious architecture. This means we must train in our architectural schools the man who is going to design the elevator parts, the man who will design the door lock, the man who will design the lighting fixture and the wallpaper. Until all parts are designed under the same impulse, the combination will

continue to be difficult and discordant.

Dozens of architects have made fragmentary contributions, but progress lags. Twenty-five years ago there was an effort at the thin lightweight spandrel wall. Manufacturers did not much care about it; architects gave the impetus; but even yet it has not quite reached its goal!

There used to be frequent quotation of a saying about well-building having "three conditions—commodity, firmness, and delight." Delight was primarily the architect's concern; commodity and especially firmness depended in large part on products available to him. But as you think the slogan through, the chief problem lies in the interrelations. Those little commas between the words "commodity" and "firmness" and "delight" are the most important part of the sentence; they stand for "ands"

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and show that there must be links, or better yet, a fusion. *These links and that fusion are the problem of architecture.*

So, no matter how well the architect designs a plan, unless the parts of which the building is made partake of the same spirit, there will be a discord. The industrial designers, filling the vacuum, have been hiring architectural graduates to do the work for them—the necessary work of suffusing industry with correlated design. The designer's own part has too generally been simply that he has learned to talk, and what is more, he has learned how to get in with the American people.

The third implication of our broad environmental view is that training must be given in public relations activity for good environment. Again sticking my neck way out, if I were an architectural teacher, I would try very hard to train architectural emissaries, if you want to call them that, training people who can talk good architecture.

You know that there is a feeling among architects that if you talk too much, or too well, you must be a poor designer. And yet Wright is a great talker. Le Cor-

busier is a great talker. The men who have influenced modern architecture the most have reached their position of strength and influence, not through design alone, but through design supplemented with good talk.

The importance of straight and effective talk is tremendous in architecture. The program for a project is a set of words before it becomes a set of drawings; and in a broader sense there is a politics of architecture in relation to the big program we are considering.

Let's take a specific instance of architectural politics: it is a thoroughgoing disgrace that the profession of architecture has submitted during all these years to the system of picayune censorship carried on by functionaries of the FHA. This is censorship by men who are not qualified, indeed they are often disqualified, to judge architectural merit. The proof of it is that they so often pick on the best architects and seek to mow them down. For example, there was the California house by Clarence Mayhew, to which the publication *House and Garden* gave a nationwide top award after it had been built, *despite* the FHA, and with a private uninsured loan, at a cost of \$6,000. The local

FHA office had tried to bat it down with a contemptuous appraisal, for lending purposes, at \$600! Then there was the case in Dallas of Arch Swank's attempt to build a Jeffersonian snake fence. Jefferson, as you remember, used this functional form to economize and make his fence to the width of a single course of brick. But the genius then in charge, in the FHA office in Dallas, declared he didn't care about Jefferson; and Arch was compelled to build his fence with a double course of brick to satisfy the wisdom of this greater-than-Jefferson policeman. Another architect, a sound and conscientious man, told me recently of a firm for whom he had been doing an office. In the course of this he was shown plans for a little housing scheme, for skilled workers, on which the firm was spending \$100,000. The plans had been drawn by the contractor's draftsman. Just for fun the architect redrew one of these plans to cost something like one-fourth less—by revision of such things as an attic too low to stand in, with dormers tacked on over the solid roof. The reply came back from the contractor that "he didn't believe these plans would pass the FHA." Whether the contractor was right or not, his reply was

profoundly significant. *He* knew he could count on the FHA to play along with *him*; *the architect did not*.

It would be possible to go on by the hour recounting similar actions of local administrators. These men could not exist in their present profusion without tolerance from the top. To defend our profession from them we must train young architects who can talk and write these men down. Restraint of civilization is more serious than restraint of trade, and the two are found often hand in hand.

