

Journal of The American Institute of  
**ARCHITECTS**



July, 1948

---

The Gold Medal to Charles D. Maginnis

---

Memoirs of Centurian Architects—I

---

The Professional Fee

---

Voices from Afar

---

Students and Church Design

---

Advanced to Fellowship in 1948

---

Architecture Broadens Its Base

---

35c

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

## Contents

Memoirs of Centurian Architects—I . . . . . 3	Honors . . . . . 29
By <i>William Adams Delano</i> , F.A.I.A.	Architecture Broadens Its Base . 30
Students and Church Design . . 9	By <i>William W. Wurster</i>
By <i>Rev. C. Harry Atkinson</i>	Voices from Afar . . . . . 37
A Technical Note on Fir . . . 13	By <i>Howard Robertson, H. S. Goodhart-Rendell, G. A. Soilleux, The Hon. Humphrey Pakington.</i>
By <i>Vitruvius</i>	Thoughts for a Layman . . . . 39
The Professional Fee . . . . . 14	By <i>John V. Van Pelt, F.A.I.A.</i>
By <i>R. Clipston Sturgis, F.A.I.A.</i>	Architects Read and Write:
Calendar . . . . . 18	Your Solar House . . . . . 40
The Gold Medal . . . . . 19	By <i>Edmund G. Krimmel</i>
To CHARLES DONAGH MAGINNIS	"Is It Architecture?" . . . . 42
The Fine Arts Medal . . . . . 20	By <i>John V. Campisi</i>
To JOHN MARIN	Books & Bulletins . . . . . 42
Advanced to Fellowship in 1948 . 21	The Editor's Asides . . . . . 44
Names and Citations	

## ILLUSTRATIONS

Charles D. Maginnis, Gold Medalist . . . . . 23
Advanced to Fellowship, 1948 . . . . . 24-26

The *Journal of The American Institute of Architects*, official organ of The Institute, is published monthly at The Octagon, 1741 New York Avenue, N.W., Washington 6, D. C. Editor: Henry H. Saylor. Subscription in the United States, its possessions and Canada, \$3 a year in advance; elsewhere, \$4 a year. Single copies 35c. Copyright, 1948, by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C.



what about  
**tomorrow's**  
children?

Will they reach wisdom from the school you design today?  
Will the beauty you envision on its walls, the gleaming cleanliness  
in every corner, the freshness of detail, be theirs?

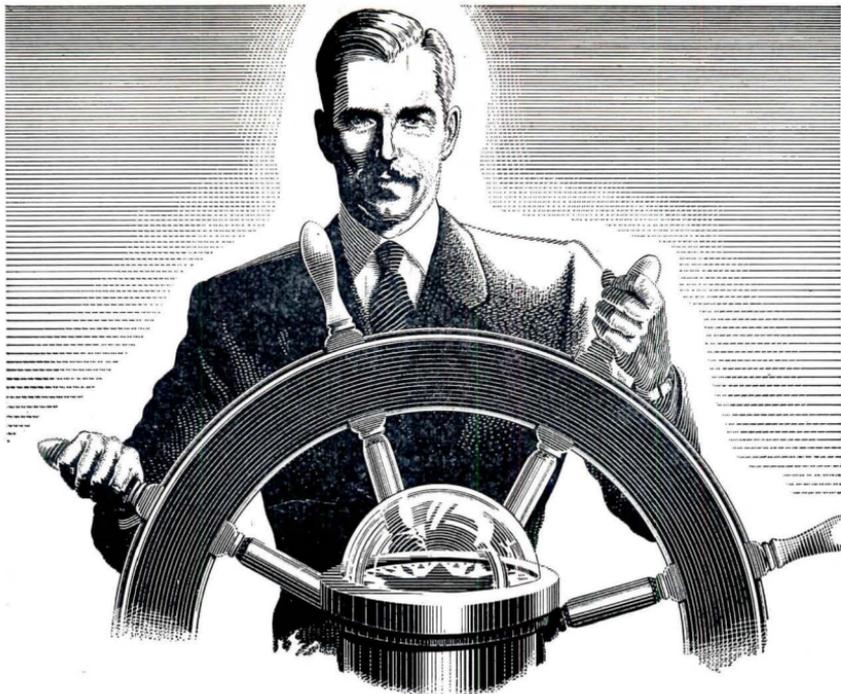
Yes, if you design well—with enduring material.  
Nothing is more enduring than *Marble*—nothing more beautiful.  
Only the simplest attention is necessary to keep it clean.

*Information about Marble  
and Marble Service  
will be given promptly by the  
Marble Institute's Managing Director  
Romer Shawhan, R. A.*



**Marble Institute  
of America, inc.**

108 FORSTER AVENUE, MOUNT VERNON, N. Y.



## Able Helmsmen Needed-

WITH our way of life threatened and even our motives for helping others discredited, we drift toward destruction of the very thing that makes America the envy of the world -- individual liberty. Who can steer our course, to save our craft from wreck?

It is *your* job. You, as a leader in your community, must help arouse public opinion to a full appreciation of America's sacred heritage of free-

dom for the individual. You owe it to yourself, your family, your neighbor and your nation, to give of your experience and knowledge to pilot us safe through the storm.

These tempestuous times demand the intelligent work of leaders in every community to preserve America as the impregnable vessel of liberty and freedom. Here then, is important work for able helmsmen.

### The Youngstown Sheet and Tube Company

General Offices -- Youngstown 1, Ohio

Export Offices -- 500 Fifth Avenue, New York

MANUFACTURERS OF CARBON, ALLOY AND YOLOY STEELS

COLD FINISHED CARBON AND ALLOY BARS - SHEETS - PLATES - WIRE - TIE PLATES AND SPIKES -  
ELECTROLYTIC TIN PLATE - COKE TIN PLATE - PIPE AND TUBULAR PRODUCTS - CONDUIT - BARS - RODS.

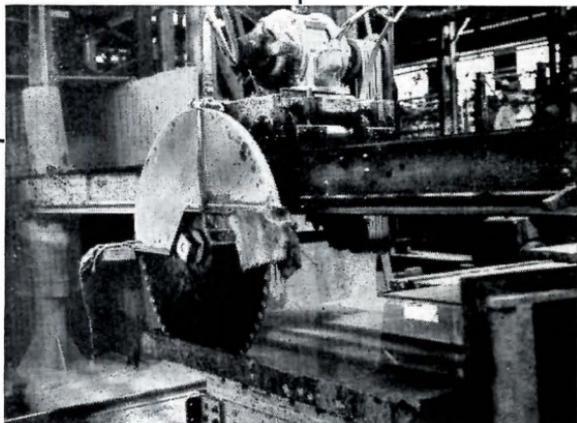
# INDIANA LIMESTONE

BUFF • GRAY • VARIEGATED • OLD GOTHIC



*Your Biggest  
Dollar's Worth  
in Building*

"Diamond-Saw" cuts  
slab to length



**MECHANIZATION, MASS-PRODUCTION METHODS CONTRIBUTE TO LOW-COST PRODUCTION**

With diamonds for teeth, these saws make quick, clean, accurate work of cutting limestone slabs to required dimensions. In every mill a group of these saws saves time and labor, materially reduces costs to bring the Nation's Building Stone within the reach of all. Beautiful Indiana Limestone, costing but little more now than in the 1920's, is available promptly . . . is today's best buy in building!

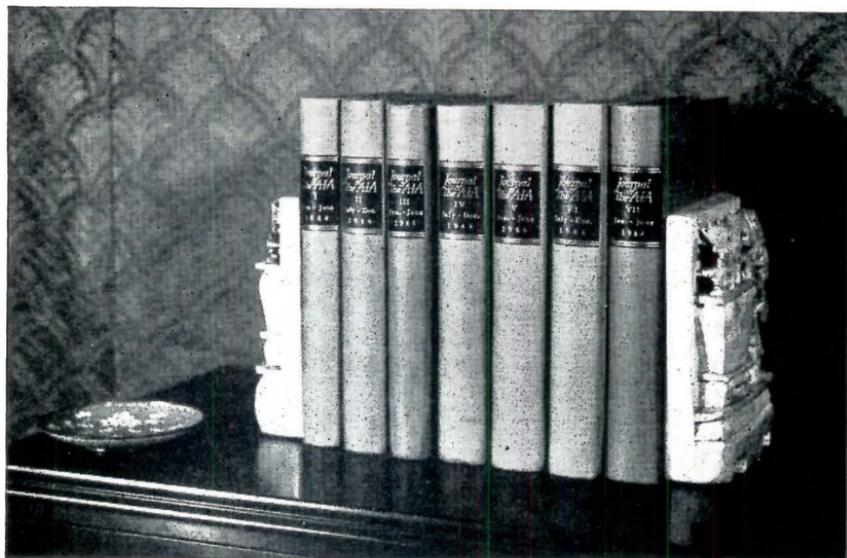
## *Compare the Value*

**Beauty . . . . . UNMATCHED**  
**Durability . . . . . UNQUESTIONED**  
**Versatility . . . . . UNLIMITED**  
**Availability . . . . . IMMEDIATE**

Indiana Limestone gives you far more of everything at costs that compare favorably with other materials. Architects will realize worthwhile economy by specifying Standard or Rustic types above lower-floor levels.

*You are invited to make full and frequent use of our technical counsel and bid-procurement services, without expense or obligation.*

**INDIANA LIMESTONE INSTITUTE**  
P.O. BOX 471 BEDFORD, INDIANA



## *How's your set of bound JOURNALS?*

Send us your loose copies, any time, to be bound as illustrated above.

A volume consists of six issues—January through June, or July through December. Each volume has its own index, and we supply a title page.

Issues missing from your file can be supplied, while they last, at 35c each.

Unless you instruct otherwise, we bind in the original covers of each issue but not the advertising pages.

Binding, when you supply the loose copies, \$2.

Bound volume, we supplying all new copies, \$3.50.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS  
1741 New York Avenue, N. W., Washington 6, D. C.



## *Let's get Personal!*

Breaking in upon the privacy of a lady's boudoir, we find floor and walls of Kencork. There are many practical reasons for Kencork's being there. Natural cork, it is one of nature's insulators. It is exceptionally quiet underfoot and provides a non-slip floor surface.

Important, too, is Kencork's beauty. Its neutral coloring of tans and browns harmonizes with modern furniture and fabrics—fits into any color scheme.

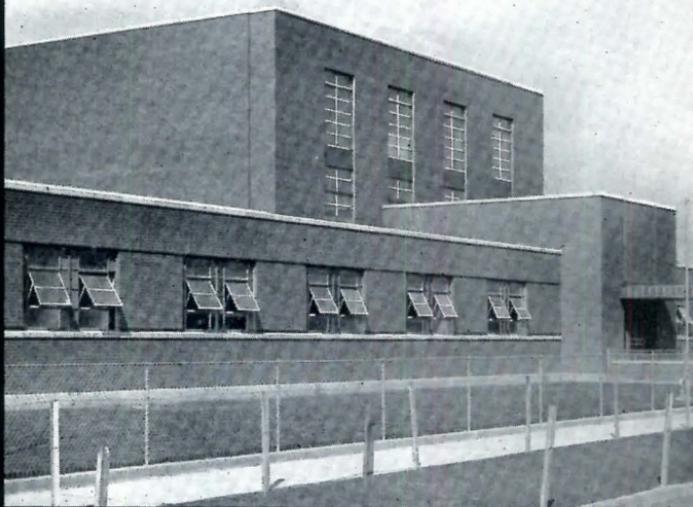
And Kencork is surprisingly economical. Ask your flooring dealer about it or write us for the colorful Kencork Catalog. David E. Kennedy, Inc., 53 Second Avenue, Brooklyn 15, N. Y.

