

# Journal of The American Institute of ARCHITECTS



ROBERT MILLS

August 1944

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Selecting Architects for Public Works

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War Plants After The War

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Financing the Future

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The Dream House

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Newly Elected Fellows

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A Chapter President Looks Forward

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Post-War Trends in Organic Coatings

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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## Contents

War Plants After the War . . . . .	59	Fall Conference on City and Regional Planning . . . . .	91
<i>By Louis Kahn</i>			
Honors to Architects . . . . .	62	Post-War Trends in Organic Coatings . . . . .	92
<i>By Dr. W. T. Pearce</i>			
Financing The Future . . . . .	63	Highlights of the Technical Press	94
<i>By Beardsley Ruml</i>			
Brunner Scholarship Award for 1944 . . . . .	69	Architects Read and Write:	
Selecting Architects for Public Works: New York's Experience .	70	Public Housing Facts . . . . .	95
<i>By Simon Breines</i>		<i>By George Herbert Gray, F.A.I.A.</i>	
Planning in the U.S.S.R. . . . .	73	"Our Responsibility to Service Men" . . . . .	96
<i>By Arthur Ling</i>		<i>By Lt. Harry M. Denyes</i>	
The Architectural Library of Lawrence Hall Fowler . . . . .	74	What Is Wrong With Architectural Journalism? . . . . .	97
<i>By John H. Scarff</i>		<i>By Roger Allen</i>	
Advanced to Fellowship in 1943 .	76	Push, Don't Kick . . . . .	99
The Dream House . . . . .	84	<i>By Prentice Sanger</i>	
<i>By Edwin Bateman Morris</i>		Cram and Civilization . . . . .	100
Cincinnati Planning . . . . .	88	<i>By Goldwin Goldsmith, F.A.I.A.</i>	
A Chapter President Looks Forward . . . . .	89	Table Rappings . . . . .	100
<i>By Robert B. O'Connor and Arthur C. Holden, F.A.I.A.</i>		<i>By William Gray Purcell</i>	
		The Editor's Asides . . . . .	101
ILLUSTRATIONS			
Streevelliiputur, Southern India: Gateway to The Temple Area . . . . .	79		
Fellows Advanced in 1943 . . . . .	80, 81		
Do you know this building? . . . . .	82		

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# War Plants After the War

By Louis Kahn

Excerpts by permission from the article "Don't Let War Plants Scare You," in *Nation's Business* for April, 1944.

WHEN PEACE COMES and America's war factories become available for turning out civilian goods, will we not have a tremendous excess of industrial plants?

The answer, though many-sided, is emphatically No.

America, as a matter of fact, faces an immediate post-War shortage, rather than a saturation, of production facilities.

This does not mean that our war plants are inefficient. They are entirely adequate for the war jobs for which they were designed. But many are simply not convertible—except at excessive cost—to civilian production. These were built for a specific type of product, and when they have served their purposes, they are through. This is particularly true of many plants built since the spring of 1942.

An acutely critical situation in structural steel, copper for fittings, and other vital war materials, radically changed the basic plan of

many war plants. Alternate materials were used wherever possible, and new architectural design and structural methods had to be invented to circumvent the material prohibitions.

Far-sighted officials in the armed forces and government agencies, recognizing the doubtful post-War value of plants built for heavy war material, determined on semi-permanent structures. "Five-year plants," we called them, because, at the time they were built, five years was the maximum productive life expected of them.

In designing these plants, every possible short cut was taken to save time, costs and materials, and still have plants entirely adequate for their intended job. They were "streamlined" to the ultimate degree.

An example is lighting. We knew that the plant would operate around the clock, on an all-out basis, so there was no need to take the time and materials to wire each

individual bay for lighting. Whole departments were hooked up to one master switch. This method saved installation time and materials. It saved the time of operators, who could light the plant by pulling several master switches instead of many hundreds. Yet, if such a plant were to be operated on a reduced production schedule, under private ownership, it would have to be completely rewired. Otherwise the power wastage would be a forbidding cost item.

As with lighting, so alterations would have to be made with materials-handling devices, heating, ventilation, layout and many other factors entering into the cost of civilian production.



What utility some of these "five-year plants" will have after the war is problematical. Some probably will be razed. This may sound like waste. But all war is waste. Those who were privileged to work with government officials are convinced that the undramatic story of vision and good sense in building for production will prove one of the most effective phases of the entire war effort.

Of the war plants built for permanency, some undoubtedly will

remain in government control on curtailed production or on experiment and research. Only an extreme pacifist would argue that America will again convert all its swords into plowshares.

Some plants now on war production will, of course, turn to producing for the civilian economy. This is indicated particularly in the aluminum, magnesium and synthetic rubber industries. Yet those industries were volume producers before the war only to a degree, and what they produce for civilian use will be new production, superimposed on our pre-War economy.

While there is controversy over the future of synthetic rubber in America, it would seem simple good sense to keep that industry active, and the labor of producing rubber in American workmen's hands, at least through the immediate post-War adjustment period.

It seems likely, however, that the total amount of war-plant floor space likely to compete with the tremendous going production plant of America will be small.

Because of the dramatic emphasis on war plants, many people assume they comprise a much larger share of our total factory area than is actually the case. While ex-

actly comparable figures are not available, the War Production Board, reporting on the distribution of government contracts for war supplies, industrial plant and equipment from June, 1940, to June, 1943, set the amount at \$14,515,000,000. This includes the cost of land, construction and equipment for industrial facilities.

The National Industrial Conference Board lists the national inventory of machinery, plant and other operating facilities in 1940 at \$52,800,000,000. This total does not include cost of land and some related non-production facilities which are part of the \$14,515,000,000 government total.

It is obvious from these figures that government war plants thus amount to approximately 25 per cent of our going civilian production capacity. Economists say we must, and can, double our pre-War production output, which implies a much greater increase in production facilities than 25 per cent.

Yet, even this 25 per cent embodies those plants of exclusive war-time utility, including some of the largest individual layouts in the emergency building program. They are not adaptable to civilian production, will not be converted.

Likewise, a large number of "five-year plants" must be deducted. So must those which will remain under government control.

What remains for possible civilian conversion is insignificant in relation to our total production plant.

As an offset to this small increase are those plants which were producing before the war but will not again build civilian goods because of obsolescence.



A sufficient answer to the entire question of the effect of war plants on post-War manufacture, it seems to me, is the fact that practical industrialists are now ordering plans for new plants to be built as quickly as possible after the war ends.

In support of their judgment, based on their own individual company outlook, is the record of building generally. Building contract awards disclose that, in the '30's, construction of all types was only fractionally that of the '20's.

In 37 eastern states in 1928, the pre-War peak year of building, construction in all categories—commercial, industrial, residential, public works, and utilities—totalled \$6,628,000,000. This was only

slightly larger than in 1927, and was not again realized even in 1941 when contracts already being let for war plants pushed the total to \$6,007,000,000.

By 1942, under the full impetus of the war program, the total soared to \$8,255,000,000, about one-third larger than the annual average in 1927-'29.

If the rate of building in 1942 was sustained in 1943, which does not appear probable, we will have accumulated a two-year bulge of less than \$4,000,000,000 to apply against a continuous annual deficit since 1929 in normal construction.

Everywhere you look, new in-

dustrial plants will be needed. This is necessary work—work dictated by the profit motive. Modern production managers know they can no more compete in obsolete plant housing than a motor freight carrier could operate profitably with old equipment.

Industrialists will spend money for new construction because they know they will more than get it back in low-cost selling. If this seems a crass frame for a roseate picture of post-War America, it is nothing to be ashamed of. The profit motive is the very epitome of the American system of free enterprise at its functional best.

## Honors to Architects

To STEPHEN FRANCIS VOORHEES, F.A.I.A., the New York Chapter, A.I.A., has awarded its Medal of Honor, "for distinguished work and high professional standing."



WILLIAM W. WURSTER of San Francisco has been appointed Dean of the School of Architecture, Massachusetts Institute of Technology, succeeding Walter R. MacCorckack, F.A.I.A., who retired on July 1.

WILBERT C. RONAN has been named head of the Department of Architecture and Landscape Architecture, Ohio State University, succeeding Prof. Charles St. John Chubb, who relinquishes his administrative duties to devote his full time to teaching.



HAROLD R. SLEEPER of New York has been made a Corresponding Member of the Sociedad Central de Arquitectos of South America.

# Financing the Future

*By Beardsley Ruml*

Excerpts from an address before the National Conference on Post-War Housing, Chicago, March 9, 1944.

MY OWN SPECIAL INTEREST is in post-War national fiscal policy. I am interested in national fiscal policy because I am convinced that fiscal policy has a great deal to do with getting and keeping a high level of employment and production in the years that will follow the war. I believe that a vigorous and understanding interest on the part of people generally in better housing will help the country to a constructive fiscal policy. I believe this because I know that a constructive fiscal policy is indispensable if we are to house the people of this country according to acceptable standards of health and decency which, with efficiency and economy, we all know we can well afford.

