

THE
OCTAGON

A Journal of The American Institute of Architects



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CONVENTION REMINDER

At Louisville, Kentucky.

May 21, 22, 23 and 24—1940.

Mark the dates on your calendar.

Meet with the architects in Louisville.

Watch for the program in the April or May OCTAGON.

Every member of the architectural profession welcome.

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THE OCTAGON

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The President's Message

A DECISION of interest to all professional societies was rendered on March 4, 1940, in the U. S. Court of Appeals for the District of Columbia. The decision, which reversed a judgment of the U. S. District Court, was rendered in the case of the United States vs. The American Medical Association, *et al.* The decision held that the Medical Association and some of its component and constituent members had acted in *restraint of trade* in the District of Columbia, in violation of Section 3 of the Sherman Anti-Trust Act, because of certain actions taken by them to prevent the successful operation of the Group Health Association, Inc.

Group Health is an association of employees of certain executive departments of the Government, who are employed in the District of Columbia. The association provides medical care and hospitalization to its members and their dependents on a risk-sharing prepayment basis. Its funds are collected monthly in the form of dues. Medical care is provided by its medical staff, consisting of salaried physicians under the sole direction of a medical director. It provides a modern clinic and defrays, within certain limits, the expenses of hospitalization of its members and their dependents.*

The charge, stated in condensed form, is that the medical societies combined and conspired to prevent the successful operation of Group Health's plan, and the steps by which this was to be effectuated were stated to be as follows:

(a) to impose restraints on physicians affiliated with Group Health by expulsion or threats of expulsion from the medical societies;

(b) to deny them the essential professional contacts with other physicians; and

(c) to use the coercive power of the medical societies to deprive them of hospital facilities for

their patients.

Sufficient facts are stated to demonstrate that, unchecked, this exertion of power will necessarily accomplish the abandonment of the co-operative plan of medical service, as well as destroy the livelihood of dissident doctors, because the general restraint thus applied would make impossible the continued operation of the one or the successful practice of medicine by the others.*

The decision, unless it is reversed by The Supreme Court, must profoundly affect the attitude of the medical profession towards the practice of medicine by groups and providing medical care and hospitalization on a risk-sharing prepayment basis.

The decision does not seem to have any immediate significances for The Institute or its members. Architecture is practiced frequently by groups, and none of the procedures of their practice or of The Institute could fall within the purview of the decision.

The discussion of the case by the learned judge is interesting. As to activities of professional organizations, the court says:

"Defendants say that what they are charged with doing amounts to no more than the regulation of membership in the society and the selection of the persons with whom they wish to associate; that under their rules disobedient members may lawfully be disciplined and that discipline does not amount to unreasonable restraint. This may very well be true, and in considering the contention we are not unmindful of the importance of rules of conduct in medical practice, rules which can best be made by the profession itself. We recognize, in common with

* Quoted from the court's discussion of the case.

an almost universal public opinion, that in the last half century, through this means, the quack and the charlatan have been largely deprived of the opportunity of preying on the unfortunate and the credulous. We also recognize that in personal conduct and in professional skill the rules and canons, so established, have aided in raising the standards of medical practice to the advantage of the whole country."

It seems to me the court completely recognizes and defines the essential purposes and objectives of societies composed of professional men. The court indicates that such societies may be organized and that such organizations properly can act to raise the standards of practice of their members, to the advantage of the public, generally. It recognizes that to accomplish such prime purpose, the societies may set up rules to govern the relations of their members to the societies, the professional relations of one member to another member, and the relations of both to the public, and that the societies may lawfully discipline their members for infractions of those rules. In doing these things, the professional societies would seem to be acting within their rights and in the public interest.

Examining our own society in the light of the courts' statement quoted above, The Institute certainly has been operating well within the specified limitations and purposes, and there seems to be no reason for its stepping outside of them, for they permit and encourage the achievement of all the objectives that The Institute is striving for.

The decision in the medical case rested primarily on what constituted *restraint in trade* under the Sherman Anti-Trust Act, the defense maintaining that the practice of medicine did not constitute *trade* within the meaning of the statute. The court delved far into the law wherein that term has been defined. At one point the court quotes from a decision in which it was held that the practice of a profession was not "a purely personal relation whose benefits ceased upon death or the cessation from practice . . . A profession partakes on its financial side of a commercial business and its good will is often a valuable asset."