**KENCORK**  
*® floors and walls*

1818 **HOPE'S** 1948

**STANDARD LOK'D BAR  
FACTORY SASH**

**WORLD'S STRONGEST SASH  
WITH SOLID WELDED  
CASEMENTS AND FRAMES**



**HOPE'S WINDOWS, INC., JAMESTOWN, N.Y.**

**ASK FOR CATALOG 76BA**



# Memoirs of Centurian Architects

IN FOUR PARTS—PART I

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

Written for the hundredth anniversary memorial book of the Century Club (Copyright, 1947, by The Century Association) and now published in the JOURNAL by permission of the club and the author

THE committee charged with preparing this one hundredth birthday book of the Century has asked me to write about the architects who were honored by election and who added lustre to the Club. I wish I could give the subject fuller scope than I have but it became evident at the start that the only architects I could write about with safety, if I ever hoped to cross the threshold again—and I do—were those whose names appear in the list of deceased members: the living must speak for themselves. What I write will, of necessity, have such a personal flavor that the reader may judge that I too belong in the Necropolis; nonetheless, I venture to wander among the tombstones.

With few exceptions, this roster of the dead includes all those architects who gained eminence in the profession in New York and throughout the country during the

past hundred years. If you expect full length portraits of each of these Olympians, you will have to seek elsewhere, for here you will find only thumb-nail sketches of those architects whom I knew, personally, in the Century and who guided and inspired me in my career.

Unlike most of my contemporaries, I was not conceived in the womb of McKim, Mead & White. After two years at the Columbia Architectural School, then under the wing of that untidy but delightful gentleman, William R. Ware, I had the misfortune, in 1898, to win a poster competition which convinced me that I was destined to become a painter. Since my early youth, when I watched my father's house at Bryn Mawr grow from blueprints to reality, I had hoped to be an architect, so this sudden success in another field upset me.

I took my bewildered thoughts to an old wise Centurion, a friend of many artists, Theodore N. Ely of Philadelphia, who persuaded me, one hot Sunday afternoon, that architecture was the greatest of the arts, for it embraced all, and that a little work in an office would banish my doubts. On Monday morning I summoned courage and knocked at the door of Carrère & Hastings' office. Mr. Hastings heard my story and set me to work there and then, in a very humble part, on the drawings for the New York Public Library, for which Carrère & Hastings were competing. It was a young firm which had gathered about it many recent graduates of the Ecole des Beaux-Arts. It was an undisciplined office where much song and *blague* oiled the hours of work, often carried—without “overtime slips”—into the early morning hours. When, within a month, Carrère & Hastings had won both the Public Library and the Academy of Design competitions, I was convinced that Mr. Ely had given wise advice.

In that office on lower Broadway were many who later became Centurions: Morris, Blake, Butler, Magonigle, Frank Holden and Aldrich, not to mention Owen

Brainard, the lugubrious engineer, who, at least, gave the appearance of serious standing to the office. Though John Carrère and Tommy Hastings loved and admired one another fundamentally, they were frequently on the verge of “divorce”; but, in spite of many threats, the marriage endured and prospered until Carrère's untimely death in a motor accident—a *réal* tragedy, for, though they were so different temperamentally, each supplied something the other lacked. It was a successful marriage and its offspring are many. After a year in this pseudo-Parisian atmosphere, Tommy Hastings, whose powers of persuasion were great, convinced a reluctant Presbyterian family that a year in Paris would benefit me. The year was later prolonged to five.

On my return in 1903, Carrère suggested that I have my name put up at the Century. “But I have never done anything,” I protested. “Just the reason for having your name put up now. When you *have* done something it will be more difficult: you will have made enemies.” The truth of this statement was often borne in on me when I served on the Admissions Committee.

George B. Post offered me a

junior partnership when I reached New York. I was reluctant to decline this offer for Mr. Post was an old family friend, but Chester Aldrich and I had long before decided to throw in our lot together. Mr. Post, with his long drooping mustache, stained yellow by the smoke of many cigars, was a good story-teller and had a fund of tales about his practice which he was never loath to tell. What would have been my fate if I had been at liberty to accept his offer I can only surmise, but I felt at the time that I would be swamped by his personality. In those days his office was a busy one with many commissions, both private and public.

Shortly after Chester Aldrich and I opened our office door in November, 1903, to what we hoped would be a flood of eager clients, the great fire swept Baltimore, and architects swarmed from all parts of the country in such numbers that it was said that a falling brick killed four New York architects. I knew no one in Baltimore, but the previous summer had met Mr. Henry Walters in Venice. He was a native of Baltimore, a Centurion, and, like his father before him,

an amateur and collector of the arts. He was a lavish spender, beloved of art dealers whose prices he never questioned. As we went about Venice in his launch, he would see something that he liked and then walk out of the shop without putting up a lira or signing a chit, only saying, "Send me that to Baltimore."

After the fire, he called me one day on the telephone and asked me to lunch with him. Very direct, as always, in his approach to any subject, he began by telling me that, in his opinion, Charles McKim was the foremost American architect but *too* stubborn. He related the unfortunate history of McKim's dispute with Mr. Morgan over the Library in Thirty-sixth Street. "Now, I am going to give you boys an art gallery to build in Baltimore for all the treasures my father and I have collected provided your plans please me and you do what I say."

It was an act of superhuman courage, I have often thought, since neither Aldrich nor I had built so much as a chicken-coop! In the end, he said, with a wry smile, "I thought McKim was stubborn, but you're more so."

The plans were well under

way when I met Charles McKim for the first time at the house of a mutual friend. After dinner I summoned courage to ask "the foremost American architect" if he would give me a criticism on our plans. With his usual kindness to beginners, he told me to bring the blueprints to his office the next afternoon. I appeared full of expectation, unrolled the plans, and McKim took what seemed a casual glance; he then spent the better part of an hour telling me of the relation of rise to tread in staircases, pulling out books and photographs to make clear his point. Too long afterwards I realized, to my regret, that it was a subtle way of telling me that the entrance flight in my plans was too steep. But I was too stupid to take the hint.

McKim was always kind and helpful to the young and struggling, with a word now and then that made one feel quite important. In his day it was pretty generally conceded among the initiated that he *was* "the foremost American architect." The following has nothing to do with his reputation but amused me. Tommy Hastings loved to tell how he, as a young draughtsman in the office, was asked by McKim to do him a

personal favor. At the time, McKim was much in love with a young lady who had a place in the Berkshires. She wanted a bench for her garden. McKim found "just the thing," in a photograph of one of Alma Tadema's paintings. The only drawback was that a very naked female sat on the bench. Tommy was asked to take some gouache and obliterate the figure. The drawing made, the young lady was so delighted with it that she decided to put it in her scrapbook and to do this soaked it in a basin of water—at which the vanished lady reappeared. The outcome I do not know.

Stanford White I met at his lovely place at St. James, on Long Island; more often at his Gramercy Park house, where he had accumulated "the wealth of the Indies" and gave magnificent parties. Stanford White's career was so spectacular and his doings so often noticed in the press that he became, in the mind of the public, New York's foremost architect. His sudden death at the hands of a crazy man, and the subsequent trial, brought his name still further into prominence so that today Stanford White and the word "architect" are almost

synonymous. He was a big man, physically, and he had a big heart. He was lavish in his spending but few know of his many small acts of kindness to those in trouble.

William Rutherford Mead was, I have been told, the balance wheel of the firm, whatever that meant. He was a charming balance wheel, quiet in manner, with a nice sense of humor. Because of his modesty, his qualities were over-shadowed by his partners in whose prominence he basked. He was often found at the head of the northeast corner table in the Century Dining Room, now usually preempted—unfortunately, I think—by painters and architects. I loved to sit beside him and inhale his wisdom.

When Mead died, William Mitchell Kendall, another partner, slipped, by inheritance, into Mead's old seat in the Dining Room. I regret to say that Kendall and I had a falling out. It was when I was on the Commission of Fine Arts and the Memorial Bridge across the Potomac was under discussion. Kendall insisted on high pylons at either end of the bridge but the Commission felt that the pylons on the Washington shore would mask the Lincoln Memorial. The fight was long and bitter. At last, however, when

he was shown two splendid sculptural groups by Friedlander, he was so captivated by them that he conceded that sculptural groups could well take the place of pylons. From then on his cold and distant bow to me at the Club was replaced by a warm friendliness which lasted to the day of his death. He was a perfectionist who believed that the best was none too good. His love of the Italian Renaissance was a passion that governed his architectural thinking. He had a large share in the design of the Morgan Library and other works of his firm. These works were spread over New York and the country. Many have been torn down or transformed but, as long as the University Club stands, the firm of McKim, Mead & White, in my opinion, will need no protagonist.

When Cass Gilbert came to New York from St. Paul some of our New York architects considered it an encroachment on their preserves. This young Lochinvar out of the Middle West brought with him a self-assurance that annoyed many of his confreres. I remember, when I was negotiating a contract with Secretary Mellon for the Post Office Department

Building in Washington, seeing Cass Gilbert at breakfast in the Metropolitan Club. I had been offered what I felt was a rather low fee. I approached the great architect and said I was going to ask a very impertinent question which he need not answer, but that it would help me if I knew how much he was receiving as commission on the Supreme Court Building. "Not at all: six per cent, with all the engineering fees extra. I told them I could not be bothered for less. Here's the contract," said he, pulling it out of his pocket. "You see, it is signed by all nine Justices." I thanked him and left the table with a decided inferiority complex.

Cass Gilbert had great gifts as a draughtsman. His sketches of church spires and towers in France, Belgium and Holland were delightful. They were, no doubt, forerunners of his design for the Woolworth Building. His many creations in New York, Washington and elsewhere assure him a place in the architects' Hall of Fame, if not always in the hearts of his confreres.

To refer once more to my very happy relations with Mr. Walters, I must tell how they were severed.

Mr. Walters' stepdaughter married John Russell Pope. From that moment Mr. Walters' influence, which was very considerable in the art world, was diverted to Jack. Pope, who was gifted beyond most of us, had a classical bent which, at the time, appealed strongly to such influential people as the Duveens whose tentacles reached far. Apart from his ability as an architect, Jack had an uncanny way of reading the minds of juries, so that, in the many competitions in which we both took part, Jack, with his able assistants, always walked away with the prize. It became a standing but sad joke in our office that if Pope were a competitor we might as well save paper, ink and gray matter—still, hope *would* spring!

I often wished that this really gifted artist had not been such a close follower of precedent for he had the ability to express himself more personally without losing the spirit of what he sought; but Jack was lazy. One of his first creations, the McLean house, was in Washington. Today it is hard to move about that city without coming face to face with one of his buildings. It is fashionable now, among many of the bright young architects, to decry his work. He

certainly put a rather pompous classical stamp on Washington's public architecture, but Washington's public architecture was already classical, if not pompous. If he had lived, in good health, I believe—from talks I had with him—he would have modified his last creation, the Jefferson Memorial,

about which so much has been said. But, in spite of criticism of his work, I have yet to see, among the many Government buildings that have recently sprung up, that element of beauty which he so eloquently advocated. Except—and it is a big exception—in the work of Paul Philippe Cret.

(To be continued in August)

## Students and Church Design

By *Rev. C. Harry Atkinson*

Excerpts from a paper read before the North American Conference on Church Architecture, New York City, January 1948

THE JURY has finished its study of the thirty-five projects submitted in the church architectural competition sponsored by the Church Architects Guild, the Interdenominational Bureau of Church Architecture and the *Christian Herald*. This undertaking was open to senior students in the architectural schools of the country. Substantial prizes were offered for the best solution of the problem submitted, which called for adequate facilities for worship, religious education, recreation and fellowship and the administrative requirements of a modern church.

The Jury consisted of Hensel Fink, architect of Philadelphia,

Dr. S. L. Hamilton, New York University, Walter A. Taylor, Director of Education and Research, A.I.A., Walter A. Thomas, architect of Philadelphia, and myself, who served as the "churchman" and as chairman of this otherwise technically trained group of experts. It is as the churchman that you have asked me to speak to you on "How Architectural Competition Looks to Me as a Churchman."

To me as a non-professional observer this competition suggests at least four general statements:

I. It reflects an age-long conflict in human thought, the tension between those who seek to conserve

the values of the past and those who seek to break free from the forms, habits, and restrictions which tradition has placed about them. In Holy Writ it is the unending struggle between the priest and the prophet. The priest rightly endeavors to conserve the proven values of the past by fencing them in with his institution, ritual, and behavior patterns. The prophet with his dynamic insights, his creative imagination, rebels against and seeks to break out of these forms and to give free expression to his ideas. In literature and art, it is the classicist versus the romanticist. What a struggle that has been! In other areas of human endeavor it is the traditionalist in conflict with the modernist.