To help stimulate discussion of post-War national fiscal policy, I have drawn on a number of sources and put together a suggested nine-point post-War national fiscal program. I am not going to repeat the nine-point program since it has been widely published and you are doubtless informed as to its basic

proposals. I should like, however, to comment in some detail on the second, fifth and sixth points, since I believe these will be of particular interest to this committee. These three points must be understood against the background of point number one which is as follows: We want no public spending for its own sake and no projects merely because they support purchasing power in general. Let us base our budget estimates on the efficient and economical carrying out of worthwhile activities to accomplish our national purposes.

Point number two calls for a reduction of tax rates to the point where the budget will be balanced at an agreed level of high employment. This means a drastic change in our whole attitude toward federal taxation.

First of all, we must be clear that when we speak of a balanced budget, we mean the whole budget, not a special section that excludes many important financial transactions. And by "balancing" we mean income and outgo that will be as

nearly as possible neither inflationary nor deflationary in the effect on national income.

Next, it must be understood that we are thinking of a budget of about \$18,000,000,000 outside social security which should be separately financed. We must realize that we will move on to a new budget level after the war and we must have high levels of employment to support it soundly.

Third, we must have some notion as to what we mean by high levels of employment. Opinion today seems to be centering on the figure of 55,000,000 workers at a 40-hour week as being a fair standard for high employment. It might be a million more or less, depending on a number of assumptions as to what is likely to happen. The figure can hardly be less than 53,000,000 or more than 57,000,000. Expressing this concept of standard high employment in dollar terms, this means a national income at present levels centering around \$140,000,000,000. It is against this national income that we should set our tax rates to produce revenue to balance an \$18,000,000,000 budget.

It is obvious that under this policy large immediate reductions in tax rates should be made when war

demands are satisfied. Present rates will produce over \$40,000,000,000 at high employment. The question of *what* rates should be reduced and *how much* is an exceedingly delicate political and economic problem. I hesitate to give an example to show what might be done, and I definitely do not at this time give this example as a recommendation. However, if we retain \$3,000,000,000 of income from the major excises, chiefly tobacco and alcohol, the federal tax on corporations could be reduced to five per cent, and the individual income tax could be reduced substantially—probably as much as one-third in the aggregate—and we could still raise \$18,000,000,000, even at present price levels. Such a budget might still be deflationary because of the character of the expenditures contemplated, and further reduction of tax rates might well be in order, depending on other fiscal and monetary considerations.



This, then, is the significance of the second point. Such reduction of tax rates will be a powerful and immediate restorative of normal peace-time demand, which controls itself when standard high employ-

ment has been attained. It is one of the two giant arms that will lift us to high peace-time production and that will keep us there.

Point number five of this program refers to public works. I want to call your attention particularly to the importance of public works planning as a means of lowering costs in the construction industry, and thereby increasing the availability of housing to the people generally.

The importance of public works as an element of fiscal policy is well understood. Much has been said and written about public works as a means of providing employment and of evening out the business cycle. Lately, we have become familiar with the phrase "a shelf of projects" to be ready if business should become depressed.

We must not expect too much from a public works program as a general support for high employment. If we believe in the policy of no wasteful public expenditures and no spending for its own sake, the administrative and technical difficulties make proper timing extremely difficult, and reduce the potential volume well below the requirements of a true depression. Public works alone cannot do the job.

The most we can expect, and this is no small gain, is that public works can be planned and undertaken in such a way as to even out the activities of the construction industry, itself, thereby providing a reasonable level of construction throughout the year and year after year. Some rough approximation could be made of what aggregate employment in construction would be suitable over a period of years, and, to maintain the desired volume of construction, public works might be undertaken when private construction fell off.



What level of employment in the construction industry should we take as a long-time normal? The suggestion has been made that we might take as a rough standard the average rebuilding of our physical plant once a generation. This suggestion has the appeal of picturing each generation turning over to the next generation new, modern structures instead of old, outmoded houses, schools and factories. It has been estimated that such a program would require about eight per cent of the national product and would keep 6,500,000 men employed on and off site; but this figure should only

be taken as a preliminary approximation.

It is important to have some such standard, both to indicate how far we ought to go in bringing forward the scheduling of public works planned for future years, but also to restrain us from avoidable public expenditure for construction at times when private demand is extremely high. It is likely that immediately following the war, and for some years thereafter, we shall have a considerable boom in private residential building. It may well be that this boom, together with industrial demands and public works that cannot be postponed, will be more than sufficient to carry the construction industry to a standard normal. If this should happen, and if at the same time there should be substantial unemployment, there would be a temptation to accelerate postponable public works, even though a full quota in the construction industry had already been reached. Barring local situations and public works actually urgently needed for public safety and welfare, it would be wiser to hold back public works, in spite of the presence of some unemployment, and it would only make the business outlook worse to create so high a level

of employment in the construction industry that it could not be maintained.

This stabilization should be attempted not only for the country, as a whole, but also regionally. The full requirements of stabilization will not have been met unless the overwhelming majority of the workers in the construction industry are able to spend at least two days a week at home every week.



Taking everything into account, it seems to me unreasonable, indeed I feel it is reckless optimism, to expect that public works expenditures can be counted on as a balancing factor for the economy, as a whole. However, if we could only achieve reasonable balance in the construction industry itself, a great deal would have been accomplished. Public works indeed would be the second great arm that would bring us to high prosperity.

A reasonably continuous level of activity in the construction industry within the year and over the years would greatly increase the efficiency of the industry and any given level of employment would yield a larger and larger product as the years went by. The traditional recurrent idleness of men

and equipment in the construction industry has forced, for sheer survival, the adoption of practices which all deplore. These practices, I feel sure, can be largely eliminated once the industry comes to have confidence in continuity of activity. But as these practices now exist, they are a serious obstacle to the use of the construction industry as a publicly-supported agency for employment.

It is, indeed, difficult to justify large public expenditures today to support the construction industry at a high-stabilized level while it is operating under existing restrictive practices. Nor is it likely that the construction industry will change on its own initiative. In fact, a commitment on the part of the Federal Government to see that a high level of construction is held year after year would tempt into the industry a new following that would leave the industry on a stabilized level, to be sure, but with most elements only partially employed and with costs as high as ever. The industry would still be pricing for idle time, and the Government and the public would still not be getting their money's worth.

As you know, I have felt for some time that a program for stabilizing the construction industry

through the use of public works should be preceded by a thorough congressional inquiry into the industry, with recommendations that would result in its reorganization. I am thinking of an inquiry of the scope, dignity and competence of the National Monetary Commission, following which the Federal Reserve System was established. It is possible that such an inquiry would find that certain of the restrictive practices of the industry should be continued even under high-stabilized production. If so, they should be sanctioned by law and supervised by an appropriate regulatory body.

The construction industry, stabilized by public works' expenditures and regulated in the public interest, would be a very different industry from what it is today. It would still be competitive, just as the radio or the banks or the airlines are competitive; it is possible that the industry would be even more competitive than it is today. Certainly, earnings of workers would be larger and profits higher. The dominant factors in the industry would turn to innovations and economies as their way of bidding for a larger section of the construction pie.

An industry that is looked to for

eight per cent of the national product is certainly a matter of national concern. The industry is indispensable as a source of essential public works, of housing and transportation, and as an outlet for the investment of the people's savings. The industry should be given a chance under the law to reorganize for the most efficient service to the community as a private, competitive, regulated construction industry.

It has been obvious for a long time that a public works program to be an effective tool of fiscal policy must rest on a reasonably clear understanding as to the relation of federal, state and local interests and responsibilities. To think clearly about public works, we must be clear on the general problem of national, state and municipal relationships with respect to functions, services and burdens. On these relationships we are far from clear.



After all, I am at one time a citizen of the nation, of the state and of the city. In one way or another I pay all the bills. These are not three levels of government competing for my money in order to serve me; but it is me divided against myself, unable to have the

things and to do the things I know that, with economy and efficiency, I can well afford.

High statesmanship is required to re-integrate my shattered tax-paying personality and to restore my perspective as to my pluralistic citizenship. If I can only find out who I am and what I want, I feel sure that I can have and enjoy most of the things I really need.

The practical fact is that we can have tolerable social and working conditions in this country only at higher levels of prosperity than we have ever known. These levels can only be reached by the hardest kind of work, the most imaginative planning and cooperation among all special-interest groups.

The solution of the prosperity problem would have a significance extending far beyond our own borders. Plans for world economic relationships have recently received a great deal of governmental attention and public discussion. For the success of all these international plans, a high level of employment and production in the United States is everywhere conceded to be indispensable. With high prosperity, we shall require large imports of raw materials, and we may even welcome the economic

advantages to ourselves of lower tariffs on foods and manufactured goods. With high prosperity, we shall be less greedy for foreign outlets to take up low-cost excess capacity and we will be more willing to see our exports directed to the world's essential needs.

We must succeed at home if we are to succeed abroad. Our great contribution to world peace and freedom can only be made if we are able to use our unparalleled advantages in establishing here, at home, a high standard of prosperity and democracy.



## Brunner Scholarship Award for 1944

THE NEW YORK CHAPTER, A.I.A., announces the award of its Arnold W. Brunner Scholarship for 1944 to Simon Breines, A.I.A., architect of New York City, for his proposed project, "City Living."

