

*T H E*  
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# THE AMERICAN INSTITUTE OF ARCHITECTS

THE OCTAGON, WASHINGTON, D. C.

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† Secretaries.

THE AMERICAN INSTITUTE OF ARCHITECTS  
The Octagon, 1741 New York Avenue  
WASHINGTON, D. C.

April 21, 1930.

NOTICE

SUPPLEMENT TO THE APRIL NUMBER OF THE OCTAGON

To Each Member of the Institute:

The April number of The Octagon, containing list of nominations and list of applicants for membership, was released for printing at the close of business on April 19.

In the mail of Monday, April 21, new nominations for office, or additional endorsers of existing nominations; and additional applications for election to membership were found.

In order to make the April number of The Octagon complete to the end of April 21 this supplement is mailed with each copy of the April Octagon. Members are requested to consider it as notice in itself, and as part of the April number of The Octagon.

NOMINATIONS FOR OFFICE

*For First Vice-President and Director—*

A. H. Albertson, Seattle, Washington.

By members of the Oregon and Washington State Chapters. (*New Nomination.*)

*For Secretary and Director—*

Frank C. Baldwin, Washington, D. C.

By members of the Northern California Chapter. (*Supplementing existing nomination.*)

*For Regional Director, Gulf States Division—*

M. H. Furbinger, Memphis, Tenn.

By members of the Arkansas, Louisiana, Mississippi, North Texas, Shreveport, South Texas, Tennessee, and West Texas Chapters. (*New Nomination.*)

Applicants for Membership

April 21, 1930.

The names of the following applicants may come before the Board of Directors for action on their admission to the Institute, and if elected the applicants will be assigned to the Chapters indicated:

<i>Dayton Chapter</i>	- - - -	ROY WALLING CHEESMAN, J. DOUGLAS LORENZ, EMORY JAY OHLER
<i>Detroit Chapter</i>	- - - -	WELLS BENNETT, RAYMOND MANWOOD, ELTON CAREY, FREDERIC ARTHUR FAIRBROTHER, EDGAR GUY, TAL- MAGE C. HUGHES, WILLIAM EDWARD KAPP, LAW- RENCE S. MARTZ, GEORGE M. MCCONKEY, CHARLES L. PHELPS, WIRT C. ROWLAND
<i>New York Chapter</i>	- - - -	SYLVESTER J. BAUMAN, JAMES RIELY GORDON, HAR- OLD P. ZOLLER
<i>North Texas Chapter</i>	- - - -	ANTON F. KORN
<i>Northern California Chapter</i>	- - - -	WILLIAM PEYTON DAY
<i>Virginia Chapter</i>	- - - -	HENRY E. BASKERVILL

Each member is invited, as directed in the By-laws, to send privileged communications before May 20, 1930, on the eligibility of the candidates for the information and guidance of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request, within the thirty-day period, an extension of time for purpose of investigation.

FRANK C. BALDWIN,  
*Secretary.*

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# THE OCTAGON

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## The Sixty-third Convention

WASHINGTON, D. C., MAY 21, 22, 23, 1930

### NOMINATIONS OF OFFICERS AND DIRECTORS

The Offices and Directorships to become vacant at the time of the Sixty-third Convention are those of President, First Vice-President, Second Vice-President, Secretary, and Treasurer; and of Director in each of the following divisions: South Atlantic Division, Gulf States Division, and Sierra Nevada Division.

An official notice concerning nominations and the procedure for making them appeared in the January number of THE OCTAGON.

All nominations received at the Octagon, to the end of April 19th, are listed herein. These nominations were made in accordance with the provisions of Article X, Section 1 of the By-laws. Under Section 3 of the same Article opportunity will be given at the Convention to make nominations from the floor, for any office about to become vacant.

Nominations by petition are as follows:

#### *For President and Director—*

Charles A. Favrot, New Orleans, La.

By members of the Alabama, Louisiana, Mississippi, New Jersey, New York, North Carolina, Oregon, South Texas, Tennessee, and Washington, D. C., Chapters.

J. Monroe Hewlett, New York, N. Y.

By members of the Detroit, New York, Philadelphia, Pittsburgh, Southern Pennsylvania, and Washington, D. C., Chapters.

Robert D. Kohn, New York, N. Y.

By members of the Baltimore, Boston, Central New York, Chicago, Colorado, Detroit, Iowa, Kansas, Nebraska, New York, Philadelphia, Oregon, and St. Louis Chapters.

#### *For First Vice President and Director—*

Arthur Wallace Rice, Boston, Mass.

By members of the Boston, Brooklyn, Central New York, Iowa, Nebraska, and New York Chapters.

#### *For Second Vice-President and Director—*

A. H. Albertson, Seattle, Washington.

By members of the Boston, Florida Central, Georgia, New York, and Wisconsin Chapters.

Horace W. Peaslee, Washington, D. C.

By members of the New York and Washington, D. C., Chapters.

Arthur Wallace Rice, Boston, Mass.

By members of the Boston, Chicago, Indiana, New York, Oregon, Rhode Island and St. Louis Chapters.

Dalton J. V. Snyder, Detroit, Mich.