It is now apparent that architecture is feeling the stirrings of new life within her. With one exception the exterior design of each set of plans sent in was done in the modern manner. In fact we are told that the old orders which have characterized the church architecture of the past are no longer being taught in our present-day schools of architecture. That tension between form and vitality which exists in the whole of life has unmistakably invaded the sacred precincts of church archi-

ture. Let us hope, in the words of Reinhold Niebuhr, "It is a necessary tension periodically preventing forms from becoming lifeless and vitality from becoming formless."

II. This competition reflects both the vices and the virtues of the tension between the old and the new.

It is evident that in church architecture as in other fields of human endeavor there are those whose aim is to create something novel, if not shockingly sensational. While we should always foster the creative urge, yet novelty for its own sake, whether advocated by a church building committee or by the architect, is certainly not worthy of the Church of God. There are already in existence enough shocking examples of sensationalism in church design to afford tragic evidence of the folly of joining this cult of novelty seekers. Exhibitionism does not readily associate itself either with the Founder of Christianity nor with the true religion.

In a few instances extremists in church design appear to be thumbing their noses at the church. A sort of sardonic rebellion leers from their finished work. Seeking

to avert the stigma of being "pickers-over of the ruins of the past," they have flopped over to a kind of architectural nihilism. Insofar as this represents an emancipation from the dead forms of the past, it is to be commended. Something new and truly American in church design is long overdue. Yet withal, some examples of ultra-modernism reveal too sharp a break with all that has been associated with the House of God in times past. Enduring progress comes by gradual and orderly change and not by revolution. Compromise is not a brave gesture, neither is it a creative one. However, in moderation and with an appreciation of tradition, the radical will find the stuff with which to temper his impatient spirit and help him to bring something of enduring worth to present-day church design.

While many of the criticisms to which reference has been made do not apply to most of the exterior designs submitted by our contestants, one does note a certain harshness of line, a box-like appearance, a factory-building tendency which does not express the genius of the Christian Church. Church architecture is something more than good engineering and contempo-

rary design. While grounded in history, the church deals with eternal values and a deathless hope. The church edifice is a symbol and vehicle for things spiritual and timeless. Its form, proportion, line, color and mass should body forth the central meaning of the House of God, just as the motif of a great piece of music holds it together and sounds forth, through its varying moods, the central theme. Shapes have their accompanying emotions. Some forms are not adequate to express the good, the true and the beautiful.

So foreign to religious feeling are some of these modern designs that the architect has to clamp a religious symbol to the exterior of his building to make sure that the wayfaring man may know that it is meant to be a Christian church edifice. Religious symbols are not labels to paste on a package to assure the passerby that he is looking at a religious building. Good taste and an understanding of the meaning of these symbols would save many a church designer from committing such sacrilege. By all means let us have something new in church architecture to give present-day expression to the resurgent spirit of Christianity, but let it never be a secular building

sicklied o'er with a pale cast of religious symbolism. A cosmetic factory embellished by a cross does not thereby become a church edifice.

III. On the positive side it can be stated enthusiastically that the plans presented to your judges reveal for the most part a real understanding of the requirements of a present-day church edifice. When we realize that the contestants are students without any practical experience in a church architect's office, the results are gratifying. The schemes show a serious and satisfactory attempt to provide for the worship, religious educational, social and recreational, and administrative requirements of a wide-awake parish. The educational units show good grouping, adequate circulation through the buildings, and provision for the special facilities needed at the differing age levels.

Folding partitions are used too frequently but these could readily be eliminated by further study and minor rearrangement of the plans.

The value of the so-called auxiliary and collateral educational factors have been recognized and provision made for their use. Too much cannot be said for the value

of a well-designed and well-appointed building as a factor conditioning the pupil or the worshiper favorably with interest in and a desire for the ideas and conduct patterns presented.

Public worship in many of the plans has been well provided for. On the whole the chancel should have been more carefully considered from the point of view of the usages of the particular congregations concerned. Exits and entrances to this area should be provided in addition to the direct approach from the nave of the edifice. Likewise, placing of the organ, choir, pulpit and lectern need more careful treatment. These small details are important but can be readily taken care of in practically all of the plans submitted.

The floor plans in the estimation of the judges were far better than the exterior designs. In fact, the judges gave primary consideration to the general lay-out of each building rather than to elevations sent with each scheme. It was felt that a good floor plan could readily be matched with a suitable elevation.

IV. Our competition reflects the need for sharing with the students

of architecture the functions, the meaning, and the purpose of the Christian church. Just as the musical student gets the feeling of the masters by entering sympathetically into their music, so in the field of church design the young architect will come to interpret the soul of the Christian church. The furnishing of the mind of the architect in the things of religion helps him to get the feel of a church building. It is not something that can be conjured up in a brief period of time. It comes through understanding and sympathetic identification with the inner life of the church itself. Without this insight the architect will always be on the outside trying to get hold of a qualitative element he does not understand. With a knowledge of the history, the theology, and religion of the great minds of the church, the architect can shape his materials to spiritual ends. It was Fra Angelico whom the artist depicted as doing his work for the House of God while much on his knees in prayer.

The students in our theological schools might well be given some insight into the history and the problems of church architecture so that they will be able to work with the church architect to bet-

ter advantage. Furthermore these same students could also be benefited by suggestions as to how to set up a building program so that the practising architect can act intelligently in planning for the particular parish he is serving.

A new day in church architecture is unmistakably upon us. This competition gives evidence of that fact. The greatest church building program in the history of America is awaiting us. Here then is a great opportunity for the Church Architects Guild and the Bureau of Architecture. Let both organizations take courage from the good work done through this competition. Let them rededicate themselves to a program of education whereby the church and the architects may be brought closer together to the end that the House of God of tomorrow may be fittingly built and adorned.

### A Technical Note On Fir THE SCIENTIFIC VIEWPOINT OF VITRUVIUS, WHO ADVISED BUILDERS IN THE TIME OF AUGUSTUS

**T**O BEGIN WITH FIR: it contains a great deal of air and fire with very little moisture and the earthy, so that, as its natural properties are

of the lighter class, it is not heavy. Hence, its consistence being naturally stiff, it does not easily bend under the load, and keeps its straightness when used in the framework. But it contains so much heat that it generates and encourages decay, which spoils it; and it also kindles fire quickly because of the air in its body, which is so open that it takes in fire and so gives out a great flame.

The part which is nearest to the earth before the tree is cut down takes up moisture through the roots

from the immediate neighborhood and hence is without knots and is "clear." But the upper part, on account of the great heat in it, throws up branches into the air through the knots; and this, when it is cut off about twenty feet from the ground and then hewn, is called "knotwood" because of its hardness and knottiness. The lowest part, after the tree is cut down and the sapwood of the same thrown away, is split up into four pieces and prepared for joiner's work, and so is called "clearstock."

## The Professional Fee

*By R. Clipston Sturgis, F.A.I.A.*

**P**LANNING and constructing regardless of cost is easier and costs less in drafting than planning carefully for economy. On the commission basis the former is encouraged, and the latter is penalized. The more the work costs, the more is the architect paid. Every economy he makes for the owner reduces his own profit.

Quite apart from these obvious reasons for giving up a payment based on the cost, it is an undignified method of payment for the services of a professional man; no

doctor or lawyer is paid on such a basis.

The basis of the fee-and-costs principle of payment for professional services is:

First, the value of the professional service, and this can be readily based on:

(a) The amount of personal service of the chief. Obviously domestic work will require more of this service than a commercial or a public building.

(b) The length of the service, months or years.

JULY, 1948

(c) The approximate cost, as an index of the financial responsibility in the undertaking.

Second, the cost of rendering full architectural service:

(a) Drafting and overhead in the office.

(b) Service of engineers, civil, structural, domestic, etc.

(c) The cost of supervision outside that given by the office, i.e., clerk-of-the-works.

These two main elements can be determined, the first definitely and the second estimated, and the owner will then have an estimate of the cost of service. The architect, after being given as full information as is possible in advance, can then estimate the cost of the buildings, and the architect will naturally take pride in making these two estimates, the building and the services, as accurate as he can, and will try his utmost to keep within them.

One has now a general survey of the whole: the cost of the building, the time for planning and execution, and the cost of service. Payment for service can then be arranged on a monthly basis.

#### PAYMENTS

(1) 20% of the fee is reserved for a final payment. This 20% is

also used as a full payment to close the account, if for any reason (except the fault of the architect) the work is given up before completion.

(2) The 80% remainder is then divided into equal monthly payments covering the estimated time of the service, and on the 1st of the month this payment and the monthly drafting costs are paid. So that the architect, instead of waiting, perhaps six months, for his first payment, is paid regularly every month from the start.

Take one or two examples to illustrate how this system is applied.

The First National Bank of Boston. This was in 1906-7, and the estimated cost, to determine in part the salary, was \$514,000. The salary was *fixed* at \$8,000 a year, for two years, \$16,000; the drafting cost was estimated at \$15,000; engineers and clerk-of-the-works estimated at \$9,000. As against \$514,000 the building cost \$592,000.

The fixed fee remained ..	\$16,000
Drafting (estimated \$15,-	
000) was .....	15,218
Engineers and clerk-of-the	
works (estimated \$9,-	
000) was .....	6,071
	<hr/>

Estimated total, \$40,000  
 was .....\$37,289

It will be noted that the increase in cost of building did not increase either the fee or the other costs and that the estimated time of two years was kept.

Now take another bank, 1919 to 1922, The Federal Reserve. The building was estimated in 1919 at \$2,000,000 to help fix the fee, and the fee was fixed at \$20,000 a year for two years to two and a half years, i.e., \$40,000 to \$50,000. Almost at once it was proved that the site already bought was inadequate, and nearly a year was spent in examining other sites. The site finally bought was much larger and the estimated cost was \$3,000,000. This did not affect the fee per annum but increased the length of service to three years. The final cost of the building was \$3,660,000; \$250,000 of this extra was on the vaults. The architect designed the furniture and interior decoration, and again this was included in the fee, but involved more drafting, so that eventually the total cost of building was \$4,200,000, and the services were:

Fee, 3 years.....\$60,000  
 Drafting ..... 56,674

Engineers and clerk-of-the  
 works .....100,100  
 \$216,774

Say \$217,000 on a cost of \$4,200,000 or at 5%.

In contrast to this fee, the housing done at Bridgeport for the U. S. Housing Corporation cost between \$4,000,000 and \$5,000,000 and the fee there was \$6,000 a year—a perfectly reasonable salary for designing fifteen or twenty units that were then duplicated.

Take now a commercial building—much simpler than a bank: Dorchester Telephone Building, 1920.

Estimated cost, \$500,000. Actual cost, \$584,000.

Fee .....\$12,500  
 Drafting ..... 8,212  
 Engineers ..... 5,102  
 Incidentals ..... 2,700  
 \$28,500

Here the architect's fee plus drafting was \$20,000, or less than 4% and the whole cost of service was about 5%.

Domestic work is, of course, more expensive, for the architect's personal service is much more

called upon and extends from the earliest sketch to the last detail of finish and includes much personal superintendence.

A house on Long Island, built in 1925, was estimated at \$80,000, but like many private houses it grew in scope and finish and finally cost \$162,000—twice the original estimate. The \$7,000 fee remained fixed and the drafting was \$5,000. This is 15% on the estimated cost but only 7% on the final cost.

Some office work, which involves carving and lettering for example, will show a much higher percentage. A tablet erected on the Common in 1914 cost \$3,073, and the fee was \$250; the drafting \$336. So that architectural service was about 20% on the cost.

Another gravestone cost \$325, and the fee and drafting \$175.

No exorbitant fee was charged on either of these, and yet it would have been a dead loss if charged on a 10% or even 15% basis; but the owner was perfectly satisfied to pay a reasonable fee for the architect's service and the actual cost of that service.

From my own experience extending over 20 to 25 years, I am convinced that this method of

charging is logical, and perfectly fair to both owner and architect.