The proposal, as outlined, is to acquaint the largest number of people with the concrete gains to be realized through planning more intelligible to the public.

The words "City Planning" have come to have a hopeful meaning, and men everywhere are being trained in the techniques of research and analysis. But the many attempts to exhibit the results and so influence the public have clearly indicated the need for new types of exposition methods to meet a larger audience than the techni-

cians themselves. It is obvious in viewing these exhibits that present display methods have only aided in confusing and adding mystery to a subject which should be extremely clear. If we are to achieve any large success in developing a more orderly and delightful world, it will be necessary to create the widest possible interest in the ideas of, and the existing good qualities in, planning and not in just clever ways of hanging stylized displays.

Mr. Breines won in 1932 one of the American prizes in the International Competition for the Palace of the Soviets. His firm of Pomerance & Breines were the American architects for the Pavilions of Sweden, Yugoslavia and the U.S.S.R. at the New York Worlds Fair in 1939.

# Selecting Architects for Public Works: New York's Experience

*By Simon Breines*

AWARDED THE BRUNNER SCHOLARSHIP OF 1944

THE SELECTION of architects for private jobs may not be a simple problem, but there is nothing much we can do about it. When it comes to public works, however, we have a much different situation.

The designing of a government project—municipal, state or federal—involves the use of public funds. Since we live in a democracy, it is natural that the architect should expect that these public jobs be given out in the most democratic way possible.

In this brief article we shall not concern ourselves with the question of the government design bureau, although this is obviously a factor in the quantity and character of public work available to the profession. This aspect of the problem was ably discussed by A. Gordon Lorimer in the April, 1944 issue of the JOURNAL. Our purpose is to evaluate one of the common methods for selecting architects for public works and to propose certain modifications.

In 1936, New York City established an annual revolving panel of

architects qualified to design municipal works. Mayor LaGuardia's purpose was to remedy the practice under Tammany rule in which much of the City's architectural work was given to political favorites.

It was inevitable that the new method should fail to satisfy everyone. After all, mere presence on the Mayor's List was no guaranty of a job. The firm still had to know a Commissioner or a Borough President whose only limitation was that the selection be from the panel. This is natural enough. As between two qualified architects, the official concerned will usually prefer his brother-in-law.

Despite the avowed intention of spreading the available jobs as uniformly as possible, it was apparent from a table published in *Task No. 5*, Spring issue 1944, that a number of architects had been favored with several commissions in the past three years, while most of those on the panel got none. Although it doesn't eliminate *Task's* criticism, the fact is that at this writing many additional firms have

received commissions, and before the City's post-War program is complete, the Mayor's List will look a lot less spotty.

The question would seem to be, "Is there a better method of selecting architects for public works, and, if not, can the defects of the panel method be eliminated?"

Some light may be thrown on the problem if we consider the mechanics of New York's panel and its history. According to the precedent established, the jury of selection consists of four architects who are chosen by the presidents of the New York and Brooklyn Chapters of The A.I.A., the several societies of architects, the Fine Arts Federation and the Municipal Art Society. A new jury is chosen each year. The impartiality of this method seems genuine and no one has questioned the integrity of the several juries. When consolidation of the various architectural societies takes place, the system will be even better.

The first panel consisted of 50 firms. The original idea might have been to so rotate and change the list from year to year that available public works jobs would eventually go to most, if not all, of the qualified architects of the City. For practical and other rea-

sons, it didn't work out that way. Each year, the Mayor's List contained more or less the same names, except that, to answer the complaints, the list became larger and larger. At present it has 134 names.

One reason advanced for adding new firms, without eliminating the incumbents who had already gotten jobs, was that the public works program required all the qualified architects available. This seems somewhat inconsistent with the fact that many on the panel still remain "available." At any rate, the larger the Mayor's List the more architects are potentially in position to get City work and to that extent the situation can be said to be more democratic.

From the foregoing, it is this writer's opinion that instead of continuing the fiction of a select, rotating panel of architects, the next jury of selection should establish as complete a panel as possible of firms qualified to design public works. The criteria of qualification should be established by a special committee including representatives of the City's design bureaus. The function of the annual jury should be to consider additions to the panel and to disqualify according to the rules set up.

Firms should not be eliminated from the panel because they have gotten public jobs, but there should be some definite, stated limitations of the amount of work any one firm may get in a given period of time.

Municipal bureau heads are frequently sympathetic with the democratic distribution of jobs. They claim, however, that as practical and responsible officials it is their chief duty to get the most competent architect in each case, and that they cannot be too greatly concerned with the equities of job distribution. They are quite right of course, although it must be pointed out that, since it is the public's money which is involved, it is in the City's interest to seek out fresh ideas and to encourage a wide development of professional skill and competence, particularly among the younger men who will be tomorrow's architects.

Accordingly, the writer proposes that there be two categories in the panel of qualified architects. Group I would include firms qualified to do public works of a relatively simple nature such as police and fire stations, local libraries, etc. A cost limitation of perhaps \$500,000 could be set for this category, which would include primarily the

younger men. Group II would consist of all the other names on the panel and would, of course, be eligible for work in both categories. Some such division as this would encourage the selection and development of unknown firms and might very well have a refreshing effect on the architectural quality of all the work.

There is, of course, another way of selecting architects for public works, namely, by competition. Many people, particularly younger and untried architects, consider competition the only method of getting the best solution of an architectural problem. There is no need here of rehashing the old arguments around this question. We all know that a competition is only as good as its program, or as its jury; that even when these are good, the winning architect may have an excellent solution but lack the technical competence to carry it through. Nevertheless many of our finest buildings and plans have resulted from competitions.

The competition, properly conducted, is a necessary part of a healthy architectural atmosphere. As a final proposal, therefore, this writer suggests that more public works have their designers selected by competition. A definite policy

on this should be formulated by the various organizations now involved in the machinery of New York's panel. To answer one objection, it can be stipulated that if a Group I architect wins outside of his category he must associate with a better qualified firm of his own choice.

Certainly competitions are costly—and there should be many prizes in addition to the job. But this is a small price to pay for the continued infusion of fresh blood into the City's architecture and for the possible discovery of an Alvar Aalto

or a Frank Lloyd Wright who might not have a relative in one of the departments.

In conclusion, I wish to observe that this question of the selection of architects for public works cannot be considered apart from the design bureaus with whom we must work, and who frequently are major factors in the success of the job. The profession must find a technique for efficient and friendly cooperation with the men in civil service, and their departments, if the City is to have the best possible planning and architecture.

## Planning in the U. S. S. R.

*By Arthur Ling*

Excerpts from an article in *The Architects' Journal*, London

PLANNING in the Soviet Union is essentially a team responsibility, shared by architects, engineers, builders, economists and experts in other branches of planning, such as transport and electrification. There is no separate town planner's profession.

The staff of Gyprograd, the state planning authority for the Ukraine, is typical of similar groups throughout the Union. Among 400 members on the staff in 1939, there were 60 architects, 70 engineers,

45 geologists, 45 economists and other specialists. There were no departmental divisions and consequently little time was wasted on departmental routine and jealousies. According to the particular problem, the responsible head of a group, or "brigade" as it is called, might be an engineer, an architect or an agricultural expert. The head selects his team according to the nature and extent of the project, and these men work as a team with complete responsibility, subject only

to the final approval of the Technical Council of the Institute. As an example, the brigade formed to draw up plans for Baku was led by a young architect, and included: three economists, three transportation engineers, two agricultural engineers, four architect city planners, six draftsmen, one consultant on city planning, one consultant on transportation.

The client is usually a city, industry or agricultural development authority, and the form of agreement drawn up between the client and brigade specifies the work to be done; that is, the type and scale of drawings, the amount of help from outside consultants, the amount of research and planning to be covered in the investigation and the inspection of the work in process.

Members of the brigade are paid predetermined rates worked out between the engineers' section of the National Trade Unions and the organization which is acting as client. The rate will vary with the complexity of the project, and for a field of work so far removed from the mechanical as architectural design, there is a wide variance of rates. High quality, speed and saving of cost are encouraged and rewarded by premiums, and there is quite a competitive spirit among brigades, who strive to improve their work by frequent production meetings. The inter-relation of the different planning specialists included in a brigade is reflected in the nomenclature of the graduates —there are architect-city planners, architect-engineers and architect-builders.

## The Architectural Library of Laurence Hall Fowler

*By John H. Scarff*

THE ROOM IN WHICH I sit writing overlooks the campus of Johns Hopkins University. Pleasant young voices and the frequent laughter of undergraduates come in through the open window. Long

white curtains move slowly in the fragrant spring air. The clock in the tower almost over my head strikes the quarter hours. As I look up I see the engraved portraits of famous architects and, around

the room, bookcases with precious volumes devoted to the noble art of architecture. I idly turn the pages of those few that are before me on the table and escape far from this too insistent present.

This library of over four hundred volumes was recently given by Laurence Hall Fowler, F.A.I.A., for many years a practicing architect in Baltimore, to the University for the use of those scholars and connoisseurs who delight in fine books—especially those on architectural subjects.