By members of the Chicago, Cincinnati, Detroit, Florida North, Iowa, Kentucky, and Nebraska Chapters.

#### *For Secretary and Director—*

Frank C. Baldwin, Washington, D. C.

By members of the Boston, Colorado, Detroit, New Jersey, New York, Philadelphia, Southern California, Utah, Virginia, Washington, D. C., Washington State, and Wisconsin Chapters.

Harry F. Cunningham, New York, N. Y.

By members of the Connecticut, Florida Central, Florida North, Florida South, Kansas, and New Jersey Chapters.

*For Treasurer and Director—*

Edwin Bergstrom, Los Angeles, Calif.

By members of the Boston, Colorado, Detroit, New Jersey, New York, Northern California, Philadelphia, Southern California, Utah, Washington, D. C., Washington State, and Wisconsin Chapters.

*For Regional Director, South Atlantic Division—*

Franklin O. Adams, Tampa, Fla.

By members of the Florida Central, Florida

North, Florida South, Georgia, and North Carolina Chapters.

*For Regional Director, Sierra Nevada Division—*

Harris C. Allen, Berkeley, Calif.

By members of the Northern California, Santa Barbara, and Southern California Chapters.

*For Regional Director, Gulf States Division—*

No nomination by petition received to date of April 19.

## The German Phase of Modernism

By ROGER GILMAN, A. I. A.

TO AN American searching dubiously for Modernism, the amount to be found in Germany is a revelation. In a three weeks' trip, for instance, on the Rhine, in the Ruhr and Berlin, the number of modernist buildings of real interest totaled up to something like seventy. And most of them had been produced during the last five years. In contrast, only three or four large new ones were not modern. To be sure, the new buildings are not so easily found as the old ones shown on the maps in Baedeker. But the Travelers' Bureaus in the stations or the local architects will tell you what to see. Any taxi-driver can take you to the latest housing group, and the coat woman at the Pschorrbrau in Berlin told me about the newest store by Eric Mendelsohn.

The varied types of these buildings are also a surprise. You expect this sort of thing in shop fronts and cabarets but you find it used for the rich old conservative Bank of Dresden, in the solemn Peace Memorial Church at Frankfort, and the monumental Museum Group at Dusseldorf. For interiors there are the Capitol Theatre, the rebuilt Renaissance Theatre in Berlin, and the liner "Bremen." And beside the many stores and office buildings there are everywhere the model tenements, countless, huge and successful. The architectural schools, too, both graduate and undergraduate, have some of its leading spirits on their staffs, while the students, with the enthusiasm that might be expected, read *Le Corbusier* and design opera houses in plate glass.

A modern German plan may take any shape that the conditions suggest. It is not controlled by any predetermined composition, however much sanctioned by precedent, as, for instance, a decorative entrance on the axis. In fact the entrance of the large bank at Dresden consists of nothing more than the necessary width of its opening in the wall and leads into a corner of the banking room. The

Festival Hall at Magdeburg, for five thousand people, has only a series of side entrances like a stadium. Model tenements at Frankfort have façades on a "sawtooth" plan.

The exterior designs can be better described under the different types. Among these, the first of all in every mind, are the municipal tenement and the housing colony (*siedlung*). These have arisen from an urgent necessity, thousands of families having moved in to the Rhine cities and Berlin within a few years. The first considerations in the design of these buildings were the most modern hygiene and convenience for the tenants, together with the strictest economy for the city. Outwardly the result is an immensely long, low building, of stucco, whose flat walls are broken only by concrete balconies and perhaps flat concrete shelves over the entrances. Possibly there may be open porches behind the balconies and a band of brick to tie them together. If perfectly flat they may have a color scheme, such as dull red for the walls, dark blue for the window frames.

At first sight you revolt at the idea of anyone having to live in such a characterless barracks. But after going through some of the sunny apartments, or the cosy two-family houses, and comparing their floods of light and air from a spacious court, their bath rooms and steam laundries, with the red roofs and small windows of the older tenements minus plumbing and plus high rents, you readily vote for the *siedlung*. The theorists have lately been calling for a new adjustment between what they call the rigid forms of tradition and the new possibilities of modern design. Here it has come to pass. Its importance for Architecture lies in its being a complete victory, possibly the first, for the human values over those of formal design. And since in numbers and in popular interest the *siedlung* bulks so large, it has led directly to a utilitarian view of Architecture, an immense factor in the present movement. On one hand more types are now being drawn into



the plain utility class; on the other, more utility buildings, such as smelters and coal pockets, are being really designed; Architecture is becoming a more integral part of existence.

The second type in importance is the building for business, office, loft or store. Here the first consideration is the expression of the construction and the use, but in a broad way. Never again will a German architect design a Wertheim store façade as a palace or an abstract composition. Now, by a resolute adherence to the interior spaces, the true business elevation has come into being. It appears as a design, not of rhythm, as in the old store façades, but of a unity of small repeating parts. But in present-day construction the wall may be quite independent of the columns, so there are several possible schemes. In department stores the wall may be set forward, gaining space over the lot line for all stories, while on the street floor continuous passages may extend behind the outer show windows for a double display space. In restaurants and cafés the wall may be set back to give exterior balconies, gay with bright steel railings, or with glass columns for night lighting.