That conception of a professional practice is very like the one taken by The Institute in the first paragraph of its "Manual of Accounting for Architects," wherein it is stated:

"A person who sets up an establishment for the purpose of selling goods or services to others is said to be in business and his establishment is said to be a business enterprise. An architect practicing his profession is selling his services to others and is in business."

Every person who practices architecture does so with the expectation of obtaining his livelihood therefrom and a profit and gain commensurate with his endeavors and the risks of his practice. To carry on that practice he employs others to assist him and uses facilities other than his own services. By engaging in his practice he engages in a business enterprise.

But the conclusion that the practicing architect is engaged in a business enterprise does not mean he must practice architecture with the realism of business or that he must adopt the methods that business uses to conduct its affairs or that he should obtain his commissions by the keen, ruthless competitive methods that seem inherent in the selling of goods, commodities and other wares. The architect, like other professional practitioners, has nothing but advice and counsel to sell, and he renders those personal services on the principle that the best interests of those for whom he performs the services are paramount. Members of the architectural profession alone possess the requisite knowledge of the arts of design to give their works the aesthetic quality that makes them classifiable as *fine arts*: to achieve that culmination of their imaginations they use and meld the resources of science and of business. In that sense architects must depend on the products and methods of business.

This leads me into the matter which I intended to discuss this month; namely, personal publicity of architects. That is commonly called advertising, though we prefer to think of it as public information.

PERSONAL PUBLICITY OF THE ARCHITECT

Dependent on the business world for the means and facilities to translate our mental architectural conceptions into actually constructed works, we find it easy and somewhat natural to emulate some of the characteristics of business conduct, especially those that lead into competing for commissions by making unwarranted price (fee) adjustments or by submit-

ting to clients competitive drawings or sketches of their projects, and into emulating the publicity efforts which industry finds essential to sell its products.

We are especially demanding a wide-spread recognition and appreciation by the public of our profession, the services it renders, and the works it produces.

We want this publicity and appreciation as a profession because we hope it will open new fields of architectural endeavor, and because the names of those who create works of the fine arts should always be associated with the objects they have created. We want the publicity individually because we think a personal recognition of our works and a publicized account of our abilities and achievements will be a deserved honor and can be used to bring us additional work. We are no longer content with Vitruvius when he advises the architect "undertake responsibilities when asked, not asking." Indeed, we are so far away from that concept of a professional attitude that when the quotation was carried for a time on one of our documents it had to be removed because of insistence that it did not express the way we obtain commissions today.

Calling the attention of the public to the works of an architect is commendable. The Institute has always advocated that. It can be done effectively without being obtrusive or ostentatious or lacking in the qualifications which distinguish the publicity of professional men from that used to sell the wares of industry and business. These qualifications are evidenced by the nature of the publicity and the manner in which it is presented and at whose expense it has been, or the appearance of being, issued.

There are several methods by which an architect can obtain personal publicity for his works. Each method costs money, and who furnishes that money and the manner it is or seemingly has been obtained is important, in the professional sense.

The architect may publish illustrations or descriptions of his work at his own expense. This publicity may be very effective and dignified expressions of his ability and completely professional in character. On the other hand, its character or appearance may be obtrusive and ostentatious, more like a commercial advertisement than a professional statement, leaving the public with the impression that the architect is conducting a commercial enter-

prise in a commercial manner and not a professional office.

The public senses quickly the distinction between commercial and professional practice and is keenly aware that the services rendered by the professional man differ in character from those of a commercial enterprise. There is no doubt that architectural publicity which smacks of commercialism breaks down the public's fine conception of professional conduct and professional practice. That is unfortunate for the profession, but the harm goes further, for the commercialized publicity of architects and their works leads the public naturally to expect the architects to compete with each other on the commercial basis of sketches, drawings, and fees. Decidedly, such publicity is not to the best interests of either the profession or the public.

Publicizing an architect's works may be paid for by others than himself. The "others" may be a patron or a group of patrons, who may be the architect's client or sponsor, or a publisher. Publicity by a patron or patrons is deemed to be that voluntarily issued at the patron's sole cost and that does not contain advertisements other than those of the patron himself or his own business. Such publicity is commendable and effective if it is not obtrusive or ostentatious, and the medium that contains it may be issued or sold by the patron without the publicity losing its professional character.