The contents of the room represent a lifetime of discriminate collecting by my friend. Many times at his home, with a half apologetic and half triumphant air, he has brought out his latest acquisition to point out the special beauties of the binding, or the typography, or perhaps the delightful fanciful baroque decorations of the title page. Once, on such an occasion, it was the 1570 and first Italian edition of Palladio. At another time it was the 1563 edition of Vignola. Perhaps the rarest and most prized item of the collection is Alberti's "*de re aedicatoria*"—the first printed book on architec-

ture. It was printed in 1485, after Alberti's death, and has the dedication to Lorenzo de Medici by his friend, the poet, Poliziano. Strangely enough a later edition in an Italian translation, a present to Mr. Fowler in Venice in 1904, was the first book and the cornerstone of his collection, which now stops at the end of the eighteenth century except for an edition of Pugin on the Gothic Revival.

And so each year for the past forty years has seen additions to this unique private collection. It is now contained in walnut cases—some of which were in Mr. Fowler's office, others designed by him in the same early Western Maryland manner. The portraits on the walls are of Wren, Chambers, Mansard, Piranesi, Le Nôtre, Reynolds and Gibbons. The contents of the room can, I imagine, only be equaled in a few of the great public libraries. When the present period of insane destruction has passed, it will have increased in interest and value because it will be even rarer.

The tower clock strikes. How far mercifully this is removed from events beyond the Campus!

"LIVING BEAUTY is like a love that has outlived the middle-years of life."—GEORGE JEAN NATHAN.

## Advanced to Fellowship in 1943

**T**O MANY Institute members one of the most thrilling events of the annual convention is the ceremony in which outstanding merit in the profession is officially recognized by the elevation of certain members to Fellowship. Postponement of this year's convention necessarily put off this public recognition of 15 men who were selected by the Jury of Fellows as of May 26, 1943. A change in the next meeting date of the Jury had been made in order to make possible the announcement of another group election effective March 8, 1944, at the proposed convention of last May. Thus, 19 additional Fellows were to have been awarded their certificates at that time. With the next convention meeting still an uncertain event as to time, the President and Secretary have agreed that announcement of the names of newly-elevated Fellows with their citations should be made now in these pages.

Following are the names and citations of Fellows elevated by the Jury as of May, 1943. (Those selected by the Jury as of March, 1944, will appear in a following issue):

**ARCHIBALD MANNING BROWN,**  
New York City.

Admitted to The Institute in 1930. Mr. Brown has been made a Fellow in The American Institute of Architects for his achievements in the practice of architecture and his service to the profession and to the public. His residential work is marked by dignity and simplicity, qualities with which he enhanced the design of early housing work of importance in New York City. Giving generously of his time to professional activities and to architectural education, Mr. Brown has served as the architect member of the Art Commission of New York with unfailing devotion to the highest standards of architectural design.

**HAROLD COULSON CHAMBERS,**  
Los Angeles, Calif.

Admitted to The Institute in 1921. Mr. Chambers has been advanced to Fellowship in The American Institute of Architects for his exceptional ability and record of excellence in design and his unwavering loyalty and service to the profession and The Institute. As a member of the firm of Hunt and Chambers, his practice covered a broad field in public, commercial and domestic architecture. Their work is distinguished for its dignity, simplicity and good planning, qualities in which Mr. Chambers shares equal responsibility. An able,

practicing architect, Mr. Chambers has given generously of his time as a director and president of the Southern California Chapter and the State Association of California Architects.

**CHARLES FREDERICK CELLARIUS,**  
Cincinnati, Ohio.

Admitted to The Institute in 1926. Has been advanced to Fellowship in The Institute for his distinctive work in design replete in interest, skillful planning, and exquisite detail; for his outstanding qualities as a practitioner in adhering to the highest ideals of the profession, and for his constructive suggestions and perseverance in promoting the local, state and national organizations of The American Institute of Architects during unusually difficult and changing times.

**MATTHEW EDMUND DUNLAP,**  
Philadelphia, Pa.

Admitted to The Institute in 1920. The character of The Institute is the composite of the professional characters of its members. Matthew Edmunds Dunlap's record of unwavering and disinterested loyalty to all with whom he has had dealings, to his fellow practitioners, to his chapter, and to The Institute has been an inspiration to fellow members of his profession. Mr. Dunlap has been awarded the distinction of Fellowship in The American Institute of Architects for the consistent high quality of the work with which he has been

identified throughout a long practice, for achievement in design and science of construction, and for wholehearted service to The Institute.

**J. ANDRE FOUILHOUX,**  
New York City.

Admitted to The Institute in 1925. He was advanced to Fellowship in The American Institute of Architects for his long record of excellence in the field of architectural design and service to the profession. His mastery of the science of construction has contributed to a character of cleanliness of line and structural integrity in the buildings designed under his direction. Able administrator and clear thinker besides carrying on an active practice, he has assumed duties for his profession, among them a leadership in bringing about a closer cooperation of the architect and the builder.

**GEORGE HOWE,**  
Washington, D. C.

Admitted to The Institute in 1921. Upon the increment of ideas of creative individuals depends the evolution of our concept of design. In George Howe we have a happy combination of teacher, writer and creator, whose endeavors have extended the mental horizons of the profession. American architecture faces an international destiny. Relationships already established by Mr. Howe are richly suggestive of our opportunities and responsibilities toward a convalescent humanity. For his influence on modern

thought, for far-ranging educational accomplishment, and for his work characterized by good planning, sound construction, and excellent taste, Mr. Howe is made a Fellow of The American Institute of Architects.

**GEORGE HERBERT GRAY,**  
New Haven, Conn.

Admitted to The Institute in 1914 and life member since 1931. Mr. Gray has been advanced to Fellowship in The American Institute of Architects for his long record of successful architectural practice, excellence in design, notable contributions to the profession through published articles and treatises, unselfish service to The Institute and exceptional service to the public.

**GEORGE A. LICHT,**  
New York City.

Admitted to The Institute in 1930. He was advanced to Fellowship in The American Institute of Architects for his long record of architectural accomplishments and his service to architectural education. Designer of many works of high merit; administrator of the business and master of the complete artistic and technical duties of the architect; member of the distinguished firm of Delano & Aldrich, he has found time to use his high talents as a critic of architectural design in helping many students along the path toward the development of a fine, sound, American architecture.

**JOSEPH DANIELS LELAND,**  
Boston, Mass.

Admitted to The Institute in 1919. An able designer, a landscape architect of ability, coupled with an unusual knowledge of color harmony; a stimulating and imaginative critic. Mr. Leland is awarded the distinction of Fellowship in The American Institute of Architects for his architectural work in a wide field of practice, distinguished by refinement, dignity and simplicity; for his service to The Institute; and for his unselfish guidance as mentor among the students of architecture.

**CHARLES ALBERT LANGDON,**  
Toledo, Ohio.

Admitted to The Institute in 1920. Has been advanced to Fellowship in The American Institute of Architects for his record of distinguished service to The Institute and his chapter, and for the consistent high quality of the work entrusted to him throughout a long practice. Held in affection and respect by his fellow architects, Mr. Langdon was honored by his election as Director Emeritus and life member of the Ohio Society of Architects for his consistent leadership and devotion to the high ideals of The American Institute of Architects.

**SHERLEY WARNER MORGAN,**  
Princeton, N. J.

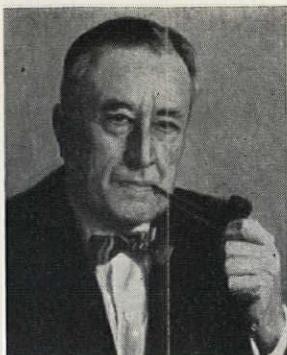
Admitted to The Institute in 1921. Nominated by his chapter for his contributions to the ad-



STREEVELLIPUTUR, SOUTHERN INDIA:  
GATEWAY TO THE TEMPLE AREA

Of the period 900-1800 A.D. The pyramidal portion is of brick and plaster, nearly 200' high.

*Photograph by Captain Lyon, Her Majesty's 69th Light Infantry Regiment, 1863-69. From the collection of William Gehron, F.A.I.A.*



Archibald Manning Brown  
New York



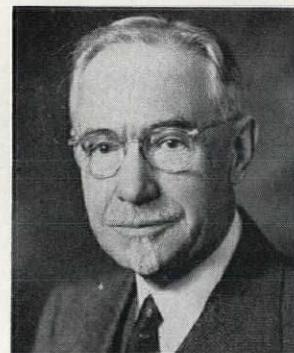
Charles Frederick Cellarius  
Cincinnati



Harold Coulson Chambers  
Los Angeles



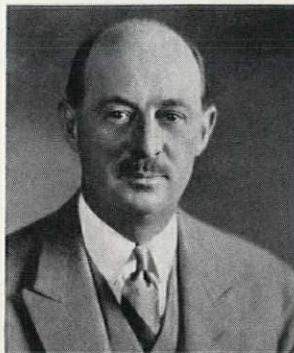
George Howe  
Washington



Charles Albert Langdon  
Toledo



George A. Licht  
New York



Sherley Warner Morgan  
Princeton



Harris Hunnewell Murdock  
New York

The

Elevated

A corporate member may stand in The Institute, tributed to the advancement of the science of construction, and The Institute, to any ch



Matthew Edmunds Dunlap  
Philadelphia



J. André Fouilhoux  
New York



George Herbert Gray  
New Haven

FELLOWS OF  
American Institute  
of Architects

by the Jury of Fellows, May, 1943.