In the high brackets, work running into millions, the cost of service is well under the normal 6%; and in the lower brackets—domestic work under \$100,000 or small decorative items such as a church rood-screen or choir stall, it would generally be over the usual 10%—but in all cases the owner has felt that the fee, representing the net profit to the architect, was entirely reasonable.

One other point in connection with this system is of considerable value. When the fee is fixed, 20% is reserved for a final payment, and this sum may also be used in case the service is abandoned. Here is a very fair and simple way of adjusting the amount to be paid if the work is abandoned. The paragraph covering this in the contract reads:

“The architect shall receive salary for the period of his services only, but, if the work is abandoned and the employment of the architect consequently terminated, he shall be paid in addition to the \$. . . . . a month, the further sum of \$. . . . .” (i.e. the reserved 20% of the total fee.)

There are certain obvious advantages to this system.

(1) No work is ever done which does not show a definite profit.

(2) Payments, both on account of the fee and the current drafting and overhead, are made every month.

(3) The architect is encouraged to put all his professional skill at the disposition of his client, to arrive at economical planning and construction. Five hundred spent in drafting might easily save five thousand.

(4) The architect is freed from the onus of receiving more pay if the owner deliberately increases the cost by the use of more costly

material, involving no work on the architect's part.

The one great disadvantage which has hitherto hindered its adoption is that the architect does not make abnormal profit on the big job—those over a million. In the large city offices, the profit on a three-million job would enable an architect to do domestic work on a 10% basis and lose money. This would often keep an influential client.

On the whole, the advantages far outweigh this disadvantage, and it gives the architect true professional standing.



## Calendar

*July 6-10:* Store Modernization Show, Grand Central Palace, New York.

*September 20-23:* Fiftieth Anniversary Convention, American Hospital Association, Atlantic City, N. J.

*September 20-24:* Annual Technical Conference of the Illuminating Engineering Society, Hotel Statler, Boston.

*September 26-28:* Twenty-first annual convention, California Council of Architects, Yosemite Valley.

*October 11-13:* Nineteenth annual meeting of the Institute of Traffic Engineers, Hotel Warwick, Philadelphia, Pa.

*October 13-16:* Annual meeting of the National Association of Housing Officials, Olympic Hotel, Seattle, Wash.

*November 29-December 4:* Annual meeting of the American Society of Mechanical Engineers, featuring the 18th National Exposition of Power and Mechanical Engineering, Grand Central Palace, New York.

JULY, 1948



## The Gold Medal

TO THAT DISTINGUISHED COMPANY of fourteen men who, since 1906, have received from The Institute the highest award within its power to give, is now added Charles Donagh Maginnis.

The citation, read by President Orr on the occasion of the Annual Dinner, when the medal was presented, follows:

We honor CHARLES DONAGH MAGINNIS, the man and the architect.

He has, for more than half a century, enthusiastically dedicated his energies to the profession of Architecture. With inviolable fidelity to the lofty principles of his profession, he has inspired his contemporaries and has served as model and ideal to the generations that follow him. He has contributed notably to the architectural aspect of the American scene and by example and inspiration has influenced the artistic standards of an epoch. In the fields of ecclesiastical architecture particularly, he has set for his successors the highest standard of achievement.

The skill of his facile pen is no less a force in the drafting-room than it is vigorous and persuasive in the press; he is as revered for the clarity and beauty of his diction as for the brilliance of his Celtic wit. In the exercise of both, and in the charm of his personality, architecture has gained a truer appreciation of its position in the civic and artistic order of our society.

In his love of architecture, he is contemporary with its best interests. With knowledge born of creative experience, he is ever ready to recognize that the true fundamentals of design are as inviolate now as they were in the past. For him, names and declamation do not establish qualities of design.

For more than forty years a Fellow of The American Institute of Architects, he endowed with rare distinction the office of its Presidency. The genius that he would modestly disclaim has been recognized at home and abroad by universities, learned academies, his nation and his Church.

We deem it a privilege to present Charles Donagh Maginnis this tribute, the highest honor of our profession, the Gold Medal of The American Institute of Architects.

#### FORMER RECIPIENTS OF THE GOLD MEDAL

- 1906 SIR ASTON WEBB, London  
1909 CHARLES FOLLEN MCKIM, New York  
1911 GEORGE B. POST, New York  
1913 JEAN LOUIS PASCAL, Paris  
1921 VICTOR LALOUX, Paris  
1922 HENRY BACON, New York  
1924 SIR EDWIN LANDSEER LUTYENS, London  
1925 BERTRAM GROSVENOR GOODHUE, New York  
1927 HOWARD VAN DOREN SHAW, Chicago  
1929 MILTON BENNETT MEDARY, Philadelphia  
1933 RAGNAR OSTBERG, Stockholm  
1938 PAUL PHILIPPE CRET, Philadelphia  
1943 LOUIS HENRI SULLIVAN, Chicago  
1946 ELIEL SAARINEN, Cranbrook

### The Fine Arts Medal

ESTABLISHED in 1919, the Fine Arts Medal of The Institute is awarded, usually on recommendation of the Committee on Allied Arts, for distinguished achievement in the Fine Arts, embracing painting, sculpture, music, literature, city or regional planning, landscape architecture.

This year the medal is awarded to John Marin. The citation follows:

TO JOHN MARIN

Painter of this land's strength and beauty:

Your vision has created for us a right and unalterable image of our rocks and sea, our plains and mountains and the living pulse of our cities. You have wrought on paper and canvas an architecture of that spirit among us which finds its meaning in sun, wind and tide, in the opposition of stone and wave, and in the works of man which have sprung with frugal purity from his needs.

In solitude and with courage you have forged a language of the eye which owes as little to conven-

tion as to innovation of others. The urgent and mysterious probity of your brush has endowed us with gifts of sight and understanding which are true and right for our time, as we believe they will be true in ever-changing ways for

those hereafter with hearts to comprehend.

We do ourselves honor in bestowing on you with pride and gratitude the Fine Arts Medal of The American Institute of Architects.



## Advanced to Fellowship in 1948

ON THE OCCASION of the Eightieth Convention of The American Institute of Architects, in Salt Lake City, announcement was made of the elevation to Fellowship of twenty members of The Institute who have achieved eminence in their profession. The names of these members and the individual citations from the Jury of Fellows follow:

**LEON EUGENE ARNAL**  
Minneapolis, Minn.

Admitted to The Institute in 1922, has been advanced to Fellowship for achievement in architectural education. With understanding, with respect for others' ideas, with affection, for over thirty years he has shared his mastery of the unchanging basic principles of architecture with his many stu-

dents. They are richer by this experience.

**PIETRO BELLUSCHI**

Portland, Ore.

Admitted to The Institute in 1936. He has been advanced to Fellowship in The American Institute of Architects for excellence in architectural design. A native of Italy, he came to the United States in 1923 and in Oregon, the state of his choice, he found opportunities to develop his inventive talents and capacities. His contributions to contemporary design are manifold and notable.

**FRANCIS VAUGHAN BULFINCH**

Boston, Mass.

Admitted to The Institute in 1921. He has given generously of his wide knowledge of material

and experience in methods of construction to the cause of clarifying and improving the conduct of the profession. Through his long and devoted attention to the study and revision of the building codes of his state and city, in the field of legislation and in civic affairs, he has rendered a signal impetus to the betterment of general practice that is felt beyond the limits of his environment. He is advanced to Fellowship in The Institute.

**CAMERON CLARK**

New York, N. Y.

Admitted to The Institute in 1922, has been advanced to Fellowship for outstanding achievement in the design of private residences and especially his studies of indigenous Connecticut architecture. He has been a valuable member of the New York Chapter in promoting the study of civic design which he has practised in exemplary manner as Advisor to the Borough President of Manhattan.

**GEORGE BAIN CUMMINGS**

Binghamton, N. Y.

Admitted to The Institute in 1921, has been advanced to Fellowship for service to the profession and to the public. An able practitioner and school architect,

he has given generously of his time and energy in promoting understanding of community planning and the architect's responsibility to serve his city and his region.

**GARDNER ACTON DAILEY**

San Francisco, Calif.

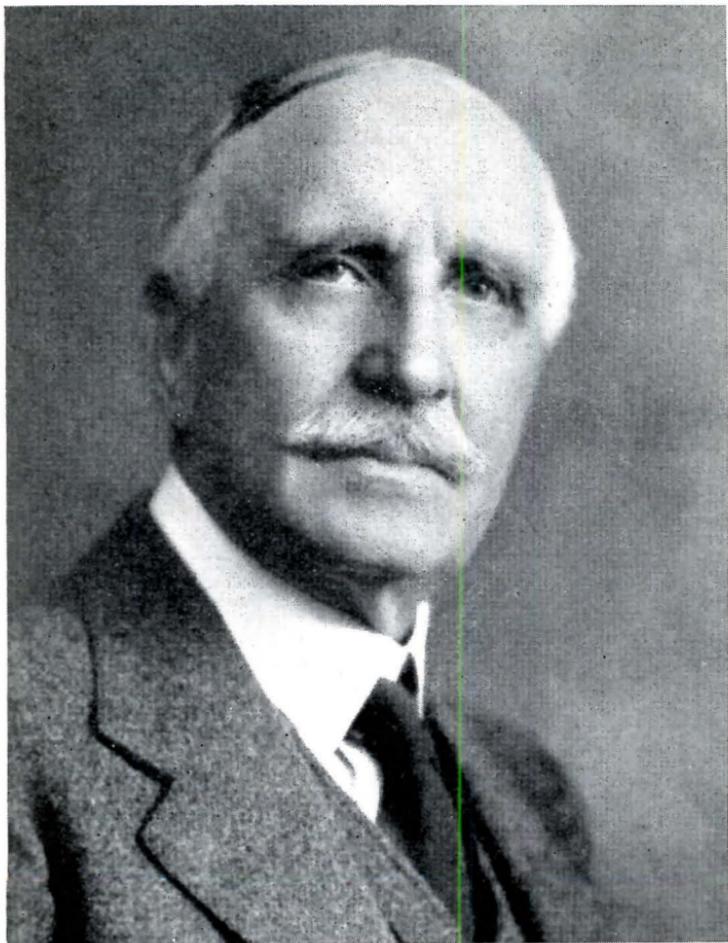
Admitted to The Institute in 1930. He has been advanced to Fellowship in The American Institute of Architects for his achievements in design. He early contributed his talents to simple, direct, contemporary architectural solutions. He has produced buildings of integrity, quality and distinction; thereby the architectural profession has been stimulated and its horizons expanded.

**PAUL GERHARDT, JR.**

Chicago, Ill.

Admitted to The Institute in 1927, is advanced to Fellowship in The American Institute of Architects for his achievements in architectural design and for his service to The Institute.

His unerring good taste and modern approach in the design of public structures have constituted a distinct contribution to contemporary architecture in that field. His services in various capacities to the Illinois Society of Architects,



*Journal  
of The AIA*  
23

To  
CHARLES  
DONAGH  
MAGINNIS  
of Boston  
The GOLD MEDAL  
of The  
American  
Institute of  
Architects



LEON  
EUGENE  
ARNAL  
Minneapolis,  
Minn.



PIETRO  
BELLUSCHI  
Portland,  
Ore.



FRANCIS V. BULFINCH  
Boston, Mass.



CAMERON CLARK  
New York, N. Y.



GEORGE BAIN CUMMINGS  
Binghamton, N. Y.

GARDNER  
ACTON  
DAILEY  
San Fran-  
cisco,  
Calif.



PAUL  
GERHARDT,  
JR.  
Chicago,  
Ill.



JAMES  
BYERS  
HAYS  
Cleveland,  
Ohio



ALEXANDER  
EDWARD  
HOYLE  
Boston,  
Mass.



FRANCIS KEALLY  
New York, N. Y.



EDWIN H. LUNDIE  
St. Paul, Minn.



GEORGE M. MARTIN  
Cincinnati, Ohio

EDWARD  
FAIRFAX  
NEILD  
Shreveport,  
La.



ROBERT  
BARNARD  
O'CONNOR  
New York,  
N. Y.





the Chicago Chapter, and as a Regional Director for the North Central States District have been marked by enthusiastic and unusual devotion to the advancement of the profession.