When the ground floor consists of a continuous plate-glass window, the upper stories may repeat the horizontal effect, in windows of horizontal dimension, with horizontal divisions, tied together in one long band and underscored by heavy sills. These horizontal lines are as striking in their low buildings as the verticals in our high ones. They are the big motif for a three- or four-story façade and score heavily in the close-up of a narrow street, they are even carried over into the decorative metal and wood work. In fact horizontals are one of the earmarks of the movement.

To see what this modernism attains under freer conditions, we may choose one more type, the churches, both Catholic and Protestant, which it has produced within the last five years. Their first impression is of extreme plainness, almost of harshness, but yet of a stern solemnity. Their masses are made to count strongly, by abrupt juxtapositions, by straight bounding lines, even flat skylines. Roofs are flat or as low as possible. The flat surfaces, undisturbed by cornices or mouldings, increase the impression of weight and of calm. Such interest as they have lies within the surface itself, in design of stone courses, brick laying, shapes of windows and vents that seem more like decorative spots on the wall. Their interiors, though of stucco, have sometimes great effects in vaults or beams, in shapes of space in aisle and apse, in the deep colors of modern glass.

At this point let us pause to make a general statement. We can say that all these buildings express their construction and their modern conditions. Though barren of all usual motifs, mouldings, or ornament, they are designed for the stronger satisfactions of mass and line and for the varied in-

terest of many materials with their color and texture. By sharp contrasts of proportion, by large scale and by unlimited repetition they produce powerful compositions, at times almost brutal. Humanly speaking, they express the economy and simplification of the day; they are sincere, if sad; they are independent of the past and they disdain all the former architectural appeals, of association or decoration. And let it be said that all this is no small achievement. It is a clean, hard-hitting masculine architecture, which commands your respect and will probably wear well.

The point, of course, is always raised that architecture should not, and can not, cut itself off from all its past. To this the moderns reply that after the experiments of the nineteenth century it is necessary to at least start again from the very elements to get a fresh vision, and necessary to design entirely on construction and use. It might be added that in designing so, governed by economy and a keen sense of fitness, the traditional things disappear naturally—blind arches, zinc cornices, stucco oak leaves and all. As a compensation, they have found new possibilities in the masses, in the wall handling, in bigger shadows, longer lines; quite enough to work with. And as to the absence of what we call charm, they say that in more buildings than we yet realize, it is simply out of place. Many kinds are really fine instruments, perfect machines, and nothing more. And I believe we shall presently agree with them. Is anything, for instance, more unthinkable today, or funnier, than those old plumbing fixtures from our fathers' bathrooms, all decorated with William Morris leafage?

To account for these changes of modernism we can easily believe that changed economic conditions and post-war reactions in Germany, added to the really profound influences of the Machine Age, have built up a totally new point of view. And from new materials and problems have come new plans and exteriors. Why not then consider such a movement as sound and its works good, whether we enjoy them at first sight or not? And if we should assume that Architecture, having undergone an abrupt transformation, has now drawn up abreast of modern existence while our slow-changing aesthetic standard still trails behind, we should feel more reconciled to the gap between our logical approval and our aesthetic aversion.

But beside all these sound and sincere matters you are conscious of others that do not fit into your picture. You see strange shapes, curves that coil around a corner without any break and turn into a tower, walls that wind along in reverse curves, sharp acute-angled bays. These you learn are cases of "form-building," efforts to introduce new shapes of solid or descriptive geometry. You also note that the strangeness of several towers is due to the fact that the lantern of unheard-of proportions is just set on the flat top without any sort

of transition. And this you learn is the modern composition to avoid the carefully stepped silhouette of an Italian tower or the pinnacled gradations of Rouen. The sharp breaks and forced proportions are "tension," meant to prod your cloyed emotions into action.

And then you find a lot of other little matters, that seem to have no sufficient reason—windows that fit around corners like buckles, thin piers that fold themselves over the wall coping and go somewhere on the roof, white glass signs trying to act like a part of the building itself. But these need not be taken too seriously, or too harshly. There is at least one in every office. Mere flies on the fly-wheel, as far as we are concerned they may drop off or stick on, as fate ordains. And the case is

somewhat the same with the odd geometrical angles and curves, the abrupt compositions, the individual caprices which some leaders like Mendelsohn and Poelzig allow themselves. These are not logical essentials of German modernism; they are merely characteristic fumbles by the national taste.

Go, then, in search of modernism on your next vacation trip. When you walk around these buildings, instead of seeing them with the fixed stare and tricky lights of a magazine plate, when you talk with the architects or professors or students, you will be brought up standing against a new point of view. You will feel the gears change in your mind. You will come home a younger man and you will ever after look at architecture with new eyes.

## Architects in the Building Investment Field

By KENNETH M. MURCHISON, F. A. I. A.

The architects of New York are waking up. They are waking up to the fact that they, who are supposed to have an intimate knowledge of building necessities and of real estate values, have been for years sitting passively by and seeing ex-buttonhole makers, ex-furriers and ex-underwear dealers go into the building investment field and reap a harvest many times more rich than they ever expected to make.