The men whom the profession trains as talkers should also be able to draw; we get too many of the purely political architects. Yet the missionary effort necessary for new environment demands talkers; moreover the politics of architecture as environmental control cut across other politics, and the needs of the people show strong similarities regardless of whether a particular country is ruled by capitalists or communists or clerics. Recently a Russian architect named Balabian seems to have been appointed to make statements about American architecture and how "dacadent" it is; I am afraid they were not honest statements but

mere instruments of attack. They were intended to support the idea of *public suppression of free enterprise*, as locally practised in Russia, and not simply to promote better environment. But then again, in our own magazine, recently Miles Colean wrote an article with which I would personally disagree; he charged the onerousness of our FHA rules entirely to "bureaucracy." Mike ought to know, it seems to me, that the FHA system, despite its many meritorious achievements, is so framed as to be especially amenable to the *private suppression of free enterprise* by entrenched interests who use the bureaucrats. Unless the profession fights to correct these abuses these entrenched interests can make use of the rules to throttle the independent practitioner while they shift the onus onto the idea of public control.

To get back to the main subject: the actual needs of the people run strangely parallel, and if you read a report such as

Catherine Bauer's on European reconstruction it is found that effective measures are similar under a variety of titles and government systems.

The teacher gets hold of the future architect as a young man, generous, idealistic. If he can be trained to present big, public-spirited ideas well, so that he can watch them enjoying a measure of success, then perhaps we can retard by that much the cynicism which is merely an easier way out for those whose humanity has been stunted.

Architecture can be talked effectively to clients and to the public, though this probably requires specific training no less than drawing or specifying does. My own experiences take place mainly with business men and publishers; and it is heartening, if you have succeeded in putting a point about architecture well, to hear them quote it back to you, as their own thought, a year later. They do come. They do come.

## News from the Educational Field

UNIVERSITY OF FLORIDA announces that its School of Architecture and Allied Arts has been redesignated as the College of

Architecture and Allied Arts. The college is composed of the Department of Architecture, the Department of Art, and the Bureau of

Architectural and Community Research. William T. Arnett, a member of the faculty since 1929 and Director of the School since 1946, has been named Dean of the College and Director of the Bureau of Architectural and Community Research.

PROFESSOR ROGER BAILEY, recently of the University of Michigan's College of Architecture and Design, has been appointed head of the Department of Architecture at the University of Utah.

YALE UNIVERSITY announces that Sven Markelius of Sweden, Honorary Corresponding Member, A.I.A., will serve this coming Spring as Visiting Critic in Advanced Architectural Design.

RICE INSTITUTE announces that three Fellowships are available to graduates of their own Department of Architecture or graduates

of similar institutions of equal educational standards. These Fellowships lead to the degree of M. in Arch. The Fellowships carry a stipend of \$1200 with the remission of all fees and call for not more than 8 hours of laboratory teaching. Applicants should not be over 27 years of age and must apply not later than February 15 to the Department of Architecture, The Rice Institute, Houston 1, Texas.

Rice Institute also announces the annual competition for the Traveling Fellowship in Architecture, which provides \$1200 for foreign travel and study. To be eligible the candidate must have graduated from Rice Institute's Department of Architecture with the degree of B.S. in Arch., or attain this degree in June 1949. The candidate must also be under 30 years of age. The competition will begin April 12 and end May 16.

## A Summer Tour of Europe

World Studytours is planning a visit that should be of particular interest to architects, on the subjects of reconstruction, urban planning and building in Europe. Hermann H. Field, Director of Building

Plans, Cleveland College, Western Reserve University, will direct the party as he did in 1947. The itinerary includes 4 days at the International Congress of Modern Architects in Bergamo, near

Milan. The tour provides 46 days in Europe, tourists' steamer transportation, rooms, meals, guide services, etc., from July 6 to September 6, and will cost individually

about \$1475. Further details may be had from World Study-tours, Columbia University Travel Service, 2960 Broadway, New York 27, N. Y.

## Calendar

*February 20-24:* Annual Convention and Exposition of the National Association of Home Builders, Stevens Hotel, Chicago.