**JAMES BYERS HAYS**

Cleveland, Ohio

Admitted to The Institute in 1925. His architectural work has not only been esthetically satisfying in a superior degree, but has also shown unusual resourcefulness and ingenuity. For this achievement in the field of architectural design, James Byers Hays is advanced to Fellowship in The American Institute of Architects.

**EDWIN H. LUNDIE**

St. Paul, Minn.

Admitted to The Institute in 1922, is advanced to Fellowship for his contribution in the field of design. Through his intimate knowledge of the building crafts and his fertile native ability, he has created structures of utility and beauty.

**ALEXANDER EDWARD HOYLE**

Boston, Mass.

Admitted to The Institute in 1914. True architect, skillful delineator, sensitive and keen to

beauty, his pencil has brought new vitality and richness to every field of design it has touched. Modest, wise, and indefatigable, he has guided the efforts of his chapter to bring about greater cohesion and solidarity in the profession of his State. He is advanced to Fellowship in The Institute.

**FRANCIS KEALLY**

New York, N. Y.

Admitted to The Institute in 1921, has been advanced to Fellowship in The Institute for his achievement in the field of architectural design. Always with profound respect for classic tradition, he is a vigorous exponent of contemporary monumental architecture. His Oregon State Capitol merits the highest professional recognition and his contribution to the design of libraries has been outstanding.

**GEORGE MARSHALL MARTIN**

Cincinnati, Ohio

Admitted to The Institute in 1927, is advanced to Fellowship for his contribution to architectural design.

A serious student of architecture and a very capable designer, he has always maintained a high standard in his architectural practice. He

has been a loyal and energetic worker for the advancement of the profession and has served faithfully and effectively in many of the activities of the Cincinnati Chapter and the Architects Society of Ohio.

**EDWARD FAIRFAX NEILD**

Shreveport, La.

Admitted to The Institute in 1918. He has been one of the chief influences in elevating the standard of civic design in his State. Throughout an active practice his work on many commissions of importance is distinguished by excellence in design. For this achievement in the field of architectural design, Edward Fairfax Neild is advanced to Fellowship in The American Institute of Architects.

**EDWARD LIVINGSTON PALMER, JR.**

Baltimore, Md.

Admitted to The Institute in 1916. Pioneer in site planning, he set up a standard for controlled development in suburban residential areas which has become universal today. To the problems of his city and its institutions he has long brought lively observation, clear judgment, and effective solution. The layman and the profession alike recognize his public service which they acknowledge with

warm and deep gratitude. He is advanced to Fellowship in The Institute.

**ROBERT BARNARD O'CONNOR**

New York, N. Y.

Admitted to The Institute in 1930, has been advanced to Fellowship for distinguished work in the science of construction and for service to The Institute. His leadership in the affairs of the New York Chapter has been characterized by conscientious devotion to the highest ideals of his profession.

**LEONARD SCHULTZE**

New York, N. Y.

Admitted to The Institute in 1929, has been advanced to Fellowship in The Institute for his achievement in the field of architectural design. An outstanding practitioner, familiar with every facet of his chosen profession, he has been a pioneer and leader in the development of American hotel design and science of construction.

**FITZHUGH SCOTT**

Milwaukee, Wis.

Admitted to The Institute in 1916, is advanced to Fellowship in The American Institute of Architects for his impressive contributions in service to the architectural profession.

His strict adherence to the highest ideals of The Institute throughout his many years of practice has served to inspire the younger architects with whom he has come in contact and has been a potent force in sustaining the best traditions of architectural practice.

**PHILIP LINDSLEY SMALL**

Cleveland, Ohio

Admitted to The Institute in 1921. He has designed many notable buildings and has intelligently and generously served his community in many important capacities. For achievement in design and for public service, Philip Lindsley Small is advanced to Fellowship in The American Institute of Architects.

**JOE FRAZER SMITH**

Memphis, Tenn.

Admitted to The Institute in 1926, is advanced to Fellowship for his contribution to the profes-

sion through devoted, unselfish, and intelligent service. As a representative of The Institute, his solutions of problems of professional and public relations have brought honor to himself and distinction to the profession as a whole.

**HART WOOD**

Honolulu, Hawaii

Admitted to The Institute in 1921. He has been advanced to Fellowship in The American Institute of Architects for his achievements in architectural design. A charter member of the Hawaii Chapter, he has honorably contributed to the advancement of the profession and has held positions of trust in his community. His buildings are noteworthy for their quality and the imaginative blending of styles which has influenced and broadened the architectural opportunities of his fellow practitioners, who hold him in respect and esteem.

## Honors

To EMORY ROTH and LOUIS E. ORDWEIN have been awarded the Apartment House Medals for 1948 by The New York Chapter, A.I.A. Mr. Roth's medal was for an apartment house in the

"over six stories" category—300 East 57th St., Manhattan. In the class "six stories or under," Mr. Ordwein's medal was for the Garden Apartment House at 72nd Street and Third Ave. The com-

petition was framed to include buildings completed between Oct. 1, 1940 and Oct. 1, 1947.

HAROLD S. BUTTENHEIM, Editor of *The American City*, has been elected an Honorary Associate of the New York Chapter, A.I.A. in recognition of his long

services in behalf of housing and planning.

JOHN E. BURCHARD, Director of Libraries at Massachusetts Institute of Technology, has been appointed Dean of Humanities as of July 1, succeeding Dean Robert G. Caldwell, who is retiring.

## Architecture Broadens Its Base

*By William W. Wurster*

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

A talk before the Georgia Chapter, A.I.A., April 22, 1948

**M**OST OF US are products of a region and our roots go deep. That means that you will bear with me and understand when I use the West Coast as the background for much I have to say.

After the war in 1918 I was graduated from the University of California and went to work in a San Francisco office, followed by an experience in construction in the field. Next a year in Europe and then work in a New York office. I was lucky and reached a good office, but many were not so fortunate and had meager fare by way of experience. But here is

the point of the story: it did not make any difference in what office you worked, for glamour attached itself to any New York experience without real foundation in fact. Fine jobs, fine work and fine people were all passed up recklessly if they were not in New York. Here were thousands of young architects gaining "New York experience" without a real attempt at perceiving the content or weighing the work of the offices. It was a strident time, and all offices seemed to be vying to stand on the point of a pin, at least as far as a real examination of purpose and result. Enormous pride

JULY, 1948

went into the solving of each twenty-five-foot slice for residences and bean-poles for commercial structures. How they used land for their setting was not judged part of the problem. No one really saw the city in the round or as a whole.

1929 changed all this. Gradually from the architectural wreckage crept older practitioners with blinders stripped from their eyes. Students carefully studied buildings and surroundings, and they made pilgrimages to ask for employment with Wright, Neutra, Harwell Harris and others who were doing thoughtful work. Some able architects even *chose* to work for the Government! It was in the 1930's that we had, for one thing, the migrant camps of the Farm Security Administration in California, designed with real brilliance by Cairns and DeMars. Minimum shelter for human beings became "architecture." The design of buildings emerged as a social art, and I hope it will never be placed exclusively on the luxury shelf again. It was in this period that quiet virtues assumed command, and there was a recognition that the price one pays for working and living in the great megalop-

olis might be too great. And so followed the thing I have mentioned above—the searching out of people and interesting work, no matter where they might be. This trend continues, and I am pleased that so few of our students seek their experience solely in the "big town."

In the mid-thirties, too, there was a stirring amongst the students who felt our school training was too narrow, as it still dealt exclusively with the rather limited joys of individual structures. I recall so well a student at the University of California as he came storming into my office with the feeling that the stress was still placed on gentlemanly pleasure rather than the guts of accomplishment. Others joined this student, and by 1939 there was a lively group banded together under the name of "Telesis." Webster's definition of this title tells the story better than I can: "Intelligent direction of natural and social forces to a desired end; progress intelligently planned and directed." Here before my eyes I saw the growth of a planning philosophy, helped by their reading of Mumford. As they read they came upon other sources which spoke both in praise and criticism

of the Chicago Exposition of 1893, where many had seen for the first time a formed environment of a larger unit. They learned of the first building zone restriction in 1916 in New York. They looked at the surveys of housing conditions. They realized the enormous over-all importance of environment and the need for creative control. The first Telesis effort culminated in an exhibit in 1940, held at the San Francisco Museum of Art, which directed citizens' thoughts toward understanding and remedying their surroundings. Suddenly these youngsters found they had started a movement, but nothing in their experience gave them political knowledge—how to use and control the power which was theirs. Those of us who watched at this time felt troubled. But we need not have been, for in 1948 the Telesis group are the ones guiding the destinies of one of the most active city planning staffs in the United States.

This is regional architecture. This could not have happened if the Telesis group all had aspired to be in New York. This is truly architecture broadening its base.

Such broadening emphasizes the social and economic side. Perhaps we need a definition of the social

side of architecture. The social side constantly holds high the premise that all of our drawing and construction is for the use of people. It fits their lives by filling practical and esthetic needs. It should constantly verify its premises. How do people want to live? In one-floor houses? In free standing houses each with its own plot of ground? In high apartments? Convenient to work? Convenient to play? Convenient to schools and shops? Here again the region influences. I remember designing the war housing projects at Vallejo, California, near Mare Island Navy Yard, where the family automobile ownership was 120%. There is a reason for this, with open winters and great distances. In New England the percentage would be about half of that. Surely this might bring a decision by New England people to ask for more compactness in the site plan than we followed at Vallejo. Whether attempting to solve this receives action at the hands of the *planner* or the *architect*, is not the question. It is rather that house plans themselves must take this into account, and the wise architect is one who perceives the question involved in site work and translates them into direct architectural

action. Such an outlook tends to bring the whole picture into play at one time. Patrick Geddes called it "simultaneous thinking." In the 1920's architectural success and enthusiasm had seemed to stop at the edge of each building.

The word "architecture" has come to include all kinds of structures. No longer is it confined to buildings which emphasize man's effort to leave his imprint at the expense of reality or use. No longer do we have an automatic translation from a building back to the drawings as the major expression of the architect's creative enthusiasm. If this had not been true in the past, how explain the cartouches and statues high in the air and unavailable to the sight? I recall one of my professors, whose enjoyment lay chiefly in mannered buildings, saying to me, "It is all very well that you let your buildings be published, but they aren't architecture!" It so happened that he was speaking of a small house on the coast of California, by which I would as soon be judged as by any work I have ever done. It had an incomparable site, which it used, and the owners find it an

ever recurring miracle in the living. By what criterion then does this professor judge it is not architecture? Surely not by the physical and spiritual satisfaction of the client.

People are becoming rightly suspicious of our antiseptic suburbs. We look with longing to the mixed land use and living of our New England towns, and wonder if the present stratification of residence by income is such a good idea. At the present time financial pressures alone bring about decisions, and we find people are not free to decide between city and suburban living. A broad architectural outlook will attempt to remedy the evils existing in each system. The architects will acknowledge that central construction should be placed free of traffic danger and confusion, should have sun, light and air, and only when these are met does tight city living become tolerable. For the suburbs the architects will ask for convenient shopping centers and schools and an adequate transportation system.

By now it is very apparent that we cannot keep things within neat boundaries, for we speak of social needs and we are already in the midst of economic ones. Tax

structure must be understood; it has direct influence on architecture, as it sets the limits of space and utilities. More immediately the architects know how the rising costs of construction have played fast and loose with their estimates. All of us are dismayed at the numberless rolled sets of blueprints in our files of buildings which will never be built. This period has the effect of a searing fire, for all the nonessentials must be melted out and we must start from the bottom with pure materials and form. It is healthy to throw out archaic requirements from our specifications, to start again with basic English, as it were. A realization of this comes when you talk with Aalto of reconstruction in Lapland, or Manceaux of France; their use of basic things shames our waste in both materials and ideas.

The economic side comes to the fore again when we speak of school buildings. In times past we carefully embalmed old methods by building permanent monuments. So much so that we could say of these as was suggested for Van Brugh, who designed Blenheim: "Lie heavy on him, oh earth, for he has layed many a heavy thing upon thee." In Cambridge,

Massachusetts, I visited a dark school built in 1890, where heavy brick walls and many stories keep education in a strait-jacket. Let us have no more of these. Let us have the buildings cost less, that the period of amortization be shorter and their destruction earlier. Away with the expense of permanence, away with Chinese cemeteries which take good ground needlessly and clutter the earth.