Publicity by a special and unique exposition of an architect's works may be paid for by the proceeds of advertisements or contributions obtained from interested or potential producers or builders or other advertisers. These advertisements and contributions may be solicited by the architect himself or by his agent or representative, or by his publisher or the latter's agent, or representative, with or without the architect's aid directly or indirectly given or obtained. Advertisements and contributions for such publicity are contributed as a good will gesture only, without hope of tangible benefits other than the continued good will of the architect. The architect secures his special publicity without cost to himself and without a legal obligation to the advertisers or contributors, and probably without one to the publisher. Only the publisher profits directly, for if there is no adequate sale of his publication, his financial risks presumably have been more than covered by the contributions of the advertisers. How, when, and by

what methods the financial support of the contributors was obtained, and whether or not that support was obtained directly or indirectly by the architect or by the representation of others, is not to the point, for adverse implications on account of the supporting advertisements are unavoidable.

Publicity having such attributes or implications is inimical to the best interests of the architectural profession, without question, and The Board of The Institute has consistently and repeatedly ruled so whenever cases of this kind of publicity have come before it.

Every member of the profession is solely responsible for maintaining his professional integrity. That integrity is a fundamental hallmark of a professional practitioner, a hallmark so sensitive that even the appearance of improbity may break it down. The architect's first consideration in permitting illustrations or descriptions of his works to be published should be to assure himself that he is not obligating himself directly or indirectly to any one interested in the materials with which he deals as an architect or with whom he might deal on behalf of his client. His second consideration should be that nothing with respect to such publishment can give the appearance of such obligation. He is not maintaining the integrity of his position if he permits the publication of his work in a publication which uses that work or his name or influence as a basis for securing paid advertising from the manufacturers, dealers, or contractors who furnish labor or materials for the work illustrated or described, nor is he relieved of responsibility for violating his professional integrity by attempting to divide that responsibility with the publisher.

The Board cannot make any general ruling with respect to individual publications, *first*, because it has no jurisdiction over any such publication, and *second*, because a general ruling would presuppose future events and might prejudice future cases, each of which must be considered on its own merits. As charges of unprofessional conduct are brought to The Board for adjudication, it will determine in each instance whether the particular publicity given to a member or his work is obtrusive or ostentatious or otherwise not to the best interests of The Institute and the profession.

In September, 1917, The Board declared that the issuance by members of professional treatises or monographs of their work in the form of books or pamphlets, either privately printed or published through regular channels supported by advertising, was contrary to the spirit of the Canon of Ethics. This declaration was added to the Circular of Advice by the Convention in 1918, and was soon extended to apply to cases "where the works of two or more architects have been combined in the same volume." The declaration has been repeated again and again by The Board.

These thoughts on personal publicity by architects may well close with the last paragraph of a statement on "personal publicity" made by Abram Garfield in 1930, at the instance of The Board. Mr. Garfield said:

"Achievement and success will bring about this desirable personal publicity, but personal publicity may hardly be depended upon to bring about achievement and success."

EDWIN BERGSTROM

Omission of the Architect's Name from Illustrations of His Work

ONE of the matters on which the profession has been making steady progress is having the names of the architects of buildings appended to illustrations of their works. The Institute has been active in forwarding this and intends to let no opportunity pass of noticing publications where that is not done.

Recently a very substantial book entitled "Public Buildings"—Architecture under The Public Works

Administration—1933-1939 was issued under the authority of the Federal Works Agency. It contained many illustrations of public buildings, in none of which was credit given to the architects who designed the greater number of the six hundred or more buildings illustrated. The omission of the architects' names in a book of such importance issued by the Federal Government is particularly unfortunate, not only because the omission was inexcus-

able but because, on account of the omission, the implication may well be that the buildings were designed by the federal departments.

Of course The Institute had no means of knowing of this publication until the book was printed and distributed. It then immediately protested the omission of the architects' names in a letter to Hon. John M. Carmody, Administrator of the Federal Works Agency, as follows:

LETTER TO THE ADMINISTRATOR
THE FEDERAL WORKS AGENCY

February 28, 1940.

Dear Mr. Carmody:

There was recently issued under the authority of the Administrator of the Federal Works Agency a book entitled "Public Buildings", edited by Mr. C. W. Short of the Public Works Administration and Mr. R. Stanley Brown of the Public Buildings Administration. The book contains more than 600 illustrations of buildings and projects erected under authority of federal agencies prior to their being grouped as the Federal Works Agency and prior to your appointment as Administrator of that Agency.