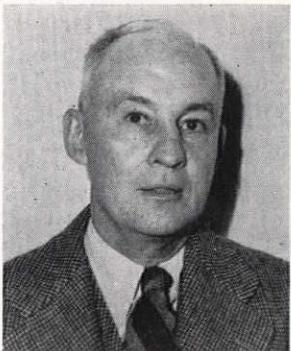
y be advanced to a Fellowship if he has been in good  
e for not less than ten years and if he has notably con-  
ent of the profession of architecture, in design, or in the  
or by literature or educational service, or by service to  
apter or state association member, or by public service.



Joseph Daniels Leland  
Boston



Henry Bartol Register  
Philadelphia



Winchton Leamon Risley  
Los Angeles



Eelie Saarinen  
Bloomfield Hills



*Do you know this building?*

MANDNOCK BLOCK, CHICAGO  
Near half, all masonry, walls 7' thick at the base;  
HOLABIRD & ROOT, ARCHITECTS, 1891.  
Farther half, steel frame construction;  
HOLABIRD & ROCHE, ARCHITECTS, 1893.

vancement of the profession through the excellence of his design, his high standard of architectural practice, his progressive outlook in the science of construction, his service to the public and his notable contributions to the development of architectural education, Mr. Morgan has been advanced to Fellowship in The American Institute of Architects.

HARRIS HUNNEWELL MURDOCK,  
New York City.

Admitted to The Institute in 1929. He was advanced to Fellowship in The American Institute of Architects for his long, devoted service to the relation between the profession and the public. Able practicing architect, Mr. Murdock has generously used his rare, judicial and technical talents in the drafting of laws and zoning regulations and in the solution of the many problems referred to the Board of Standards and Appeals of New York City, of which he has been chairman since 1932.

WINCHTON LEAMON RISLEY,  
Los Angeles, Calif.

Admitted to The Institute in 1925. Mr. Risley has been awarded the distinction of Fellowship in The American Institute of Architects for his service to The Institute and his contribution to the advancement of the profession through excellence of design in the field of domestic architecture, conspicuous for interest and refinement, qualities that have been rec-

ognized nationally. Mr. Risley was awarded the Better Homes in America Gold Medal for 1931, presented by the President of the United States; honored by the Southern California Chapter, the San Diego Chapter, and the Pan-American Exposition of Architecture and Construction in 1927 for excellence in architectural and landscape design.

HENRY BARTOL REGISTER,  
Philadelphia, Pa.

Admitted to The Institute in 1916. A designer of exceptional ability and imagination, Mr. Register, in his thoughtful and talented approach to architecture, has achieved great distinction throughout a long, consistent, high standard of practice, which The Institute recognizes by advancing him to Fellowship.

EIEL SAARINEN,  
Bloomfield Hills, Mich.

Admitted to The Institute in 1930. Has been made a Fellow of The American Institute of Architects for his achievements in the practice of architecture and in the field of architectural education. In his native Finland, works of importance reflect his great talents. Creative artist and town planner, he has brought to the Cranbrook Academy of Art an inspiring leadership in the teaching of architecture and has put into the design of its buildings the touch of his strong personality.

# The Dream House

*By Edwin Bateman Morris*

*Author's Note:* The location of the subdivision mentioned in this article is not for disclosure at this time, since entrance thereto is by invitation, because of the fact that the area of the houses is so scientifically reduced that an extra visitor quickly exhausts the oxygen content.

A WHILE AGO I had the privilege of visiting the housing project known as Claustrophobia Heights, a name which always makes me laugh, because it is not located on a height.

As you all know, this is a venture subsidized and encouraged by all those people interested in housing of the future. The development consists of some three or four hundred houses in each of which were incorporated the great improvements of the future, so that the public might see now the homes which are in radiant prospect after the war ends.

I confess I was frankly skeptical about this crystal-gazing into the future, but the actual view was convincing argument.

A low-lying property was selected because of its cheap cost, which would reduce the land factor to a minimum—a very shrewd and understanding move on the part of the planners. There were a great many trees, but it soon became apparent that some lots would

have trees and some none, resulting in dissatisfaction, so the contractor was wisely given instructions to remove all these with a bulldozer, thus insuring uniform owner contentment and at the same time reducing the grading cost factor.

That very canny understanding of the problem is evident throughout the project, the unit cost being continually reduced by means of astute cheapening devices, such as a hundred square feet of cinder surfacing in lieu of a garage; the clothes pole placed by the front entrance walk to avoid the necessity of having it in the rear; the fuel oil tanks by the entrance steps to save the time of the oil delivery man and to keep him from tramping down the shrubbery in going to the rear of the house. Further, to keep delivery persons from tramping shrubbery, no shrubbery was planted.

Very forward-looking study was given to all the most minute details. Letter-boxes were placed at the curb of each house so the mail

man would not have to alight from his car in inclement weather to deliver the mail, thus enabling these houses to be set well back from the street, giving an open and architectural effect. Within the houses is located conveniently a closet in which the householder can keep articles such as a raincoat and an umbrella for use in getting the mail, which is usually a treatise on how you can get a quick photograph of yourself for a dollar.

To further enhance this effect of careful and painstaking planning, the streets are all curved, giving a picturesque unfolding effect, and lending a treasure-hunt charm to the problem of finding numbers on a street that doubles back on itself, so that presently 217 West Lavatory Street turns out to be next door to 18 North Semicolon Street.

Great care has been given to fire protection, fire alarm boxes being located in each block, connecting with the local fire engine station. The fire department usually does not respond, unless three or more houses are on fire, figuring that if it is a single house, the owner would rather have the insurance.

The plans of the houses are well thought out. I should say the plan—they are all alike except that

the front doors are of different colors, in case of late home-coming.

One is impressed by the exquisite nicety of the planning, the elimination of all unnecessary spaces, the exact reducing of necessary spaces to the precise size required for the operations to be performed therein.

Porches are eliminated; these features have always kept light from the houses and require painting and upkeep. If one wants to sit outside, there is always two or three feet of shadow on one side or other of the house where one can place a kitchen chair, being careful not to put the legs in the soft earth near the house, thus bringing one's head violently against more or less permanent construction.

Duplication of facilities, in this dream house, does not occur. There is one door. Guests, family, repair men, *Ladies Home Journal* salesmen, enter at the front door, meeting garbage and refuse coming out. A less complex civilization results. As you wait on the front stoop for the housewife to edge aside the kitchen window-shade to look, you can judge from the grapefruit skins, coffee grounds and cauliflower leaves that lie in the fragrant corrugated iron receptor by the steps just what manner of family

is resident within, and, from the characters on the oil tank gauge, how they are doing for fuel.

The focal point in the plan of these houses, to the lay mind (that is, the mind that just lays down and gives up), should be the living room, the development and evolution of the great hall of medieval times. One's imagination leans toward a room with wide fireplace, with beams high above, with deep upholstered things; or the nearest thing thereto that funds available will purchase.

But the dream house has no throw-back to that moth-eaten tradition. The dream house living room is exact. Its dimensions have been studied like those of a watch's balance wheel, so it would accomplish so much and no more. A space for a sofa, a space for the radio, room for the front door, room for the kitchen door, room for the door with the clear view of the bathroom. By putting chairs all around the perimeter, twelve persons in an emergency, like a funeral, could be seated. Nothing is forgotten. On the little table, culture rests in the shape of the day's newspaper, and bookends with three books.

A clever feature of the house is a high-up bookshelf in each of

the clothes closets in the bedrooms, from which, by bringing down the ladder from the attic space, a book, if desired, could be obtained and read. At one time, I believe, a bookcase was included in the living room, but was found to be impractical, using too much wallspace for a purely incidental function. "How many people," ask the planners, wisely, "read a book?"

The kitchen (by which of course we mean the kitchen-and-bathroom), is the focal point of any of these houses. In this double unit dwells the dream machinery, which adequately takes care of the erstwhile functions of butler, house-keeper, cook, maid.

The woman of the house, decoratively attired in a starched frock (laundered in the forenoon in the whirling machine which soaks, rinses, rolls, centrifgs, dentrips, drys, feeds into hot rollers, hangs on a coat-hanger and pastes in a long paper bag) decides upon hot rolls for the evening repast. She pulls out a drawer, touches button *R*, subbutton *H* and a 3 x 5 card is drawn from the pack, giving specification for hot rolls.

Three eggs, a cup of milk! Two buttons to be touched and there appear on the moving belt eggs and milk. A gentle finger on the con-

trol board for a heaping tablespoonful of lard. A touch for flour. A touch for the mixing bowl, another for oven heat, another for the baking period. Then the belt takes it into the oven. No human hands! It's hard to imagine anything simpler. But most of the women buy from the baker, who delivers at the door—a dream feature.