Architecture, thus, is gradually seeking social and economic truths and, with a humbler attitude, seeks to have a share in the day-by-day world. It is less an avocation than when it stressed a gentlemanly outlook and pace.

Roland Wank, who had worked on the resettlement town, Greenhills in Ohio, was asked to go to Knoxville for the Tennessee Valley Authority to design some small houses. Fortunately for the TVA, our nation and architecture, he had a vision of how architectural talents could serve all structures, and what followed is too well-known a story for me to dwell on in detail. There is beauty in the power houses and the dams, where he refuted once for all the theory that first you do engineering, and

then hang on the architecture. If my memory serves me right, I recall what a time he had preventing a fake tower which the engineers felt was necessary for symmetry. From the start they took us—the citizens and owners—into account and thought was given to provide viewing-rooms and balconies, places for picnics, so that not only were there things to do, but the fact that they existed was like an invitation to partake in what is essentially our own.

Again we see a fragment of the future possibilities of urban planning, in New York. The Empire State Building represents merely an isolated if gigantic spurt. It occupies the entire block between 33rd and 34th Streets on Fifth Avenue, as you know. There it soars high in the air. But what do you do in seeing and using it? You visit a friend in an office, go to the top, and stand on the street corner to view it, and that closes the experience. Just go up to 50th Street and you arrive at Rockefeller Center. Here you do all the things you can do at the Empire State plus theater, music hall, skating, restaurants with a view—it has captured urban excitement. And when you add to this the flowers and trees, you feel

you are viewing a new phenomenon. It makes the usual prosaic civic center seem dead. How simple and inevitable it all seems now that Rockefeller Center has pointed the way.

Beginning with Radburn, by Henry Wright and Clarence Stein, we have principles advanced to bring about land use which acknowledges the cul-de-sac street and quiet gardens. We trace this same type of effort down through the greenbelt towns of the Resettlement Administration to the site plans of the war housing projects. Today this experimentation is bearing fruit, and deep consideration is given to the question as to what constitutes a neighborhood. Is it an area? Or a given number of people? A radius around an elementary school? Or a shopping center? We have not arrived at a conclusion, but the questioning shows the health of discontent.

By now you feel, I rather suspect, that I am shying away from a prime element of architecture—Beauty. Such is not the case. Rather it means that I want the need and the setting cared for, which will permit the flowering of the architecture into Beauty. I think I can best describe what I

mean by quoting from our School bulletin:

"In architecture education grows even more complex as the various involved technics receive independent recognition. Yet, the central problem, however difficult it is to achieve in practice, is integration. The line of architecture must not become wholly lost in the field of the natural world and the human world in which it operates. It must be solidly based on the technical resources of science, but it must not bend so low that architecture and planning are no more than branches of technics themselves. What raises architecture to an art remains to a great extent a mystery, but toward art it must aspire. The name of Louis Sullivan and the quality of his skyscrapers, in which a major technical development first found architectural form and expression, suggest the sort of goal which architecture seeks and sometimes finds."

Let me take you back to the West Coast to a Telesis meeting I attended less than a month ago, and complete the circle of my thoughts. It was a meeting gathered that the director of the Planning Commission might explain the situation regarding the issues which had been met and those which were to come. It was a wonderful demonstration of youth and democracy at its best. It was

moving for me as I recalled these same people ten years ago pointing at the very gates now so completely open to them.

The only thing I could add to the occasion was to recall these facts to them and to attempt to show a possible new goal for them. The new goal is not only their problem but ours, too. In simple terms, we must jump our present local political boundaries and build and plan for a region or metropolitan area. Today's roads, automobiles and telephones make the old boundaries ridiculous. We must somehow gain a uniform tax structure which will grant complete participation and yet not permit evasion. Perhaps the voting privilege must be so arranged that there is some mode evolved so that one votes on area matters combining place of residence and business.

You may question me and ask if I am not thinking in the main of city planning rather than architectural matters. My answer to this is simple. Environment surrounds and controls our buildings; so, to produce inspired architecture, it is necessary to know and interpret, and perhaps to change, the frame in which we live and work.

JULY, 1948

## Voices from Afar

BY HOWARD ROBERTSON, F.R.-I.B.A. in a talk entitled "The American Scene," before the R.I.B.A., March 9, 1948:

"Mr. Harrison's organization included provision for the services as a Board of Design of ten architects from various countries, four others as consultants, and three American consultants as well. All these architects were engaged to come to New York for four months, but not all could remain that long, including myself. We came, and went, and returned again. The size of the board of experts, the speed which governed the production of a scheme and estimates, the multiplicity of languages, the variations of temperaments and tempers, the inevitable clashes of opinion, were enough to daunt the stoutest. But Mr. Harrison survived it all. And if his experts agreed on one thing without dissension, it was in admiring his patience and diplomacy.

"Discretion forbids me from relating many a spicy anecdote. But it will be sufficient for me to tell you that we had with us at first such diverse characters as Le Corbusier, a charming but firm Rus-

sian engineer called Basso, and an equally charming and cultured Chinese architect and antiquarian. Then came Markelius, G. A. Soilleux from Australia, Cormier from Canada, and Niemeyer from Brazil. A Czech, a Greek, a Uruguayan, a Pole, and some others helped to season an architectural pudding which at times threatened indigestion."



H. S. GOODHART-RENDEL, Past President of the R.I.B.A., in proposing a vote of thanks to Sir Ernest Pooley at the opening of the Centenary Exhibition, December 17, 1947:

"I should like to draw your attention to two particularly well-chosen words in the speeches which we have just heard. I think that I heard our President say that education, properly understood, should be *emancipation*, and we have just heard the Chairman of the Arts Council say that it is the duty of us all to *encourage*—that is the second word—the appreciation and practice of the arts.

"In my boyhood, no educator ever tried to emancipate or encour-

age me; they used quite different words, and they meant them. I think that at that time the President of such an Association as this—if there could ever be any other Association except this of the same kind—would probably have said that the duty of education was the imposition of artistic discipline; and if there had been a Fine Arts Council in those days, I think that the Chairman of it would probably have said that it existed very largely in order to assail the strongholds of apathy and ignorance.”



BY G. A. SOILLEUX, F.R.A.I.A.,  
architect to the commonwealth  
Department of Works and Housing  
in Australia; a member of the  
International Board of Design for  
United Nations headquarters;  
speaking before the Architectural  
Association, London, March 17,  
1948:

“It has been suggested that I should tell you the story of Le Corbusier and his vaccination. In the early days of the meetings of the Board of Design there was a smallpox scare in New York, and there was established in our office a vaccination center where all our staff could be vaccinated ad lib.

and free of charge. Le Corbusier wished to be vaccinated, and he pulled off his coat and began to roll up his right sleeve. Being new to the ways of great men, I butted in, and in very halting French I said ‘But, M. le Corbusier, if you are going to be vaccinated it would be better to have it done in the left arm, because if it takes, your arm will be sore, and you will not be able to use it.’ He just looked at me, and then wiped me off with one swift sentence. ‘Moi,’ he said, ‘I do not work with ze arm. I use ze head.’”



THE HON. HUMPHREY PAK-  
INGTON, F.R.I.B.A., in proposing the  
toast of “The Guests,” on the oc-  
casión of the Architectural Asso-  
ciation Centenary Celebration  
Dinner, December 19, 1947:

“I suppose that whenever arch-  
itects are gathered together from  
different countries, some speaker or  
other brings up that old chestnut  
of the first architectural conference  
known to history. It was held at  
Babylon in those happy, far-off  
days when we are told that we  
were all of one tongue and one  
speech. The architects gathered

JULY, 1948

together, and in the way architects do they decided to build a tower that should reach to heaven. I suppose they forgot to get the necessary permit, but at any rate the Great Surveyor came down

among them and put a stop to the building. Not only that, but he scattered the architects over the face of the earth, and he confounded their language into a babel of tongues."

## Thoughts for a Layman

By *John V. Van Pelt*, F.A.I.A.

Excerpts from a letter written by the author to a young man who had expressed an interest in architecture.

**A**RCHITECTURE is one of the Fine Arts.

A painter expresses himself with paint and a piece of canvas; the sculptor uses clay, or chips off a stone, to give his vision form; the musician weaves sounds into a pattern; so, the architects works with building materials—wood, brick, stone, concrete, plastics—to give a body to his dreams.

An architect works in three dimensions. He must consider the aspect of his work from all sides and from inside out. This he does when studying his plan. He considers the development of successive vistas and the renewed delight of the future observer, who will pass from one space to another (room to room), or look out through the windows.

The sum total of the satisfaction

derived from an example of the Fine Arts is the sum of its pleasing elements, from which is subtracted that of its displeasing elements: a jarring note normally decreases the pleasure felt in hearing a symphony.

So, the architect who designs a beautiful staircase must see to it that the proportion between the risers and treads results in comfortable ascent or descent, just as the potter who fashions a lovely pitcher must be sure it will pour well; and, again, in his planning the architect must solve his problems in a way that will be convenient and practical in order that the final result may be satisfying. If a shock is caused by the opening of the kitchen door into the front hall, so that a guest can see and

smell the preparations for his dinner, displeasure is likely to result.

The defining of, or failure to define, architecture as one of the Fine Arts, strikes the keynote in the discord that exists in the profession today. Therein lies the difference between an architect and a structural engineer. The architectural profession suffered during the depression and the War (art prospers only when there is general social opulence); so, to get jobs, some architects pretended they were better engineers than the acknowledged engineers—and that is

seldom the case. There is no reason why an engineer cannot make just as practical a plan as a architect; usually he is more practical.

But it is only by chance the engineer is an artist.

There are some registered architects who are only structural engineers and, for a time, ten or twenty years ago, it appeared possible they might crowd out the real architects.

Now, I believe, there is a growing number of architects who are artists. On them depends the future architecture of our country.



## Architects Read and Write

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



### YOUR SOLAR HOUSE

BY EDMUND G. KRIMMEL, Philadelphia

REVIEWERS of books display almost a professional aloofness towards publications privately sponsored. They have ignored one such book even though it bears the stamp of the House of Simon & Schuster, yet it has been ripe for vitriolic criticism from laymen. Perhaps the coterie of "Authority" and heads of important architectural schools, listed as selectors and approvers of the plans, to give a professional stamp of approval to the book, may have intimidated

laymen reviewers to avoid such hallowed ground, leaving the field to the architects themselves. The writer gladly accepts the mission.

It is not an innovation to employ plans, elevations of buildings or interiors to help sell manufactured products. "Your Solar House" should help the sponsors, Libby-Owens-Ford Glass Company, to sell Thermopane just as a succession of features as Turret Stairs, Recreation Room, Breakfast Nook or the Picture Window

JULY, 1948

have moved products from the manufacturer into the hands of the consuming public. Thermopane is a good product. Unfortunately it is a better product than most of the plans shown in "Your Solar House." And here responsible guilt must be borne by the array of professional men and women who lent their good names and titles to a publicity stunt. Some families may be tempted to use the plans so highly recommended. The book is also being used to move other wares. The winner of a Schick Razor contest was offered any one of the forty-eight \$15,000 houses shown in "Your Solar House," designed by "America's foremost architects."

"Your Solar House" may help sell razor blades, Thermopane, what not. But the duty and the responsibility of the architectural profession is not selling of products, but their proper use in plans designed to meet the needs of clients. A home is something more than a southern wall of glass or a series of picture windows. No family has twenty-four hours a day to bask in the sun or to gaze at flower-studded views. There are other things to do, such as eating, sleeping, cleaning the body as well as the household.

Reading the erudite descriptions accompanying each plan in "Your Solar House", one gathers that the most profound thought was given to meeting family and living needs.

The text sparkles with such words as electronics, eclectics and such phrases as living zone, work-zone, car-berth, and, of course, "Thermopane" is sprinkled profusely as it is slowly shifted from the south wall to the north wall as we turn plans from east to west locale. The introduction tells us that the architects were chosen by the eminent selectors (with great secrecy) as those best qualified in their states to design a solar house in the contemporary manner. How could a layman dare criticise such plans? All of them show ample use of glass, which is what Libby-Owens-Ford wanted, but back of the glass is some of the most ancient and poorest of house planning possible.