The works illustrated represent a large number of buildings, financed with public money and built under the nominal or actual control of the federal agencies. Many of the buildings illustrated were designed by architects in private practice. The Institute regrets that recognition of their individual responsibility was not given by appending the name

of the architect responsible for the design to the illustrations of his work. To have done so would have been a fine expression of a public duty and a gracious courtesy to the architectural profession and the architects who designed the buildings.

The buildings that are illustrated are expected to be of interest to the public, otherwise the illustrations would not have been published, and when the buildings are of public character and financed in whole or to some extent by the aid of public money, the public particularly expects and is entitled to know the names of those who designed the buildings for which their money has been spent.

The point is sometimes made that if the name of the architect of a building is mentioned, the kinds of materials that were used and the names of those who furnished and put the materials together also must be mentioned. The point is not valid, however, for reasons which are obvious if you consider what the implication would be applied to the productions of the other arts.

The Institute realizes that in this particular volume, the recognition that has been withheld cannot now be adequately given. It expresses the earnest hope that future publications issued under governmental auspices which contain illustrations of buildings designed by architects will record the names of the architects with the illustrations.

Sincerely yours,

EDWIN BERGSTROM,
President.

Survey of Residential Construction

THE Administrator of the Federal Housing Administration, Hon. Stewart McDonald, in commenting upon the announcement by The Twentieth Century Fund of its proposed housing survey, and the resignation of Miles L. Colean, Assistant Administrator of F.H.A., to become Research Director of the Survey, said:

"It is with great regret that I view the prospect of Mr. Colean's leaving the Federal Housing Administration, of which he was one of the initial group of founders, and to which he has given unstinted effort during the first 5 years of its existence.

"I feel that he leaves a permanent contribution to housing in this country in the first nation-wide housing standards and subdivision standards, which were set up under his direction; and in the development of rental units in garden apartments, which he has guided from the beginning.

"I wish to congratulate The Twentieth Century Fund on obtaining his services, and to commend the Fund for undertaking a survey of this vital subject which touches the life of every citizen and which the public must concern itself with increasingly as time goes on."

Kentucky Architecture

BY REXFORD NEWCOMB, A.I.A.

KENTUCKY is in a true sense the daughter of the Old Dominion, for it was largely from Virginia that Kentucky was originally peopled. In fact previous to her admission to statehood in 1792, Kentucky was simply Kentucke County of the Commonwealth of Virginia. Probably the first house erected in the state was a log cabin built in 1750 by Doctor Thomas Walker. The chimney of this structure and a replica of the cabin are to be seen in the state park near Barbourville.

But settlement upon any extended scale was not to take place until 1775 when Harrod and his company erected the log fort at Harrodsburg to be seen in replica today in Kentucky's oldest town. Such log houses, usually within safe distance of the log forts or "stations" formed the early architectural expression of this "Wilderness".

Originating thus, architecture in Kentucky, like that in most of our western states, passed through successive phases, reflecting belatedly most of the tendencies, fads and isms that colored seaboard architecture. But one who takes a perspective of what has happened architecturally in Kentucky senses that the architecture of the State may be divided into the following important phases:

- a. COLONIAL (1767-1786).
 - 1st Phase (log forts, cabins, etc.)
 - 2nd Phase (rough stone houses, log cabins covered with clapboards)
- b. KENTUCKY GEORGIAN AND FEDERAL (1786-1825)
- c. THE REVIVALS (1825-1860)
 - Greek (1825-1860)
 - Gothic (1835-1860)
- d. CIVIL WAR AND RECONSTRUCTION (1860-1870)
- e. ECLECTICISM (1870 to date)
 - French Renaissance
 - Richardsonian Romanesque
 - Neo-Classic
 - Neo-Gothic
 - Neo-Colonial
- f. MODERNISM.

Having presented a chronological system of pegs upon which to hang most of what you will see of Kentucky architecture, it occurs to me that it might

be of interest to delegates of the forthcoming Convention to know where the principal monuments that illustrate the varied complexion of Kentucky architecture are to be seen.