So a group of them have entered the building business. Not building for others but building for themselves and investing in something that they are supposed to be thoroughly familiar with. Some of our professional brethren make money easily. It comes to them in large wads. But do they keep it? Not always. No, indeed! Wall Street has ever had an unbounded fascination for everybody with a few thousands in the bank. Double it up! Run it up a little more! No superintendence on this job! Skyrockets!

But it is not always thus. The recent upheaval, besides postponing or violently decapitating many of our expected babies, did some dreadful things to our bank accounts, especially to those in the brokers' offices.

But when we invest in buildings we know that they are there to stay, and, if we have the proper kind of gumption, we know that they ought to be profitable.

Anyhow, that is where some of the New York architects woke out of their age-old lethargy and determined to scoop off a little of the so-called gravy, or *sauce bearnaise*.

We, in the Society of Beaux-Arts Architects, were confronted with moving the Beaux-Arts Institute of Design. Moving because we were offered

such a swell profit that we had to take it. Also, with this profit we could move from the residential district of East Seventy-fifth Street to the Grand Central Zone, near the architectural offices and near the draftsmen, so that their lunch hour might be profitably spent in visiting the exhibitions and learning what the other fellow was doing.

Once we located our site, on East Forty-fourth Street, we were struck by an idea. Why not develop the rest of the street and make it a centre of something or other? So we made a canvass of the ownership of both sides of the street and found that a goodly part of it could be bought, and reasonably, too.

Next came the illuminating thought, Why not skim off the profits ourselves and make it a real, high-class development, something that would redound credit to the architectural profession while at the same time lining our purses, ever thin and pathetic, with a little velvet?

The idea was immense, said the boys. We had a lunch party at the Architectural League; we ate cautiously; no check was over one dollar; economy started right then and there.

We formed the Beaux-Arts Development Corporation. Not to be thought narrow-minded and high-falutin', we extended an invitation to a builder and to several decorators and painters and sculptors. Then, to make the world safe for democracy, we invited a canny firm of real-estate attorneys and the best of real estate agents to make the happy family complete.

The idea of the Beaux-Arts Development Corporation is that any one of its members may propose an operation to its Board of Directors. If it is favorably acted upon, the project will be put



through and the proposer will do the architectural work for that particular enterprise.

The first project was the two studio-apartment buildings known as the Beaux-Arts Apartments, each facing the other and each set back from the building line to such an extent as to create the illusion of a wide street instead of the ordinary sixty-foot New York thoroughfare that it really is.

Raymond Hood and the writer got up the first idea so we were proclaimed to a waiting world as the architects of the Beaux-Arts Development Corporation's first enterprise. The George A. Fuller Company were the builders. Besides doing the construction work, the Fuller Company arranged the senior financing with the National City Company of New York on a stock basis with no mortgage on the buildings at all.

The buildings have been widely commented upon because they are *different*. Modernism is written all over them. The façades are treated in great horizontal stripes, each the height of a window. No ornament is found on the face of the buildings but the large window openings and the set-backs with balconies give it plenty of interest.

This, being a strictly commercial enterprise, must needs answer a distinct demand. Therefore we combed the minds of the real estate experts and made many investigations, with the result that we fixed upon a one-room type of apartment house, with the upper stories arranged with high-ceilinged studios and average-height bedrooms, this arrangement commencing on the thirteenth floor, where the set-backs begin.

To those who have not seen a modern one-room apartment a pleasant surprise awaits them. In our plan the majority of these one-roomers consist of a room 22 by 13 feet with a metal casement window occupying the entire street end, a closet with two flop-down beds in it, a linen closet, a bath, a coat

closet, a kitchenette and a dressing closet almost as large as the bath.

The coat closet, the bath and the kitchenette all open off the foyer hall. The bath is small but arranged so as to seem quite spacious. The kitchenette is 5' 6" long and 17" deep! It has a long drainboard with china closets above. Below the drainboard is a modern refrigerator, made especially for the Beaux-Arts Apartments, and a metal closet for garbage or pots and pans. Light house-keeping indeed, but as the buildings have restaurants and room service the kitchenettes suffice for every other need.

Down on the ground floor is a most unusual lobby, done in brown glass and aluminum. Off the lobby is the restaurant, three amusing rooms, each done in a different color, with padded walls covered with fabricoid and linoleum of startling design, albeit of sober color.

There is a little garden in front of the buildings. Only eight feet wide is the garden, but nevertheless it has trees and shrubs and off it opens the front doors of little maisonette apartments, really the only one-room private houses in New York City! They have all the conveniences and comforts and economies of the upstairs one-roomers, but it is considered very chic and very smart in New York to have your own front door key and not have to depend on the Otis people to assist you to get home at night!

That, then, is the story of the architects going into the building business. It seems to me that it answers all enquiries and criticisms, good or bad, as to any possible breach of ethics in what we have done. On the other hand, we have demonstrated in this our first attempt that architects can build for themselves economically and practically and can add to the city's list of commercial buildings in a way which reflects credit on the building industry.

## Architects on Memorial Day

By DELOS H. SMITH, A. I. A.