The bath does not present the same possibilities for dream features. The tub, of course, folds up into the wall and presents a long mirror indispensable for ensemble views. The lavatory revolves and becomes an electric sewing-machine. A chair upholstered in needlepoint fits over the remaining fixture, and there we have a very pretty sewing room!

The planners, in working toward simplification, were struck by the similarity of a plywood shower-bath enclosure to a telephone booth, and for a time were tempted. But wiser heads pointed out that embarrassing situations might result. It goes to show, however, how carefully the planners explored every possibility.

The feature of entertaining, the backbone of residential planning, was given careful attention. Several inches were added to the liv-

ing room so that two card-tables could be set up end to end and six people fed. Twelve people could be entertained at bridge, by placing one table in the kitchen, one in the living room and one in the sewing room.

Much merriment results during the use of the sewing room for such purposes when it is desired to utilize the sewing room for its original or primary purpose, as for instance when one of the children wakes up. The players laughingly crowd into the living room, and the table is quickly, with many a jest and quip, lifted through the trap-door into the attic space.

The heating system is unbelievably compact and simple. It fits into a box under the little square hall and pours heat through a grille, making the hall quite comfortable. Excess heat will sometimes filter into the other rooms.

If by any chance the heater gets out of order (that is, if it won't even heat the hall) you reach down into the box, lift it out and carry it down to the drug store and get another.

It must not be supposed, however, that the dream house is all advantages. Naturally there are still things not yet perfected. For instance, there is still a sort of mul-

lion at the corner of the living room where the two windows meet. This is of course a cultural disadvantage. Designers have been trying to perfect a right-angle bend in glass so that there will be no opaque substance at the very corners. These things, of course, are for the super-dream house that will follow the dream house.

In that much-to-be-desired residence there is reason to believe that astute thinking will be able to make still further strides in compactness and integration. Living rooms will be still further reduced in size. At least three feet in every living room is wasted because of the desire of

people to stretch out their legs. The space under the bed in the adjoining bedroom will, if things work out, be thrown into the living room to give a little cavern eighteen inches high and three feet deep for leg room, thus permitting a smaller living room.

The public, however, must not be too impatient for these improvements. They will all come in time. We can all look forward to the time when the house is compressed to its most efficient shape and size. Then housekeeping will be no task at all, because the family will spend all its time in movies and drug stores.

## Cincinnati Planning

POST-WAR PLANNING at the community level, being considerably less than an exact science for most of us, has been approached in various ways. In the July JOURNAL Mr. Garfield explained the technique being followed in Cleveland. In Cincinnati, the first need was felt to be an educational one. The Division of Architecture, University of Cincinnati, instituted a lecture-discussion series, with the cooperation of the Citizens' Planning Association and the Cincinnati Chapter, A. I. A. Previously, the city had appropriated funds for

the development of a new community plan, and planning became a subject of personal interest to many citizens. Seven lectures were given, with nationally-known authorities discussing various phases of "Our City of Tomorrow." Over 200 persons registered for the course, with season tickets at \$5.00. They included city and county officials, engineers, architects, realtors, contractors, industrialists, merchants, social workers, club women —a cross-section of the active citizenry that undoubtedly will leaven the whole.

# A Chapter President Looks Forward

Excerpts from his final report to the New York Chapter  
by retiring President ROBERT B. O'CONNOR, June 7, 1944.

AS WE PAUSE momentarily to change horses, we had best consider whether we have the fortitude to follow the course which lies open before us. There is the promise of unprecedented activity in building for years following victory. Whether it is healthy and constructive beyond anything history has known will depend in the deepest sense on us. We shall have the temptation of doing just enough to keep our offices filled with work. We shall have the temptation of getting by on what we remember of our school training instead of putting in the truly hard hours of learning how best to use the miracles which technology is offering us. We shall have the temptation of forgetting whether the desires of our clients make economic, social and esthetic sense, or merely offer

the opportunity of handsome fees. We shall have the very great temptation of devoting ourselves wholly to making money, after years of starvation fare, instead of giving time and thought and effort to making the profession a more effective instrument of public welfare.

We must dare to face these temptations and to win out. If we truly believe that architecture is the mother of the arts and that our training gives us the right to lead in the planning and organization of our physical environment, we can do no less. We shall have opportunities that no architect has had before to mold our coming civilization. Let us seize them firmly—and the imperative responsibilities which they impose. For if we lose them now chance will never return them a second time to our grasp.

Excerpts from the remarks of ARTHUR C. HOLDEN, F.A.I.A., on accepting the presidency of the New York Chapter A.I.A., June 7, 1944.

BERNARD DEVOTO has written a penetrating book called "The Literary Fallacy." He attacks the thesis that the culture of a period is enshrined in the literature of a period and that the literary men

are the keepers of the seal, the priests of the temple, the interpreters of the civilization of their period. Have we architects had a similar vision of ourselves? Mr. DeVoto holds up Mr. Van Wyck

Brooks as the expounder of this thesis, and he examines the criticism of some of the authors whom Mr. Brooks puts forward as representative of the period of the 1920's. He reviews the work of Lewis, Hemingway, Dos Passos, MacLeish, Fitzgerald. Mr. DeVoto gives them credit for being able craftsmen, but reveals that they were not aware of some of the great movements of the time and so hardly interpreters of its culture. He shows them to be ignorant of fundamentals and concerned with trivialities. He reveals them as more interested in mirroring their own souls and their nostalgia than in delving into and understanding the culture of the 1920's.

In particular, Mr. DeVoto points out that these authors, while seeming to lament a growing materialism, show no appreciation of the phenomenal progress made in medical research during the 1920's. These literary men were unaware of the great work of the geological survey and reclamation service which laid down the policy for the expansion of the arid lands of the west; they were silent as to the meaning of the great shifts in population and the disappearance of the frontier. Literature, he points out, may shut itself up in an ivory tower

and get out of tune with the life and culture of a period.

We in architecture must not be guilty of the same fault. The "architectural fallacy" is as damaging and as narrowing as the "literary fallacy." Cast your eyes upon the facades of Park Avenue or of a typical Main Street. It is clear that the designers are trained craftsmen. We suspect that they may have walked through Spain, bicycled in France, and motored through Italy. The architect craftsman knows how to put a building together just as the literary craftsman knows how to put a book together. I include in this the so-called modernists, who evidently have studied the architectural magazines. But this type of accomplishment does not reveal coherence. We must increase our contacts with the community if we expect to realize our ambition to help to mold and interpret the community. We have got to dig in deeper, to get at the roots. We must form new contacts. The day has gone by when the professions can be regarded as mysteries and can be practiced in watertight compartments.

The times cry out for an understanding of life and of the forces which are molding life. Let us

make our first passion the passion to understand. We may thus learn how and where to apply our technical skills. If we understand our fellow men, we shall learn how to

serve them. If we can make them feel that we understand, it will be *they* who will call upon *us* and who will demand of us that we do our best.

## Fall Conference on City and Regional Planning

THE Massachusetts Institute of Technology announces that its eighth annual Conference on City and Regional Planning will be held from October 16 to 27, 1944. Sponsored jointly by M.I.T. and the American Society of Planning Officials, it will be open to men and women who have had practical experience in planning or in a related professional field, including planning technicians, members of state or municipal planning commissions and housing authorities, and staff members of engineering or public works departments.

Seminars will be held morning and afternoon and will cover principles and techniques of planning

and planning legislation and administration. Emphasis will be placed on technical and administrative procedures and the application of approved planning standards rather than on a generalized discussion of the various planning problems for which solutions are needed.

The seminars will be conducted by Professors Frederick J. Adams and Flavel Shurtleff, assisted by visiting lecturers on special topics.

The fee for the two weeks' Conference is \$50. Applications should be sent to Professor Frederick J. Adams, Division of City Planning, Massachusetts Institute of Technology, Cambridge 39, Mass., not later than October 2, 1944.

WE WANT TO MAKE AMERICA the most beautiful, inspiring and comely home for man in the entire history of the human race, through the planned integration of all its myriads of initiatives, making ourselves prosperous in the process of rebuilding America."—DOROTHY THOMPSON in *The Architectural Record*.

# Post-War Trends in Organic Coatings

By Dr. W. T. Pearce

CHAIRMAN, VARNISH SUB-COMMITTEE, D-I, A.S.T.M.

THE PAINT AND VARNISH INDUSTRY, like many others, has made significant advances and has undergone many changes since the beginning of World War II. Personnel in office, laboratory and plant have actively participated in the solution of many coating problems related to the war program. They have also had to produce many types of finishes using whatever materials happened to be available. Such finishes had to be designed to meet new requirements. Raw material manufacturers intensified their research and development in order to make available resins, oils, pigments, plasticizers, solvents and similar materials which were needed for these special finishes, or to replace older materials which were available only in limited quantities for certain essential uses. These activities have required new methods of tests or more precise measurements of certain characteristics. Many new specifications were also needed. All of the information, new materials and new finishes will become available for normal uses when the war is over.