*March 13-14:* Thirty-fifth annual meeting of the Association of Collegiate Schools of Architecture, Rice Hotel, Houston, Texas.

*March 15-18:* 81st Convention of The American Institute of Architects, Rice Hotel, Houston, Texas.

*March 21-23:* 18th Annual Conference, American Institute of Decorators, Hotel Pierre, New York City.

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

*May 19-21:* Southern Hospital Conference for a discussion of hospital design and administrative hospital problems, Buena Vista Hotel, Biloxi, Miss.

*June 29-July 2:* The annual conference of the Royal Institute of British Architects, Nottingham, England.

## Scholarships and Fellowships Available

WASHINGTON UNIVERSITY announces the 18th competition for the Steedman Fellowship in Architecture, to be held in February. It offers an award of \$3,000 for a year of study and travel abroad. The competition is open to all

graduates of accredited architectural schools in the United States who have had at least one year of practical work in an architect's office including one year's residence in St. Louis. Candidates must be between the ages of 21 and 31.

Application blanks may be obtained from the School of Architecture, Washington University, St. Louis, Mo., and they must be returned prior to January 31.

APPLICATIONS are now being received from candidates for next year's United States Government Fellowships for Study and Research in the other American Republics. These grants are supplementary in nature and are awarded to students who have obtained scholarships or fellowships from colleges or universities, or who have limited personal funds, to assist them to carry out worthwhile projects.

Under another program of the Government, two graduate students are exchanged each year between the United States and each of the following Republics: Brazil, Chile, Colombia, Costa Rica, the Dominican Republic, Haiti, Honduras, Mexico, Paraguay, Peru, Venezuela.

In order to apply for benefits under either of the above two programs, students should have the following qualifications: United States citizenship, a bachelor's degree, the initiation or completion of some graduate study, a satisfactory knowledge of the language of

the country to which the student wishes to go, good health, moral character, intellectual ability and a suitable plan of study or research approved by the student's adviser or supervising professor. Qualified applicants under either of these programs should write for application forms to the Division of International Educational Relations, American Republics Section, U. S. Office of Education, Federal Security Agency, Washington 25, D. C.



THE MANAGING COMMITTEE of the John Stewardson Memorial Scholarship in Architecture will hold a competition to select this year's appointee, who receives a stipend of \$1,300 for study here or abroad. Eligible for the competition are citizens of the United States who shall have studied or practised architecture in the State of Pennsylvania for at least one year immediately preceding the scholarship award. Candidates must be between 22 and 32 years of age. They must have completed four years of office experience, or three years of office experience and one year of college, or two years of each, or one year of office experience and three years

of college, or four years of college. Applicants are required to file registration forms not later than March 15, 1949. These will be provided upon request to: Henry D. Mirick, Room 809, 12 South 12th Street, Philadelphia 7, Pa.

ILLINOIS INSTITUTE OF TECHNOLOGY will accept applications

for fellowships, scholarships and assistantships for graduate study, research and teaching until March 15, 1949. Applications should be addressed to the Examiner of Credentials, Graduate School, Illinois Institute of Technology, Technology Center, Chicago 16, Ill.

## The Institute's Coefficient of Expansion

ONE OF THE SUBJECTS to be brought before the Houston Convention is of more than major importance. In effect it poses the question: Shall The Institute proceed as heretofore, content with its established role of national architectural society, or shall The Institute expand its activities and service in line with its greatly expanded membership?

Of course it is not enough merely to say: "Let us expand our services in keeping with the increased stature and public recognition of the profession." We might unanimously agree that it would be great if we could tell the public by means of newspaper, magazine and radio, of the architect's vital function in the social fabric. It would be grand if we could inform our own membership just how the

individual or local body could improve its public relations. More and more technical help for the practitioner resulting from stepped-up research and investigation by the staff would be generally acceptable. More and more widely distributed seminars would help to keep us all abreast of the progress in technical knowledge. All such activities seem highly desirable if the architectural profession is to speed up recognition, on the part of the public, of what it has to offer. But these activities cost money. They are not possible on the present income from dues of 50¢ a week per member.