Only in rare cases has the profession of architecture recognized by memorial services the memory of those who have passed away. The living architect has ever acknowledged his debt to the creative work of the past; but seldom has he made public acknowledgment of the fact at the graves of the departed. The nation, on the other hand, makes its thankful recognition upon Memorial Day of the inspiration which departed lives have bequeathed to the present. The graves of heroes, known and unknown, receive the tribute which is their due. One year ago the Washington, D. C., Chapter inaugurated the custom of honoring the

memory of departed architects by arranging services at the graves of L'Enfant, Thornton, and Hadfield. It was an experience long to be remembered by those who took part. On May 30th next the observance is to include also other graves and other memories. The past members of the Chapter are not to be forgotten in the general tribute.

From a general point of view, may I mention the names of Samuel McIntire, Latrobe, Bullfinch, Jefferson, Mills, Strickland, Hamilton, Harrison, Hoban, Haviland, Town, Rogers, Walter Renwick, and Upjohn, all of whom Professor Newcomb discussed in his series on Early American Architecture, which appeared in 1928 in "The Architect."

Where are these distinguished architects buried? Are their graves neglected? Should not the men of today who draw inspiration from their lives and early work look up the last resting places and pay a modest tribute to these pioneers in the field of architecture?

The spirit of the profession is such as to bind us together in life. Should it lie forgotten in the grave? Is it not perhaps a question for all Chapters and all architects to consider; do we not, too, have our known and our unknown heroes?

## As of Interest

### Advice—Why Take It?

As part of its public information program the Illinois Society of Architects is issuing some one-page documents, of various titles, which are effective both in presentation and in subject matter. One of these somewhat modernistic pronouncements is entitled, "Advice—Why Take It?" It states nine good reasons why the building owner should have the services of an architect and be guided by the architect's judgment. A document of similar import is under way by the Committee on Public Information of the Institute. Strange as it may seem, and obvious as are the reasons, there are many owners to whom the reasons do not occur—until too late.

### Architects' Wives Association:

It is interesting to note in the society column of a Seattle newspaper that the "Architects' Wives Association" gave a luncheon in honor of Mrs. Roland E. Borhek, of Tacoma, wife of the newly-elected President of the Washington State Chapter, and in honor of Mrs. Sherwood D. Ford, wife of the retiring President of the Chapter. The luncheon was sponsored by Mrs. Carl F. Gould, president of the Architects' Wives Association. There were a number of special guests in addition to the honor guests. So far as is known, this group is the only association of architects' wives in the country.

The potentialities of the idea are intriguing!

### Automobile Design from an Architect's Point of View:

This was the subject of an interesting talk by Raymond M. Hood, before the Body Division, Detroit Section, of the Society of Automotive Engineers. It is well summarized in the April 8 issue of the weekly Bulletin of the Michigan Society of Architects. In concluding his discussion Mr. Hood said, "Whistler once said, 'It takes two men to make a painting—one to paint and the other to knock him on the head and make him stop.' The same applies to filing a saw. There is a great deal in knowing when to stop. You have accomplished wonders. Don't let any one change you from what you are doing."

### Board of Reference—in Boston

There is now available in printed form the report of the Boston "Board of Reference."

The Board was established in 1927 by the Boston Society of Architects with the cooperation of the Boston Building Congress and the Boston Society of Civil Engineers, for the fundamental purpose of trying to remove the causes of grievances and resentments of contractors resulting from the speculative character of the bidding which they are sometimes invited to undertake on inadequate and unfair plans and specifications. The method of the Board has been to receive anonymous specific criticisms regarding the character of current specifications and plans, to discuss these criticisms with the makers of the documents in question, and to reach conclusions thereon. If the criticisms seem to the Board to be justified, the authors of the plans and specifications are urged to concede the propriety of the criticisms and to promise to rectify the matters criticised or, if that is not possible, that they will not recur. A full record of each case is kept. The chief function of the Board has been to prepare a Code of Practice based on the said specific criticisms and the conclusions reached thereon, and on any others that may be known to the Board, said Code to represent a minimum standard of good practice in the preparation of plans and specifications for competitive estimating purposes.

Further information may be obtained from William D. Austin, Chairman of the Board, and member of the Boston Chapter, at 120 Boylston Street, Boston.

### Building Congress Citation—David Knickerbacker Boyd:

At the fourth annual presentation of Craftsmanship Awards, held on April 7, by the Philadelphia Building Congress, David Knickerbacker Boyd, President of the Congress for the past eight years, was the recipient of a special and unusual citation at the hands of the Craftsmanship Award Committee of the Congress. The Chairman of the Committee, John Irwin Bright, presented Mr. Boyd with a certificate bearing the inscription, "Honorary Master Craftsman." The scroll was signed by the entire committee and was the first citation of its kind. The Philadelphia Chapter collaborated with the Congress in this event. The President of the Chapter, John S. Schwacke, was a speaker on the program of the craftsmanship award meeting.

**Business Men's Art Clubs:**

Benjamin F. Olson, Institute member of the Chicago Chapter, is president of the Business Men's Art Club of that city.