Because of their experience in developing war finishes, paint and varnish technologists will be well prepared to make use of both the information and material for the development of new finishes or for the improvement of pre-War coatings. It may be expected that the manufacturers of resins, oils, pigments and other raw materials will assist in the development of new finishes and new uses in order to keep their plants and equipment fully occupied.

Many finishes which were relatively new at the beginning of the war will come into more general use when peace is returned. Water-emulsion paints have increased in popularity for several years. It may be expected that better emulsions will be available and that this type of finish will be widely used both as exterior coatings for masonry and interior wall coatings. Fast drying and absence of "paint odors" are among the characteristics which make such finishes popular for the interior of hotel rooms and offices as well as homes.

Alkyd resin finishes have given excellent service in many war uses.

This information as to serviceability will aid in extending the use of alkyd resins in interior and exterior enamels, both for trade sales and industrial uses. Blends of alkyd with urea formaldehyde and melamine formaldehyde resins will again be widely used in baking-finishes for washing machines, refrigerators, automobiles and trucks.

One is fairly safe in predicting the wider use of new finishes based on several cellulose compounds, vinyl and acrylic resins.



New or better methods of tests will be of considerable aid in supplying more suitable finishes. Some of the more important methods recently developed include evaluation tests of paint failure, abrasion resistance, salt spray resistance, measurement of the degree of rusting by use of photographic standards, road tests of traffic paints and determining light sensitivity and drying time of such paints.

The importance and wide use of visual deception with camouflage paints required accurate and rapid method of measuring color, degree of sheen and rate of chalking. These methods will be used later in producing finishes which will

give accurately the degree of gloss and permanence of color or resistance to chalking desired.

At this time it is difficult to forecast how many of the new materials will be used. Much will depend upon the desires of the users and of manufacturing schedules in the case of many industrial uses. A large number of new paint and varnish raw materials will be widely tested and will at least make possible the production of finishes which will more nearly meet consumers' requirements. Many improvements in performance will be welcomed. Still faster baking and drying time will be demanded for certain uses. Better durability and better appearance over a period of years will be welcomed by users of exterior house paints. Large quantities of improved types of finishes will be demanded for airplane liners and lightweight, streamlined railroad cars. Special paints will be required for magnesium alloys and also for several types of plastics which will probably come into wider use.

In conclusion, it may be said that a large number of new coatings and materials have been developed during the war, and methods for using them in finishes have

been studied. New methods of application and baking will be widely used in certain operations. These will include flash drying where the finish is subjected to very high temperatures for a very short period of time. Infra-red

light installations may be much more widely used to reduce the time of baking finishes. The large number of new materials developed will result in improved finishes much more satisfactory for specific purposes.



## Highlights of the Technical Press

*Architect and Engineer*, June: U. S. Appraisers Stores Building, San Francisco; architects: PBA, W. E. Reynolds, Commissioner; Louis Simon, supervising architect; Gilbert Stanley Underwood, consulting; 15 pp. t. & ill.

*The Architectural Forum*, June: Modular Masonry; 3 pp. t. & ill. An interview with Abner Ferguson, FHA; 2 pp. The Factory of the Future, by Egon Gerner, Guy B. Panero and Harold Burson; 8 pp. t. & ill. Mr. Churchill's Prefab; 7 pp. t. & ill.

*The Architectural Record*, June: Rackham Educational Memorial, Detroit; Harley & Ellington, architects and engineers; 10 pp. t. & ill. Building Types Study—Motion Picture Theaters, prepared in collaboration with *Motion Picture*

*Herald*; 20 pp. t. & ill. Five industrial plants; Smith, Hinchman & Grylls, architects and engineers; 7 pp. t. & ill. Time-Saver Standards—Plastics; 6 pp. tables.

*Arts and Architecture*, June: Country Office Building for Schuckl Canning Co., Sunnyvale, Calif.; Wm. W. Wurster, architect; 3 pp. plans & ill.

*Bulletins of the National Archives*, No. 6: Some Observations on Planning Archives Buildings, by Louis A. Simon, F.A.I.A.; 6 pp. text. Collaboration Between Archivists and Architects in Planning Archives Buildings, by Victor Gondos, Jr., A.I.A.; 13 pp. text. (The *Bulletins* are distributed by the Asst. Administrative Sec'y, The National Archives, Washington, D. C.)



# Architects Read and Write

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



## PUBLIC HOUSING FACTS

By GEORGE HERBERT GRAY, F.A.I.A.

THE BOARD OF DIRECTORS' statement on Public Housing, appearing in Bulletin No. 27, is admirable. It must be heartening to all those who feel that this is a public question of prime magnitude, one in which the public may rightly look to the architectural profession for a judicial informed opinion.

In defining public housing, the Board has already done much to clarify thinking; Mr. Fisher's comments contribute to the same end.

The Board urges that the subject be "fully discussed" at special chapter meetings. Mr. Fisher refers to "critical debate" in these meetings. May I suggest that what is needed prior to discussion is a reasonably exhaustive study of facts. If we can agree on authenticated facts, discussion should be highly constructive, and the final opinion of The Institute one which the public should respect. If we cannot agree on facts, then the procedure will deteriorate into that type of "debate" in which each will endeavor to prove his

preconceived ideas—ideas which may be the result of an objective study of the facts or may be the highly emotional reaction to what each one suspects to be the facts. The specific suggestion which I would make is that every chapter immediately organize a committee large enough to represent divergent views, and that the chapter discussions be lead by this group.

Mr. Fisher mentions two admirable books for study. To this I would add a few others. First is "The Proceedings of the National Conference on Post-War Housing," held in Chicago last March. In this conference, practically every phase of housing was discussed by bankers, realtors, architects, engineers, labor-industrialists. (Address: 512 Fifth Avenue, New York 18, N. Y. \$1.75.) Next, a brief document by Roland R. Randal, a prominent realtor who has served on the Philadelphia Housing Authority, and knows both sides of the question. ("A Private Realtor's View of Public Housing"—Citizens' Housing

Council, 470 Fourth Avenue, New York 16, N. Y.) Finally, for committees which wish to dig deeper, there are the Annual Reports of the National Association of Housing Officials (1313 East 60th Street, Chicago, Ill.), in which are factual statements by the heads of the various Federal agencies concerned with housing, so that the

series gives an authoritative summary of the activities of these departments since their start.

A mere poll of "opinion," with no definite assurance that the opinion was based on a study of facts, would not be apt to add to the prestige of The Institute as a professional body.

### "OUR RESPONSIBILITY TO SERVICE MEN" AS SEEN BY ONE OF THEM

AS A MEMBER of the A.I.A., I trust that the following remarks will be taken in the spirit of helpfulness, as giving some clue to the feeling of at least one member of the profession in the armed forces.

The suggestions of Messrs. Orr and Leland regarding the profession's responsibility to its service men seem to boil down to pure philanthropy on the part of established architects who remained at home and may have a few jobs to dole out to returning architects.

In my opinion, architects should not be expected to do this any more than we, upon our return, would expect it. It would be far more helpful, not only to us, but to the entire profession, were the architects at home to devote their spare time—yes, even full time—

to building good-will toward the profession as a whole. This should be done first through capable execution of their commissions. The confidence and respect of contractors, the building trades and industries should also be cultivated. Education of the public should not be overlooked.

I firmly believe that there will be plenty of work for all of us after the war without having to resort to charity. If only those at home will pave the way and maintain the highest standards of service essential to a strong and lively profession, I am sure that none of us need worry about having sufficient work.

When those of us who return from the war re-establish ourselves in practice, we can and will be able to look out for ourselves. It

is now, while we are absent, that we would welcome help from our fellow architects in the form of correspondence and such news as is

available of their activities.—  
HARRY M. DENYES, 2nd Lieutenant, A.C., O-870862, Harlingen Army Air Field, Harlingen, Texas.

## WHAT IS WRONG WITH ARCHITECTURAL JOURNALISM?

By ROGER ALLEN

WHEN you inquire, Henry, "What don't you like about the JOURNAL?" you leave me in what I would describe as an impasse, if I could ever be sure how to pronounce it.

We are old friends, and if I do not answer your question you will quite justifiably resent it, while if I do answer it, there is a strong possibility that you will join the Great Majority. When I say that you will join the G. M. I do not mean, by this lovely bit of poetic imagery, that you will die. Heaven forbid! You are familiar with the story of the king whose loyal subjects greeted his every public appearance with the words, "O King, live forever," and the king courteously did so. O Henry, live forever!

No, I mean you will join the Great Majority of editors of architectural magazines who regard R. Allen as one of Nature's less successful experiments. Leave us face

it, as Archy puts it; I am persona non gratin (meaning "Allen is a big cheese") to most of your colleagues. Mr. Myers stated publicly that my architecture needed improvement. I am not sure whether Howard was referring to the architecture of my personal facade or to my designing; he was right on either count. And Mr. Reid of *Pencil Points* devoted an entire editorial to me; I have often wished to have this little masterpiece tattooed on my chest, and only the fact that I am extremely ticklish prevents me from contracting for this cuticle mural. It will give you a clue to the tenor of the editorial when I say that Mr. Reid used the word "Alas!" three times—par for the course.