The question to come before the Houston Convention, then, is: Does the membership really want these expanded services enough to be willing to pay for them?

Out in the territory of the Washington State Chapter, the membership faced the question a year or more ago. They wanted to have an executive secretary; they wanted to make the architectural profession more widely and more favorably known in the community; they may have wanted a more fitting headquarters, more imported technical speakers. What the Chapter did was to raise the dues—not by a specified sum but by a percentage of what each office paid the Government for Social Security. Such a form of dues, of course, is chargeable in income tax returns, as in the former practice, as “dues to professional societies.” Members who made no Social Security payments as partners or principals, paid as Chapter dues a nominal lump sum.

The result was surprising even to its proposers. Now the Chapter has a well-paid executive sec-

retary and a substantial balance in the bank. The members are apparently happy over the changed basis of “ability to pay” such as governs all of our income-tax structure.

A committee of The Institute has been working on a proposal following the Washington State Chapter’s lead, with a possible alternate in a flat increase in the present Institute dues. This committee is to report to The Board at its pre-convention meeting, and doubtless the whole question will be laid before the Convention in March. Meanwhile it is a matter for individual thought, and possibly for chapter discussion. There are worthy projects ahead for Institute expansion. If they are to be carried forward, just how are they to be most conveniently financed? Dues of one kind or another constitute The Institute’s coefficient of expansion.

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Regarding the proposed graduate school building group at Jarvis Field in the Aquarium Style: An institution which has followed after strange gods of architecture for the past century, as Harvard has done, is in no position to flinch from a foray into steel, concrete and glass—*The Boston Globe*

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“Home is where you hang your architect”—attributed by *The Charette* to MAX SHUSTER



## The Editor's Asides

THE EDITORS OF *The Chemist* have hit upon a feature that we are strongly tempted to copy in our own professional field. Of members who joined The American Institute of Chemists twenty-five years ago, in the year of its founding, the editors ask this question: Looking back over twenty-five years, what advice would you give to young chemists who are starting out today? Answers vary: "Do not watch the clock;" "Specialize and become outstanding;" "Use your chemical training as a background for business."

We are in some doubt as to whether the young man just out of architectural school would bother to read the advice of the men responsible for Rockefeller Center, the Hayden Planetarium, Ford's River Rouge Plant, the Waldorf-Astoria, the Cornell Medical Center, Chatham Village or Washington's Federal Reserve Building.

Would they?

We are also in some doubt as to whether the architects of the build-

ings mentioned, or such of these men as are still alive, would feel it worth while to offer any advice to the young men coming out of architectural school today.

Do they speak the same language?

ONE IN EVERY EIGHT citizens was admitted to a hospital during 1947, according to the American Hospital Association. The cost to the hospital rose from \$9.39 to \$11.09, of which \$9.71 was what the patient paid, leaving a daily deficit of \$1.39 per patient to be made up through voluntary gifts. In ten years hospital admissions have increased almost 100%, but the patient now seeks hospitalization earlier and is discharged in less time.

IT IS RATHER GENERALLY ADMITTED that a factor of considerable size in the present high cost of building is the fact that far more is asked of today's building. This added increment is not in

walls, floors and roof; it is in the engineering branches of electricity, air conditioning and, to a less extent, acoustics, and insulation for keeping heat in in winter and out in summer. Air conditioning, considered a rare luxury a decade ago, is now widely rated among the essentials. Just what these new requirements add up to in increased costs is of course a variable of wide range. In one of the series of technical conferences being held by the New York Chapter, A.I.A., the opinion was that mechanical installations of today's building represent one-third of the building's cost and that such a ratio shows an increase of 62% over the ratio of the same elements to total cost a few years ago. Buying a new building is coming

to be very much like buying a watch: the buyer first makes sure of the works; the case is a minor consideration.