The club is composed of one hundred and seventy-five business men who work at various trades and professions, but turn to art and craftsmanship for diversion and pleasure. The club has well-equipped headquarters, which include a spacious studio, a room for etchers, and a library and lounge, used also for exhibition purposes. Several architects are on the roster of the club. It is the intention of Elbert G. Drew, the founder, to sponsor the organization of such groups in other cities.

**Convention Notes:**

Rather complete information about the program of the Sixty-third Convention appeared in the March number of THE OCTAGON, and so far there have been no material changes in that program.

Under date of April 17 a communication was sent by the Secretary of the Institute to the President, to the Secretary, and to the Treasurer of each Chapter. That communication transmitted credential cards (which must be presented by delegates), and furnished information on the following subjects: Hotel Reservations; Election of Delegates; Reduced Railroad Fares; Equalization of Delegates' Expenses; and Credential Cards.

This year there will be no pre-Convention distribution of Committee reports. Under the new procedure such reports go to the Board of Directors, and the recommendation and resolutions offered by the Committees will be submitted to the Convention in the report of the Board.

The symposium on Contemporary Architecture, sometimes called "Modernism," is taking on very definite form. The symposium is being arranged by Charles Butler, Director of the New York Division. Practically the whole of the first day of the Convention, except the evening session, will be devoted to it. Mr. Butler advises that those who will make formal addresses are George Howe; C. Howard Walker; Earl Reed; Ralph Thomas Walker; and Everett V. Meeks. As is generally known these distinguished architects are not all of one mind with regard to "Modernism." There will be ample opportunity for discussion from the floor. In fact, participation by the delegates in this debate will be welcomed, to the end that all

points of view may find expression, and in the hope that each school of thought may learn something from the other.

**International Congress of Architects:**

Full information concerning this Congress was contained in the February number of THE OCTAGON. The Executive Committee, at its March meeting, considered the desirability of having an official representative of the Institute attend the Congress. No appropriation of funds was available, and no member was known to be in a position to undertake a mission which will make so many demands upon the individual. The problem was solved by the generous action of the Secretary of the Institute, Frank C. Baldwin, who expressed a willingness to represent the Institute at the International Congress, and to bear the expense involved by attendance thereat.

The Executive Committee expressed its appreciation to Mr. Baldwin, and President Hammond appointed him the official delegate and representative of the Institute to the Congress.

**The LeBrun Travelling Scholarship:**

This Scholarship has been awarded to Joseph B. Wertz, of Durham, N. C. The award is made annually by the New York Chapter of the Institute for excellence in architectural design.

First honorable mention went to Richard J. Pearce, of Seattle, Washington; second honorable mention to Miss Jean Brand, of New York City; and third honorable mention to Mr. N. J. Sapienza, of New York City.

The Jury of Award was composed of Chester H. Aldrich, Chairman, and Eric Gugler, Richard H. Dana, Jr., Oliver Reagan, and D. Everett Waid, members.

**The Octagon Property and the New Building:**

On April 9 a letter was addressed by the Secretary to each member of the Institute, in which plans for the preservation of The Octagon property, and the status of the proposed Administration and Library Building, were fully set forth. The letter was in the nature of a report, intended to serve the purpose of putting complete and current information into the hands of every member. The report of the Board of Directors to the coming Convention will record further progress in these two vitally important matters, which are so closely related as to constitute one problem.

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## With the Chapters

**Civic Affairs—Georgia Chapter.**

The Chapter, by resolution, has heartily endorsed the plan of Haralson Bleckley, for the improvement of the space in the center of the city now occupied by the railroad tracks and lying between

the proposed new warehouses and the new union station. The Chapter expressed the opinion that "there has never been anything proposed which, in the carrying out, would do so much for the civic betterment of the city and the people, and it de-

sires to offer to Mr. Bleckley all possible assistance to help him carry his ideas to a successful completion." The Secretary was instructed to transmit this resolution to the various Georgia newspapers.

#### Contemporary Architecture—Washington State Chapter.

The March meeting of the Washington State Chapter was devoted in part to the discussion of "Modern Architecture," under the chairmanship of Arch N. Torbitt. The new school was championed by Professor Arthur P. Herrman, and he was ably opposed by Joshua H. Vogel.

The preceding reference is taken from "The Monthly Bulletin" for March, issued by the Washington State Chapter. The Bulletin contains several of the papers devoted to modern architecture, and also a sketch entitled "The Death of the Renaissance Gods," by George Gove. Copies of this most entertaining and interesting issue of the Bulletin will be sent to all Chapter Secretaries in the next general distribution of Chapter publications made from the Octagon. It is suggested that the Bulletin be passed on to committees or individual members who may have special interest in its subject matter.

#### Education.

*Philadelphia Chapter.* The April meeting was held at the University of Pennsylvania, in order that the members of the Chapter might maintain their acquaintance with the students of the University, and the work of their school.

The program was preceded by a dinner in the School of Fine Arts, with the Faculty of the School of Fine Arts. The members of the graduating class of the School of Architecture, of the University of Pennsylvania, were the guests of the Chapter.

As in the case of the Washington State Chapter, this is a splendid example of close contact between the Institute Chapter and the university of its home town—examples which might and should be followed by every Chapter which has the opportunity.