Only Mr. Stowell, who appears to have a far higher boiling point than the other two, remains calm and cheerful, through thick and thin. He is the thin and I am the thick.

But so be it; I will tell you the two things I don't like about the JOURNAL. I don't like its size or its contents.

It is the same size as Ellery Queen's Mystery Magazine, but it has considerably less blood in it. Me, I like to see more blood. The articles in the JOURNAL are all in perfect taste, but bread pudding is in perfect taste, too, and you can have it. With a few striking exceptions, very comforting to read, most of the articles you have printed would fit very well in any Anthology of Great Thoughts About Architecture. This is not what the profession requires any more of at this writing; anthologies, I mean. Most of the articles to put it bluntly, are editorials.

I have maintained for years that all it takes to write editorials is a copy of the *World Almanac* and no sense of humor. This is true of newspaper editorials and it is true of editorial articles on architecture. You could, I have argued for a long time, teach a reasonably intelligent baboon to write editorials, but if he were that intelligent you couldn't get him to read them.

Something happened to architectural journals at the time of the depression. Architects buy, or did

buy, architectural journals principally to look at the photographs of buildings in those magazines. Came the depression, and buildings to photograph got fewer, leaving lots of room in the journals for the editors to insert their own opinions. These opinions would be of great value only if the writers were much brighter than their architect-readers, but this is not invariably the case. And so, month by month, the journals changed around until they no longer merely print photographs showing what has been designed; they devote most of their space to haranguing the profession on what should be designed.

The *Forum* has two obsessions: that any architecture not functional is on a par with outdoor plumbing, and that the prefabricated house is right around the corner. Corner, I mean. Their editorial progress can be described as "From Corbusier to Caboose." *Pencil Points* gets on the same horse and rides off in all directions. The *Record* alone continues to print the archaic styles, proving that we can have archaic and eat it too, although now that I look it over, that gag is very gruesome indeed. And stolen, yet.

The JOURNAL could be different. It could, for instance, find out and print what the younger men think

about the profession. What they actually think, if you could get them to tell it, is not what you might expect. There are a lot of things they don't like and want to see changed. They don't think The Institute is doing much for them, and until The Institute finds out what they want done, naturally it will never be able to do it. They do not feel that membership in The Institute is a sort of Phi Beta Kappa recognition, awarded to aged and well-behaved architects just before they sink into the tomb—a view fortunately now on the way out, anyway—but they think of it as it ought to be: the articulate power of the profession.

You could do a little debunking on some of the "city planning" theories now floating around. City planning, it seems to me, is too often a pathetic combination of hope and horsefeathers. The best of it is very good, but some of it is horribly naive.

You could find out if it is true, as a writer said in a recent article in the *Bulletin* of the Michigan Society of Architects, that the average age of architects registered in California, under the present registration procedure, is 50 years. If it is, there is something wrong somewhere.

You could make the JOURNAL into something real and vital, something that would cause subscribers to exclaim, as the mailman deposited it on their desks, "Strike up the band; here comes a Saylor." You could do that, for you have the equipment to do it, but you won't do it with a scissors and sitting in Washington. It is going to take a lot of legwork. You can't act like a columnist (me, for instance) because, as my colleagues on *The Press* point out, a columnist is merely a newspaperman whose legs have gone back on him.

You can do all this, Henry, and I hope you will.

### PUSH, DON'T KICK

MAY I say here that I am thrilled with the new JOURNAL, read it from cover to cover. I note some criticism on size, etc., etc. I also notice that we are all invited to contribute anything we

think would be of interest to the brethren. I suggest that all those that criticize the JOURNAL after such an excellent start—and even before it has had time to shake itself down and become established

—be invited to submit articles which I am sure we all will hope will be more edifying than their criticism.

Architects are the most criticizing people in the world—we love it—but this is a time to be

tolerant, to pat each other on the back, and to help all who are willing to put their shoulder to the wheel. Old Jason's task was a cinch compared to ours today, and he had the Argonauts to give him courage and advice.—PRENTICE SANGER, New York City.

#### CRAM AND CIVILIZATION

I HAVE just finished reading the May issue "from cover to cover," and found every one of the principal articles excellent reading. I do not know whether your filler on page 222, the quotation from Cram, was meant for humor or irritation. I am sure that today

he would not consider Spain half civilized, let alone the "most highly civilized of contemporary nations." I believe Abyssinia is recognized as a nation, and on Cram's basis it is even more civilized than Spain!—GOLDWIN GOLDSMITH, Austin, Tex.

#### TABLE RAPPINGS

AS I WAS about to open the May number, there came to me from Louis H. Sullivan, not too far inside the Ornamental Gates, the following telepathage: "Please turn to page 233 and tell Allen W. Jackson that it is quite consistent to wear ties. That problem was first posed around 1906, because he and Dad Delano and their Bozart pals insisted on wearing their neckties around their middles—and worse, it was discovered that those French ascots were not neckties at all, but an authentic copy of Pericles' boot-jack. You might also encourage

the plaintive Allen with a tip that the Harvard Dean's mechanistic constructivism is actually old-hat stylism and not functional, because it omits expression of nearly all the functions that are of any great consequence to mankind. Both would do well to recall that beauty is neither sentimental, emotional nor convenient psychological escape. Regards to F. L. W."

Was nice to know that the old man still takes an interest in us.—WILLIAM GRAY PURCELL, Pasadena, Calif.

## The Editor's Asides

PAST EPOCHS have left their contributions of great architectural monuments; our own milestone could be a new and vastly better pattern of community living.

THE MEDICAL PROFESSION has found ways of healing the sick who cannot pay; is there no hope for the man who cannot pay for technical advice on how to provide his family with shelter?

WHAT is probably the final chapter in the sad history of Chicago's architectural clubhouse on Prairie Avenue is found in a recent announcement of the Architects' Realty Trust. Occupation by the club of the Kimball mansion for some 15 years after 1924 was part of the effort to secure the Glessner house—the last survivor in Chicago of H. H. Richardson's work, which was to have been left to the Chapter on Mr. Glessner's death. Among the conditions imposed was one necessitating the ownership of the Kimball house across the street. It was bought and made into a clubhouse. Industry crept into the neighborhood, and its distance from the Loop discouraged attendance. Mr. Gless-

ner died in 1936, at the ripe age of 93, and the famous house was the Chapter's for the taking. Meanwhile the depression years and dwindling attendance at the club were having their effects. One provision of the deed prevented the shifting of any partition, and the house could never be sold. The dream faded, and the gift was declined.

The Architects' Realty Trust sold the Kimball house, purchased for \$82,000, to a school, receiving \$8,000, and the architectural bodies began meeting within the Loop.

And now all the real and personal property remaining in the hands of the trust is a fine architectural library of some 350 volumes, the gift of a prominent architect, and it is for sale as a unit. Who'll have an architectural library, and also a large framed portrait of Sir Christopher Wren? Anyone interested may write to Architects' Realty Trust, care Gerhardt F. Meyne Co., 7 South Dearborn St., Chicago.

BETTER HOUSING in America is a dream of the few; until it becomes a vital concern of the many it will not be achieved.

**ZONING**, as a community tool, needs frequent honing.

**WHEN** a factory goes into bankruptcy, one suspects an unskilled use of its floor space; bankruptcy of a city usually follows unskilled use of its land.

**THE ARCHITECT** is being urged to "assume leadership"; perhaps his job is merely to put his hands to the rope and pull with the others.

**WHEN** a factory becomes obsolete we tear it down; when a dwelling becomes unfit for human habitation we permit it to earn a larger profit for its landlord.

**WE LOOK BACK** with shame at our earlier failures to prevent

smallpox; tomorrow we shall look back with shame at our failures to prevent slums.

**A COMMUNITY'S TAXES** move with the community's amenities of living—usually out of bounds.

**WOOD** is unique among our natural resources in that we can replenish our stock faster than can nature unassisted.

**THE WELFARE** of a community not only is above that of the individual, it is of greater benefit to that same individual.

**WIDENING A CITY STREET** may seem a traffic improvement but it usually decreases frontage values—the greater the traffic the less the shopping convenience.



"**ART** is a beautiful swollen lie; criticism, a cold compress."—GEORGE JEAN NATHAN.

"**THE STATES** that have done the best post-War planning job so far are Montana, Washington, New York and District of Columbia, which are not only among the 10 highest ranking states in per-capita volume of proposed post-War projects, but which are also among the 10 highest ranking states in per-capita value of construction projects on which engineering plans are underway or complete."—*Engineering News Record*.



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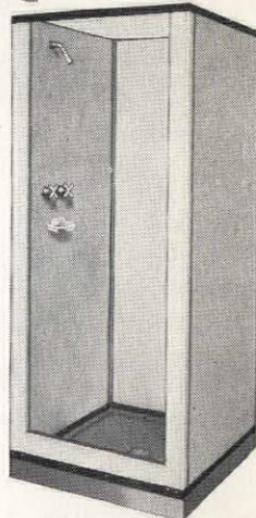
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*June A. Holabird*

This message is presented by Carrier Corporation,  
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