The Convention is to be held in Louisville. You will find Louisville a modern manufacturing, distributing and cultural center in every sense of the word. The capital of a great tobacco growing region, and the home of the Kentucky Derby, the city is also known far and wide for her hospitality, her historic interest and her cultural achievements. That she has the oldest municipal university in America and a marvellously developed park system are perhaps not so well known. There is indeed much of interest from every angle. But my purpose here is to point out the more important architectural items which any visitor to the city who is interested in architecture should see. In downtown Louisville one finds the staunch old Greek Revival Jefferson County Court House (1838-1850) by Gideon Shryock (Jefferson Street between 5th and 6th streets). At 320 W. Main is the delightful old Bank of Louisville (1837) by the same architect, a Greek Revival design with a *distyle-in-antis* disposition of the Ionic columns. The "anthemion" at the top of the facade is of cast-iron. At 231 W. Main Street is the old Bank of the United States (1832), also in the Greek Revival. At 432 S. 6th Street is the interesting Grayson House (c 1810). Through the block at 435 S. 5th is the R. C. Cathedral of the Assumption (completed 1852), a Gothic Revival of brick, trimmed in limestone, while at 419 S. 2nd Street is Christ Church Cathedral (Episcopal) built in 1822 by Graham and Ferguson, said to be the oldest church in the city.

While Gideon Shryock was responsible for much important work in the city from about the middle thirties, Henry Whitestone was, following the Civil War, a popular architect for many years. His famous Galt House, a design based upon the Palazzo Farnese in Rome, unfortunately was demolished about 1920. However, the interesting Y.W.C.A. building at the Southwest corner of Broadway and 2nd Streets, built in 1858 as a home by James Ford, a retired Mississippi planter, is still standing. This,

like much of Whitestone's work, was designed in a modified Italian manner.

A most interesting example (1876 Frankfort Avenue) is the Kentucky School for the Blind (1855), a design in the Greek Revival by Francis Costigan, an Indiana architect and the author of the chaste and beautiful Lanier house (1843-1844) which faces the river at Madison about midway between Louisville and Cincinnati on the Indiana bank of the broad Ohio.

But to see the choicest examples of Kentucky architecture a short circular trip through the Blue Grass is necessary. One should leave Louisville by U. S. Highway 150, going first to Bardstown, a fine old town of deep historic interest. Here one finds quaint old Colonial and Greek Revival houses, the first cathedral west of the Appalachians and *Federal Hill*, the "Old Kentucky Home" of Stephen Foster's popular ballad, and *Wickland*. In the Cathedral (1816-1819) at the southwestern edge of the town is a series of paintings said to have been presented to Bishop Flaget by Louis Phillipe of France. Amongst them are Van Dykes, Van Brees and a reputed Rubens.

Federal Hill is a mile east of the courthouse square, in which lies buried John Fitch who perfected a steamboat in advance of Fulton's better known *Clermont*. This fine old mansion (c 1795) full of Foster memories is now a state park. Across the highway is another fine old Colonial, *Wickland*, dating from 1813.

Follow this highway (U.S. 150) eastward through Springfield and Perryville to Danville. This fine old town, once the territorial capital of Kentucky, has much of architectural interest. Here is located Centre College of long and honorable history, the McDowell House (recently restored), long the home of Dr. Ephraim McDowell well known in medical history, the Kentucky School for the Deaf with its several Greek Revival structures. As one drives about he glimpses dozens of "old Greeks" that gleam white-pillared under the deep shaded avenues of this fascinating old town.

Ten miles north of Danville lies Harrodsburg, oldest existing town in Kentucky. Here in Pioneer Park one will find the little cabin in which Abraham Lincoln's parents were married and near it the oldest cemetery in the state with crude unheven stone markers. Here in 1926 the state erected a

replica of the original Fort Harrod from which George Rogers Clark and his trusties set out to capture Kaskaskia, Vincennes and the Old Northwest Territory. The Pioneer Mansion (1830) nearby is also worth visiting as are Beaumont Inn (once Daughters' College, 1845), the Burford-Vaught House (1820), *Clay Hill* (1812), *Diamond Point* (1840), *Aspen Hall*, and dozens of other old houses that front Harrodsburg's streets.

Following U.S. Highway 68 out of Harrodsburg, one arrives after a delightful seven-mile drive at Pleasant Hill (Shakertown), long the headquarters of the Shaker sect in the west. Their fine, staunch and trim, old stone and brick houses are well worth a visit, particularly the Trustee House (1839), where a museum of Shaker history and handcrafts is maintained. Shakertown Inn (East Family House) is a fascinating place at which to have a meal or spend the night. While here one may visit Roebing's High Bridge over the Kentucky River which passes through deep marble banks at this point.