*Washington State Chapter.* This Chapter is actively supporting the "Fontainebleau Scholarship Fund" administered by the Department of Architecture at the University of Washington. Later on the Chapter will hold a meeting with the students of the Department of Architecture of the University.

#### Historic Monuments—Baltimore Chapter.

The Baltimore Chapter has requested its Committee on Public Information to cooperate with the local press in getting more information before the public concerning the scope and character of the proposed restoration of the "Peale Museum," a proposal said to be sponsored by the city authorities with a view to remodelling the Peale Museum as a municipal archives and museum building.

#### Honor Awards.

*Florida North Chapter.* The Chapter has accepted the report of its Committee on Honor

Awards, and the development of the program is well under way.

*Washington State Chapter.* The President of the Seattle Real Estate Board addressed the Washington State Chapter concerning the intention of the Real Estate Board to develop an Honor Award program. The Chapter took action commending the program and extending its support.

#### Public Information.

*Baltimore Chapter.* At the March meeting of the Chapter a letter was read from the "Baltimore Sun," asking for the help of the Chapter in carrying out a plan for publishing typical architecture from each state, as sponsored by the "Chicago Tribune." The "Baltimore Sun" had agreed to act as Maryland's representative. The building to be selected, as typical of Maryland's best architecture of its class, is to be taken from a list of "candidates" offered by the public at large, and covering the various sections of the state.

It was the sense of the Chapter that this program should receive the support of the Chapter's Committee on Public Information. In addition, a number of buildings were suggested as worthy of a place on the list.

*Georgia Chapter.* At its March meeting the Georgia Chapter gave extended consideration to the subject of public information, and to the question of advertising by the Chapter as a group. Consideration was given to the details of the advertising campaign said to be sponsored by the Tennessee Chapter.

In discussing whether or not the Chapter favored some sort of paid advertising on a group basis it was recorded, as the sense of the meeting, that the idea of paid advertising as a principle should be endorsed, that the committee having the matter in charge be continued, and that it be instructed to report at a subsequent meeting of the Chapter, prior to the annual Convention in Washington, in May, with a series of definite plans for a systematic advertising campaign, with the costs thereof, and the methods of financing the various plans, upon which the Chapter can take action.

#### State Contracts—Philadelphia Chapter.

At its April meeting the Executive Committee of the Chapter gave consideration to a letter from members of the Pittsburgh Chapter protesting a clause in the state contracts of the Department of Property and Supplies, which would make the architect financially liable for improper work on the part of contractors, on work for which the architect had the commission. It was pointed out that the objectionable clause is to be considered at the Pennsylvania State Association convention, to be held in Pittsburgh. The Secretary was requested to send a letter to the effect that the Executive Committee of the Chapter would be in harmony with the posi-



tion of the delegates of the Philadelphia Chapter at the State Association meeting.

#### Visit of Regional Director.

The Director of the Middle Atlantic Division, Charles T. Ingham, visited the Southern Pennsylvania Chapter, at its meeting on April 10. The work of the various Chapters in the Division was

discussed, as well as the national problems of the Institute.

#### Washington Film—Florida North Chapter.

At the April meeting two successful showings of this film were reported—one in Jacksonville under the sponsorship of Mellen C. Greeley, and the other in Gainesville under the sponsorship of Rudolph Weaver.

## Applicants for Membership

April 21, 1930

### Notice to Members of the Institute:

The names of the following applicants may come before the Board of Directors or its Executive Committee for action on their admission to the Institute, and, if elected, the applicants will be assigned to the Chapters indicated:

<i>Alabama Chapter</i>	- - -	A. F. DITTMAR
<i>Boston Chapter</i>	- - -	FREDERICK H. KIENLE
<i>Central New York Chapter</i>	- - -	WALLACE P. BEARDSLEY
<i>Chicago Chapter</i>	- - -	PAUL GERHARDT, R. HAROLD ZOOK
<i>Cincinnati Chapter</i>	- - -	HAROLD W. GOETZ
<i>Cleveland Chapter</i>	- - -	ARTHUR JAMES KELSEY
<i>Columbus Chapter</i>	- - -	KYLE W. ARMSTRONG
<i>Detroit Chapter</i>	- - -	ALBERT J. ROUSSEAU
<i>Florida Central Chapter</i>	- - -	FRANK A. WINN, JR.
<i>Grand Rapids Chapter</i>	- - -	LEWIS J. SARVIS
<i>Iowa Chapter</i>	- - -	C. I. KRAJEWSKI, EDWARD LERCH
<i>New Jersey Chapter</i>	- - -	GERRIT VAN DER VEER CORTELYOU
<i>New York Chapter</i>	- - -	HARRY BEARDSLEE BRAINERD, WILLIAM E. HAUGAARD, ADOLPH E. KLEUPPELBERG, GEORGE A. LICHT, HENRY MARTIN POLHEMUS, ROBERT L. SHAPE, ALBERT STURR
<i>North Carolina Chapter</i>	- - -	WALTER WILLIAMS HOOK, ARTHUR C. NASH
<i>Northern California Chapter</i>	- - -	JOHN K. BRANNER
<i>San Diego Chapter</i>	- - -	ROBERT W. SNYDER
<i>South Texas Chapter</i>	- - -	DAVID H. OERTELL
<i>Southern Pennsylvania Chapter</i>	- - -	FRANK McMASTER HIGHBERGER
<i>Toledo Chapter</i>	- - -	KARL BUCKINGHAM HOKE
<i>Virginia Chapter</i>	- - -	HENRY COLEMAN BASKERVILLE
<i>Washington, D. C. Chapter</i>	- - -	HOWARD W. CUTLER, SAMUEL MARVIN SMITH
<i>Washington State Chapter</i>	- - -	NELSON JOHN MORRISON, ARNOLD RALPH SOUTHWELL
<i>Wisconsin Chapter</i>	- - -	ARTHUR L. MARTSOLF, BRUCE UTHUS