THE PLIGHT of the practising architect is indeed sad, especially when facing a decision as to whether or not to take the post-convention tour to Mexico. In the years when building was in the doldrums he couldn't possibly go to Mexico or to any place else, because he hadn't the money. In this year when would-be clients are told to come back some time next year or the year after, the architect probably thinks he's far too busy to go to Mexico.

Well, are you *ever* going to see Mexico? Perhaps it's later than you think.

## Necrology

According to notices received at The Octagon  
between January 8, 1947, and January 8, 1948

ALDRICH, WILL S.

St. Joseph, Mo.

ANDERSON, WALTER F.

Washington, D. C.

ARMSTRONG, CHARLES R.

Los Angeles, Calif.

BATES, RICHARD MORTIMER, JR.

Burlingame, Calif.

BERTZ, EARLE B.

San Francisco, Calif.

BOHN, ARTHUR

Indianapolis, Ind.

BOTHWELL, JOHN HENRY

Ambler, Pa.

BROWN, FRANK CHOUTEAU, F.A.I.A.

Boston, Mass.

BURDICK, HAROLD BENNETT

Cleveland Heights, Ohio

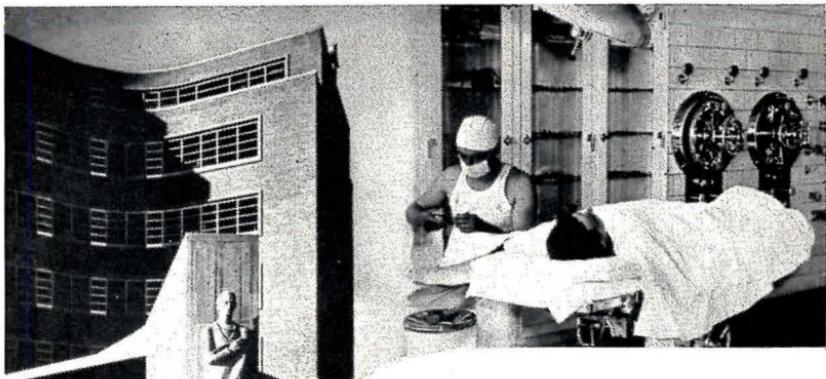
BURKS, H. RAY

Little Rock, Arkansas

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Houston, Texas
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Clinton Corners, N. Y.
- CHURCH, EUGENE B.  
Houston, Texas
- CONNELL, JAMES F.  
Staten Island, N. Y.
- CROWLEY, ARTHUR FRANKLIN  
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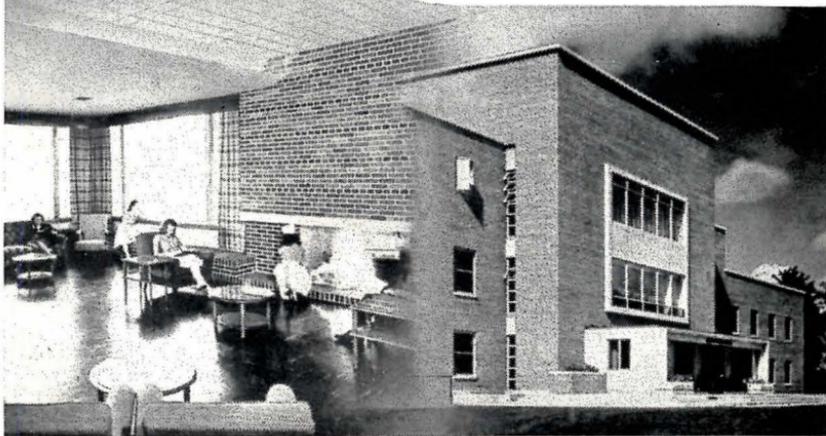
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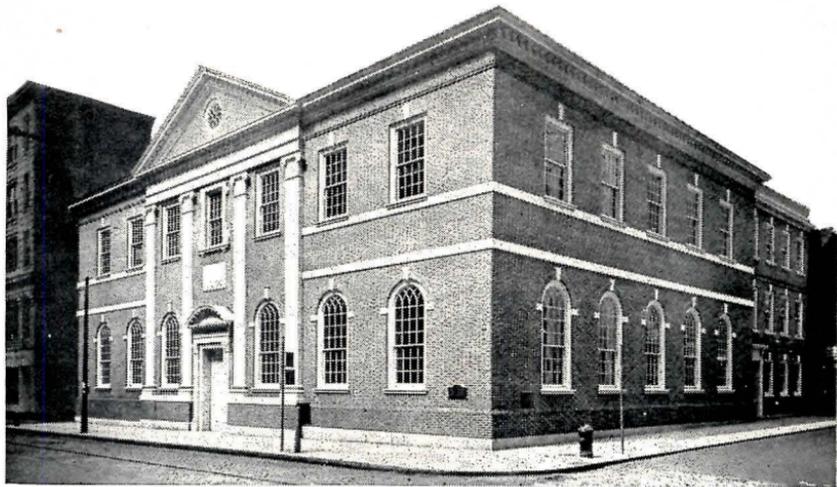
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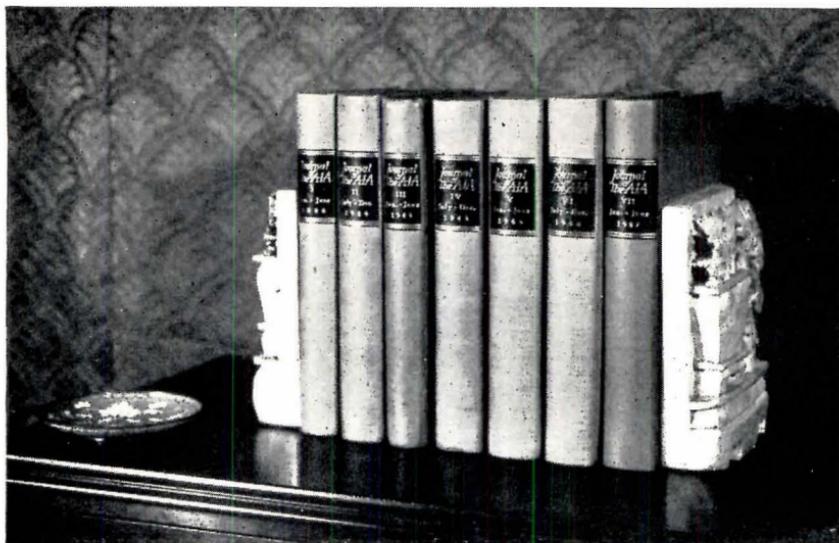
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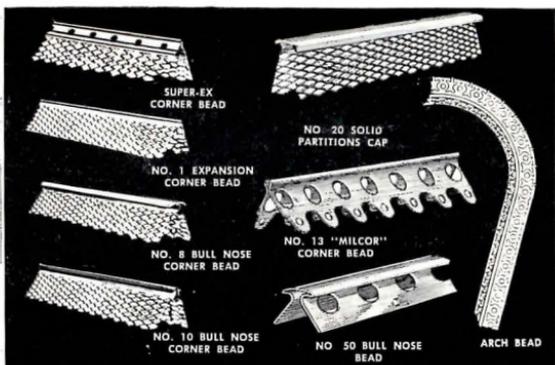
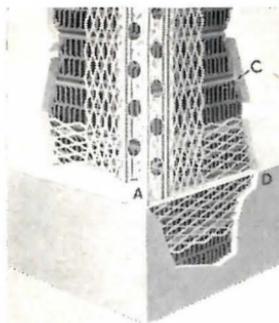
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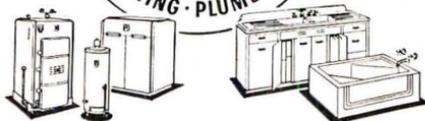
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