Twenty-five of the forty-seven plans fail to give the parents a direct entrance to the bath from their bedroom. Four of them require a walk across or down a hallway. Are we to believe that these architects are sexless?

Four of the plans show stairs with winders of the most hazardous sort.

Ten of the plans show rooms of parents and children at opposite ends of the house, too far removed for a mother's ear to detect the first whimper of sickness; too far removed for children to feel the comforting nearness of parents.

Many of the plans show master bedrooms hardly worthy of the name—mere cells. Are these architects saying that such minimum

living is necessary in order to afford the walls of glass?

The omitted second-floor plan of one house must have been too much for the eminent selectors to swallow. A later publication of it showed access to the bath through another bedroom.

Among other faults, too numerous to mention, five or more of the plans offer no privacy of movement

through the house, using the living-room as a thoroughfare for all movements. Certainly a pre-war house, costing \$15,000 could offer more convenience than that.

The Libby-Owens-Ford Glass Company could offer a great public service by recalling every issue of "Your Solar House" and re-issuing only the limited few good plans within its covers.

### "IS IT ARCHITECTURE?"

By JOHN V. CAMPISI, Brooklyn, N. Y.

**I**N RESPONSE TO "Is It Architecture?", published in the February JOURNAL, my answer is "No, it is not architecture!" It is the lack of good taste, composition and knowledge of the fine arts and architecture.

Thanks to our learned and courageous colleague, Victor A. Matteson, F.A.I.A., of Chicago, and please write more of such tasty

and educational articles in the JOURNAL for the sake of the architects and the preservation of architecture.

At last we really have an architect who has had the gumption to contradict the so-called "functional" architecture. The answer is found in the second sentence of the second paragraph. Thanks again.

## Books & Bulletins

**MECHANIZATION TAKES COMMAND.** By Siegfried Giedion. 757 pp. 6 $\frac{3}{4}$ " x 9 $\frac{3}{4}$ ". New York: 1948; Oxford University Press. \$12.50.

If you need Dr. Giedion's painstaking research and oratory to convince you that we are living in a machine age, here they are.

**MODERN TIMBER DESIGN.** By Howard J. Hansen. 318 pp. 5 $\frac{3}{4}$ " x 9". New York: 1948:

John Wiley & Sons, Inc. \$4.50.

Second edition of a work first published in 1943, now revised to conform with the more recently adopted increase of working stresses.

**ARCHITECTURAL CONSTRUCTION.**

By Theodore Crane. 422 pp. 6 $\frac{1}{4}$ " x 9 $\frac{1}{2}$ ". New York: 1947: John Wiley & Sons, Inc. \$6.

The Professor of Architectural Engineering at Yale ties together

JULY, 1948

for the first time, we believe, structural techniques with factors of geographical location, types of occupancy and site conditions.

**HOW TO BUY A HOUSE.** By L. Douglas Meredith. 188 pp. 5¼" x 8". New York: 1947: Harper & Bros. \$2.50.

A chairman on finance of a life insurance company offers a guide for the layman who would buy rather than build.

**TIMBER ENGINEERS' HANDBOOK.** By Howard J. Hansen. 892 pp. 5½" x 8¼". New York: 1948: John Wiley & Sons, Inc. \$10.

Assembling all the data needed for designing wood structures, together with up-to-date information on wood properties, grading, specification, preservatives, fasteners and the like.

**OUR ENEMY THE TERMITE.** By Thomas Elliot Snyder. 272 pp. 6" x 9¼". Ithaca, New York: 1948: Comstock Publishing Company. \$3.50.

Revised edition of a work first published in 1935. The author, senior entomologist of the Bureau of Entomology and Plant Quarantine in the Agricultural Research Administration of the U. S. Department of Agriculture, has studied the termite for thirty-eight years. He admits that we still have much to learn about them, but control in construction is the way to prevent damage.

**APARTMENT HOUSES.** By Joseph H. Abel, A.I.A., and Fred N. Severud, A.S.C.E. 288 pp. 8½" x 11½". New York: 1947: Reinhold Publishing Corporation. \$10.

Not within the last fifteen years has there been any noteworthy attempt to consolidate between book covers the sort of knowledge of apartment houses that the architect needs. Joseph Abel (of Berla & Abel, Washington architects) and Fred Severud, New York engineer, with the assistance of other specialists, bring the subject up-to-date with a wealth of plans, details and financial data.

**THE AGE OF ADAM.** By James Lees-Milne. 284 pp. 5¾" x 8¾". New York: 1948: B. T. Batsford, Ltd. \$6.

To the question, "Why another Adam book after Bolton's?" the answer is that Lees-Milne sketches the whole *mis-en-scene*: contributory influences, effects of and on contemporaries, the contribution of Adam collaborators, the side-lights of letters, diaries and old records. There are abundant illustrations.

**NEW WORLD OF SPACE.** By Le Corbusier. 130 pp. 8¼" x 10¾". New York: 1948: Reynal & Hitchcock. \$6.

A sort of autobiography in which the author's activities in painting, architecture and writing are woven upon the warp of his conception of space. (One book

which is eagerly awaited from Le Corbu would explain how he crowds 48 hours into 24.)

**AMERICAN SCULPTOR SERIES:** Malvina Hoffman; Sidney Waugh; Herbert Haseltine; Augustus Saint Gaudens. Each volume 64 pp. 5" x 6½". New York: 1948: W. W. Norton & Co., Inc., under the auspices of The National Sculpture Society. \$1.50 each; \$10 the set of 8.

Four new monographs added to the series which has included the credo and work of Wheeler Williams, Paulanship, Anna Hyatt Huntington, Daniel Chester French. These are handy and useful little volumes, each illustrating a sculptor's chief works and expressing in a few paragraphs of type his or her views of the

sculptor's art in general and in particular.

**INTERIORS AND EXTERIORS.** By Paul Laszlo. 114 pp. 10" x 6½". Los Angeles: 1948: Lorrin L. Morrison. \$6.

A monograph, practically textless, with excellent photographs of the sophisticated work in California of the widely-known Austrian designer who came here in the late 1930's.

**FUNDAMENTALS OF SOIL MECHANICS.** By Donald W. Taylor. 712 pp. 5½" x 8¼". New York: 1948: John Wiley & Sons. \$6.

The Associate Professor of Soil Mechanics at M.I.T. writes primarily for the student—but aren't we all?

## The Editor's Asides

WHILE THE DELEGATES and members of The Institute were meeting in the Salt Lake City Convention, two men who seldom fail to attend these annual meetings were conspicuously absent. Ralph Walker, F.A.I.A., and Julian Clarence Levi, F.A.I.A., both of New York, were serving The Institute as delegate and alternate respectively to the Constitutive Assembly in Lausanne, Switzerland. The Assembly's function was to complete the organization plans and to

launch the new International Union of Architects. Of this broad effort in professional relationships we are hoping for, and anticipating, great good.



THE WIDE AND ELABORATELY ORNAMENTED CORNICE—that sombrero that was felt to be an absolutely necessary adjunct of the tall office building not so many years ago—is passing. Indeed, across the street from The Octagon it is

JULY, 1948

passing with dramatic suddenness; it is falling down. Hastily erected shelter of wood planks guards those using the entrance, but dubious eyes are directed upward from the sidewalk to make sure that a bracket or a section of dentils and egg-and-dart will not decapitate the innocent bystander in the process of decapitating the building itself. But the saddest part of this little tale remains to be told. Officially there must be blame properly allocated for this episode. Those responsible must be named, let libel suits come if they must. And who are said to be the guilty parties? The pigeons.

ROCHESTER SOCIETY OF ARCHITECTS holds Wednesday noon luncheon meetings, with some to talk while the others eat. Being briefed on fees, hardware, construction costs, specifications, while one laps his soup seems popular in Rochester, even if it does sound a bit like intravenous feeding.

SEVEN well-known architects are pooling their efforts in serving on a volunteer committee to raise funds for a half-million-dollar Architecture and Applied Arts Building for Illinois Institute of Technology's new campus. Under

the chairmanship of Jerrold Loeb, the other members are Roy T. Christiansen, Raphael N. Friedman, C. Herrick Hammond, F.A.I.A., John O. Merrill, Charles F. Murphy and Alfred Shaw, F.A.I.A.

OUR SISTER PUBLICATION, the BULLETIN, told of the Army Affiliation Program of the A.G.C. in the January issue, page 12. A subsequent letter from the Department of Public and Professional Relations, sent to the members, explained the program in further detail. Progress in the Organized Reserve Corps seems to have been rapid. One year after the Army's announcement, and eight months in which the A.G.C. has been actively participating, its chapters and branches have sponsored 84 of the 100 engineer units pledged, and 33 of these units have now been activated.

PRESIDENT TRUMAN has suggested that our embassies in other lands might well reflect the style of The White House. This idea was probably expressed with his tongue in his cheek. It is a playful thought, one that invites further development. Obviously the embassies abroad will be of widely different size: Great Britain rates

a large one; Argentina, one of moderate size; Luxemburg, a small one. The vexing question of scale arises. Luxemburg's embassy cannot well be a small-scale reproduction of The White House, else the floor heights would not afford headroom. An alternative is the lopping off of ends: first the lateral wings; then have only three windows each side of the portico instead of four; or cut these flanking ends down to a width of two windows—or even one. The adaptation may still be too big for Haiti or the Dominican Republic. Could it be that an ambassador would have to worry along with a portico only?

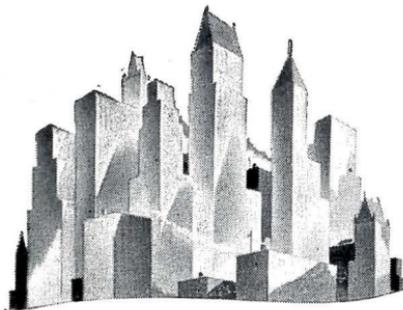
THE WOMEN'S ARCHITECTURAL LEAGUE, of the San Francisco Bay Area, continues to add to its reputation as an active and efficient aid to the members' husbands and brothers and to the whole architectural profession. Its most recent achievement is the publication of a booklet "Women's Architectural League Home Planning Guide" which takes a prospective client by the hand and guides him or her through the maze of building a house, from the explanation of what the architect is and does, to the selection of

a site, planning for individual family needs, furnishing and decorating the interior and the landscaping. The check list of items to be considered in planning is particularly comprehensive.

VISITORS to the Washington-Metropolitan Chapter meetings frequently comment on the relatively large attendance and the marked spirit of camaraderie that prevails. Men who visit many other chapters usually remark on these two phenomena and ask the reasons for them. As a matter of fact, one reason seems to cover both conditions. Included in a member's chapter dues is a surprisingly low addition which is estimated to cover the cost of a pre-prandial supply of beer and a very informal supper served at 6:30 P.M. just before the monthly meeting. One thus pays for the beer and supper, whether or not he attends—and he usually finds it possible to attend. Even with this factor the attendance might not run to the average of 120 (out of a present membership of 240) if it were not for the unusual talents of the Chapter Secretary and a few of his helpers who know good food, how to buy it and how to serve it—and they seem to get some fun out of doing it.

---

# skylines...



by  
**Otis**

**First Again** with the world's first **Electronic** Signal Control Elevators. OTIS engineers, who were working on electronics before World War II, have applied the magic of this new science to improve Signal Control operation. As a result, you can now summon an elevator by simply *touching* a plastic arrow in the landing fixture. The world's first Electronic Signal Control Elevators are now in operation in New York's *first* postwar skyscraper, the Universal Pictures Building at 445 Park Avenue.



## ELEVATOR COMPANY

Home Office: 260 11th Avenue, New York 1, N. Y.



## Standard Contract Documents

These contract forms have stood the test of time, have reduced to a minimum lawsuits and misunderstandings, have made for good will between Architect, Owner and Contractor. They expedite business. Orders are filled at The Octagon the day they are received. The Documents can also be had from most dealers in architectural supplies.