You are invited, as directed in the By-Laws, to send privileged communications before May 20, 1930, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty-day period an extension of time for purpose of investigation.

FRANK C. BALDWIN,  
Secretary.



## Members Elected From January 1, 1930, to April 15, 1930

<i>Boston Chapter</i>	- - -	HOWARD T. CLINCH, FRANK WILLIAM CRIMP, WALDO NEVILLE HARRIS CROOK, JOHN M. GRAY, JOHN P. HEFFERNAN, FRANCIS R. MOLTHER, PAUL WILLARD NORTON, ISIDOR RICHMOND
<i>Central Illinois Chapter</i>	- -	CORNELIUS W. MACARDELL, CARL T. MEYER
<i>Central New York Chapter</i>	- -	ALEXANDER DUNCAN SEYMOUR, JR.
<i>Cleveland Chapter</i>	- -	EDWARD JOHN MAIER, BLOODGOOD TUTTLE, TRAVIS GOWER WALSH
<i>Columbus Chapter</i>	- -	GALEN FRANCIS OMAN
<i>Colorado Chapter</i>	- -	S. ARTHUR AXTENS, WALTER DE MORDAUNT
<i>Connecticut Chapter</i>	- -	VICTOR A. KINNE, JOHN SHEPARD PALMER, PHILIP NICHOLS SUNDERLAND
<i>Eastern Ohio Chapter</i>	- -	MYRON N. GOODWIN, CHARLES FREDERICK OWSLEY
<i>Florida North Chapter</i>	- -	BERNARD WELLS CLOSE, W. MULFORD MARSH, JEFFERSON D. POWELL, HAROLD F. SAXELBYE
<i>Indiana Chapter</i>	- -	RICHARD G. FOLTZ
<i>Kansas Chapter</i>	- -	LAWRENCE W. BYERS, ED FORSBLOM
<i>New Jersey Chapter</i>	- -	VICTOR MYERS REYNAL
<i>New York Chapter</i>	- -	ROSARIO CANDELA, HENRY IVES COBB, JR., DEWITT M. COLLIER, ANDREW L. DELEHANTY, EDWARD A. KELLY, HERBERT M. HATHAWAY, KNUT W. LIND, WALTER C. LONGLEWAY, ROBERT W. McLAUGHLIN, JR., RAYMOND J. MARTIN, MARCUS T. REYNOLDS, HARRY A. RHODES, ALBERT CHARLES SCHWEIZER, ALEXANDER SELKIRK, RUSSEL FENIMORE WHITEHEAD
<i>Northern California Chapter</i>	-	GARDNER A. DAILEY
<i>Oklahoma Chapter</i>	- -	GEORGE FORSYTH, EDWARD J. PETERS
<i>Philadelphia Chapter</i>	- -	HENRY CHANDLEE FORMAN, RALPH L. GOLDBERG, EDMUND RANDOLPH PURVES, GEORGE APPLETON ROBBINS, EDWARD H. WIGHAM, GEORGINA POPE YEATMAN
<i>Rhode Island Chapter</i>	- -	EDWIN EMORY CULL, WILLIAM C. MUSTARD
<i>St. Louis Chapter</i>	- -	EARL O. MILLS
<i>San Diego Chapter</i>	- -	RAY ALDERSON, THEODORE C. KISTNER
<i>Scranton-Wilkes-Barre Chapter</i>	-	HARRY CHARLES CHILD, EMERSON CARTER WILLSON
<i>South Texas Chapter</i>	- -	R. R. RAPP
<i>Southern California Chapter</i>	-	PAUL J. DUNCAN, RICHARD T. NEUTRA
<i>Tennessee Chapter</i>	- -	JOSEPH W. HART
<i>Toledo Chapter</i>	- -	ALFRED A. HAHN, TIMOTHY Y. HEWLETT
<i>Utah Chapter</i>	- -	EDWARD O. ANDERSON, LORENZO S. YOUNG
<i>Washington, D. C., Chapter</i>	-	LEON CHATELAIN, JR., SEWARD HUME RATHBUN
<i>West Texas Chapter</i>	- -	CHARLES H. PAGE, LEWIS C. PAGE, GLENN C. WILSON
<i>West Virginia Chapter</i>	- -	D. H. HUTCHISON, HERBERT S. KYLE