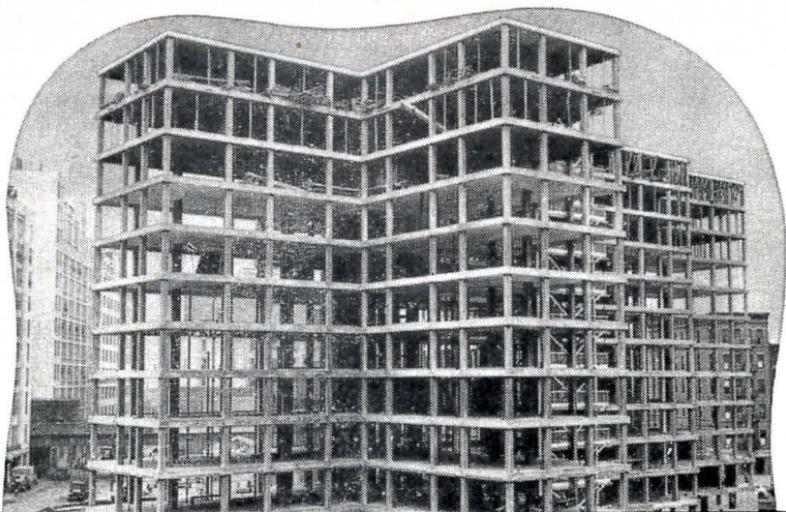
Agreement and General		Letter of Acceptance of	
Conditions in Cover.....	\$ .50	Subcontractor's Proposal...\$	.10
General Conditions without		Cover (heavy paper with	
Agreement.....	.35	valuable notes).....	.02
Agreement without General		Complete set in cover.....	.75
Conditions.....	.15	Review of the Standard Docu-	
Owner's Protective Bond.....	.10	ments—by William Stanley	
Form of Subcontract.....	.10	Parker.....	1.00

## BOOKS

Handbook of Architectural Practice (Revised 1943 edition).....	\$ 5.00
Standard Filing System for Architectural Plates and Articles—Doc.	
No. 261.....	1.00
Standard Filing System for Building Materials, Appliances, Equip-	
ment—Doc. No. 172.....	2.00
Charleston, S. C. (Vol. I, Octagon Library of Early American Archi-	
tecture).....	20.00
Bertram Grosvenor Goodhue—Architect and Master of Many Arts...	30.00

Transportation prepaid on orders amounting to \$1.00 or more. Orders, communications and remittances (checks, money orders, cash or stamps) should be sent to—

**The American Institute of Architects**  
 The Octagon, 1741 New York Ave., N. W., Washington 6, D. C.



## BUILDING COST CUT BY USING Concrete Frames and Floors

Reinforced concrete frames and floors give you unusual latitude in design and yet enable you to provide top-quality construction at substantial savings. They result in firesafe buildings of long life and low upkeep. That's **low-annual-cost** construction.

Reinforced concrete construction can be adapted to any job, regardless of structural requirements. It offers architects many opportunities for designing eco-

nomical, durable and firesafe schools, hospitals, apartments, hotels, municipal and commercial buildings. See our catalog in Sweet's—4e/4—for specifications for concrete construction.



Photo shows one of 4 units of New York City Housing Authority's John Lovejoy Elliott Houses, where big savings in material and formwork were made by using reinforced concrete frames and floors with wide, shallow interior beams. William Lescaze and Archibald Manning Brown, associated architects. Fred N. Severud, consulting engineer.

## PORTLAND CEMENT ASSOCIATION

Dept. 7-68, 33 W. Grand Avenue, Chicago 10, Illinois

A national organization to improve and extend the uses of portland cement and concrete . . . through scientific research and engineering field work

# The Handbook of Architectural Practice

*Third Printing, Revised 1943 Edition*

Prepared under the direction of WILLIAM STANLEY PARKER, F.A.I.A.

"The architect, by expressing his ideas in forms and words of exact contractual significance, by controlling machinery for their embodiment, by giving just decisions between conflicting interests, by bearing himself as worthy of his high calling, gives to his art the status of a profession. It is with that aspect of the architect's work, professional practice and its servant, business administration, that this Handbook is concerned."

The Board of Directors of The Institute reviewed and approved the Handbook prior to its publication, and found it to be a comprehensive exposition of the best in modern architectural practice, apart from design.

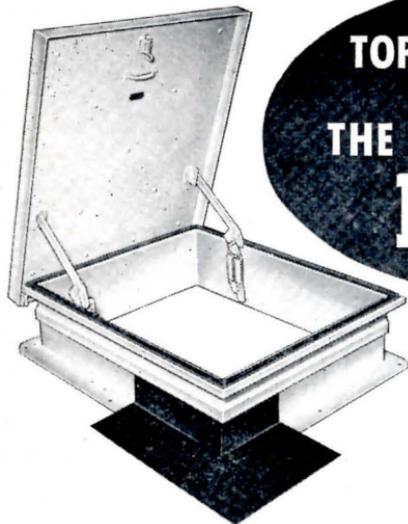
The Handbook is commended by the Board to the seasoned architect, to the draftsman, the office manager, and the architectural student—and to him who prepares for the examination of state registration boards.

Fifty-two chapters make up the book, under the following Part headings:

REGISTRATION OF ARCHITECTS	THE LETTING OF CONTRACTS
THE ARCHITECT AND THE OWNER	THE EXECUTION OF THE WORK
THE OFFICE	THE ARCHITECT AND THE LAW
SURVEYS, PRELIMINARY STUDIES AND ESTIMATES, WORKING DRAWINGS AND SPECIFICA- TIONS	OFFICE RECORDS OF COMPLETED WORK
	THE AMERICAN INSTITUTE OF ARCHITECTS AND ITS DOCU- MENTS

Size, 8½ x 11, 204 pages, bound in heavy durable paper, with gold stamping—convenient for use in the library, office or drafting-room. Price \$5 per copy, except that architectural students may purchase copies for \$4, provided the orders are countersigned by the Deans of their Departments of Architecture. Remittances should accompany orders, or the book may be sent collect. No charge for postage or wrapping.

THE AMERICAN INSTITUTE OF ARCHITECTS  
1741 New York Ave., N.W., Washington 6, D. C.



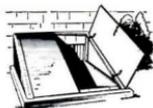
# TOP YOUR BUILDINGS WITH THE TOPS IN SCUTTLES **BILCO**

- Weathertight
- Insulated
- Easy to operate
- Patented lifting levers
- Specified by leading architects everywhere

Economical and rugged, Bilco scuttles are sealed against air and moisture leaks around the door by a rubber gasket. Integral cap-flashing on curb insures weathertight connection between scuttle and roofing. Door is insulated (curbs, too, on special order). Patented reverse

action lifting levers compensate for the door's weight to make operation easy, hold door in open position until manually released. Sizes and types (standard and special) to meet all requirements. Also sidewalk, sidewalk elevator and ash hoist doors, vault and pit doors.

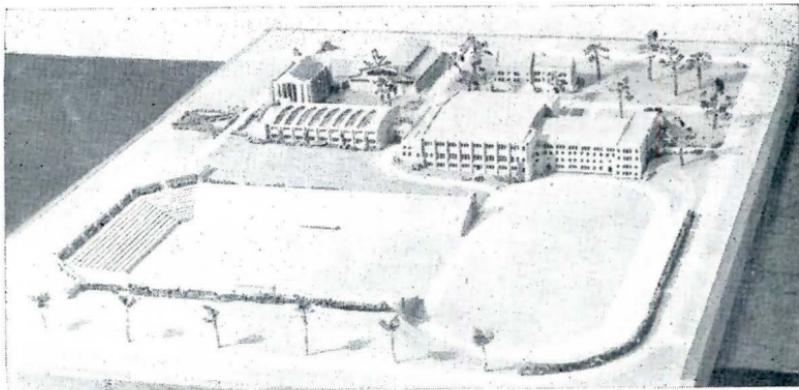
Hundreds of homeowners have written us unsolicited, enthusiastic letters about how BILCO CELLADOORS—the all-metal door unit for outside basement entrances—provide permanent, trouble-free, convenient access to their basements. It will pay you to investigate this simple way to win the everlasting satisfaction of your homeowner clients. See our catalog in Sweet's or write today for complete information.



**THE BILCO COMPANY**

174 HALLOCK AVE., NEW HAVEN 6, CONN.





UNIVERSITY OF FLORIDA GYMNASIUM,  
TRACK AND PLAYING FIELD  
W. KENNETH MILLER, ARCHITECT  
ORLANDO, FLORIDA

In the well planned gymnasium for the University of Florida, Hillyard Floor Treatments were specified by the architect W. Kenneth Miller. This gym covers an area of over one-half acre which will allow four standard college basketball floors to be laid. HILLYARD'S STAR GYM FINISH will keep these magnificent gym floors in perfect condition and lastingly beautiful.



Hillyards maintains a Nation-Wide Organization of Floor Treatment Maintainers ready to cooperate in carrying out of all specifications. Call or wire us today for the Hillyard Floor Treatment Maintainer in your locality; his advice and recommendations are yours for the asking.



A.I.A. Specification Cards sent FREE on request. They give the architect valuable information in a condensed form relative to floor treatments on any type of flooring.



**HILLYARD SALES CO'S**

DISTRIBUTORS HILLYARD CHEMICAL CO. ST. JOSEPH, MO.  
470 ALABAMA ST., SAN FRANCISCO, CALIF. . . 1947 BROADWAY, NEW YORK, N. Y.

# THE AMERICAN INSTITUTE OF ARCHITECTS

## BOARD OF DIRECTORS

### OFFICERS

(Terms expire 1948)

D	WILLIAM ORR, President St., New Haven, Conn.	CLAIR W. DITCHY, Secretary 5 W. Larned St., Detroit 26, Mich.
SEARLE H. VON STORCH, Vice President Scranton Lackawanna Trust Scranton, Pa.		
C	CELLARIUS, Treasurer St. ...ding, Cincinnati, Ohio	

### LOCAL DIRECTORS

(Terms expire 1948)

ARTHUR WARD ARCHER, Comm. ... Kansas City, Mo. ....	Central States District
EARL T. HEITSCHMIDT, 449 Sou. ... Los Angeles, Calif. ....	Sierra-Nevada District
RICHARD KOCH, 908 Queen and C. ... New Orleans, La. ....	Gulf States District
JOHN L. SKINNER, Ingraham Bldg. ... Miami 32, Fla. ....	South Atlantic District

(Terms expire 1949)

PAUL GERHARDT, JR., 121 N. La. ... Chicago 2, Ill. ....	North Central States District
WILLIAM G. KAELEBER, 311 Alexa. ... New York, N. Y. ....	New York District
JOSEPH D. LELAND, 814 Stalder Bldg. ... Boston 16, Mass. ....	New England District

(Terms expire 1950)

ALLAN H. NEAL, 324 Fourth Ave., P. ... Philadelphia 22, Pa. ....	Middle Atlantic District
GEORGE CANNON YOUNG, Utah Savin. ... Salt Lake City 1, Utah. ....	Western Mountain District
KENNETH C. BLACK, 706 Capitol St. ... Lansing 68, Mich. ....	Great Lakes District

### STATE ASSOCIATION DIRECTOR

(Term expires 1950)

BRANSON V. GAMBER, 115 Hammond Bldg., Detroit 26, Mich.

### THE EXECUTIVE COMMITTEE OF THE BOARD

(Terms expire 1948)

DOUGLAS WILLIAM ORR, Chairman	WILLIAM G. KAELEBER
CLAIR W. DITCHY, Secretary	RICHARD KOCH
CHARLES F. CELLARIUS	BRANSON V. GAMBER (Alternate)

### HEADQUARTERS

1741 New York Avenue, N. W., Washington 6, D. C.

EDWARD C. KEMPER, Executive Director

HENRY H. SAYLOR, Editor of the JOURNAL and BULLETIN

EDMUND R. PURVES, Director of Public and Professional Relations

WALTER A. TAYLOR, Director of Education and Research

THEODORE IRVING COE, Technical Secretary

JOHN J. WHITE, JR., Field Secretary

Official address of The Institute as a N. Y. Corporation, 115 E. 40th St., New York, N. Y.  
The Producers' Council, affiliated with The A.I.A., 815 15th St. N. W., Washington 5, D. C.