Continuing on U.S. 68 you cross the Kentucky River by way of Brooklyn Bridge amid wild and varied scenery and traverse a charming uphill-and-down-dale countryside all the way into Lexington. As you ride over these fine roads perhaps nothing so completely captivates the eye as do the fine old country mansions which, set atop the gentle knolls or within deep groves, greet you with hospitable porticoes as you pass. Harking back to times of gentle and leisurely living, these fine old brick mansions are tangible evidence of the culture of those pioneer Kentuckians who, coming into this transmontane area from Virginia, brought with them splendid notions as to what should constitute a fitting habitation for a gentleman upon the land.

Lexington, long the cultural capital of Kentucky, was in the old days known as "the Athens of the West." Here one visits the famous studs, the University of Kentucky, *Ashland*, the home of Henry Clay (Latrobe: 1812-1813; later rebuilt) and Transylvania, the oldest college west of the Alleghanies with its century-old Morrison College (Shryock: 1835).

The focus of a wonderfully beautiful countryside, Lexington with her broad avenues and historic houses, makes a splendid place at which to spend a day or two and a centre from which to make fas-

cinating trips to Berea, Richmond, Winchester, Paris or Georgetown. But before leaving the city one interested in fine old buildings should see *Thorn Hill* (c 1810), *Rose Hill* (1818), *Llangollen* (1812), and *Whitehall* (1834-1836), all on north Limestone Avenue, the Thomas Hart House (1794) at No. 193, *Hopemont* (1811) at No. 201, the Benjamin Gratz House (1806) at No. 231, all on North Mill Street, Bodley House (c 1812) at 200 North Market Street, *Botherum* (1850) at 341 Madison Place and *Loudoun* (1849-1850) on Bryan Avenue at Castlewood Drive.

One returns to Louisville by way of Versailles, a fine old town with interesting houses, Frankfort, the capital of the state, and Shelbyville.

Frankfort is one of the most picturesque of American cities. Built upon either side of the navigable Kentucky River, it is approached from any direction by roads winding down steep hillsides. The dome of the capitol (Frank M. Andrews, architect: 1909) forms a landmark from any approach.

In the heart of the original town is the *old* capitol (Shryock 1827-1829), now the historical museum.

For sheer classic beauty this fine old structure of cream-tinted Kentucky marble excels any similar structure in the middlewest. One should drive about the streets of the city, particularly Main, Washington and Wapping. At the corner of Main and Wilkinson stands *Liberty Hall* (1796) built by the Honorable John Brown, Kentucky's first United States Senator, and one of the finest houses in Kentucky. It is now a museum. The next door south is the Orlando Brown House (1835) designed by Shryock.

From Frankfort to Louisville one passes through a matchless *Blue Grass* area, approaching as one nears Louisville what locally is known as the *Bear Grass*. At St. Matthews one should look up *Ridgeway* (1804) as fine an example of Federal architecture as the west has to present. Beautifully restored by Arthur Loomis, architect, it is a splendid document of the era of its erection. But these are only high points in a rapid survey. Kentucky has much of architectural, scenic and historic interest to charm you!

To Publius Ossianus of Kaintucky*

Horace: Book 1, Ode 4.

Solvitur acris Hiemps

Geel! this has been a tough winter.

The weather forecast for May nineteen is "Fair and Warmer", thank heaven.

No more maculate snow-piles clog Route 1,

Nor well-dried cat-boats fret in winter sheds.

The ox stands waiting for the Barbecue, the Boss is off for Louisville,

And draughtsmen idle in their stalls.

Rich-haired dactylos trip daily to the Café Rouge, order a chocolate milk to hemectify

A ham on rye, wrap't in cellophane.

Where once the Village Vulcan's shop echoed to the clank of hammer on anvil,

The amorous tom-cat calls to his mate in the small hours of the second dog-watch,

While sleepless neighbors curse;

Coming home on the milk-train last Tuesday,

After shaking the dice-box for *Vat 69*,— or maybe it was *Ward 8's*.

I saw them 'neath the moon-beams dancing, like leprechauns in the hedge rows.

O happy Ossian! and me, 8000 stadia away, if you count a stadium as 207 yds., 1'-4 $\frac{3}{4}$ ".

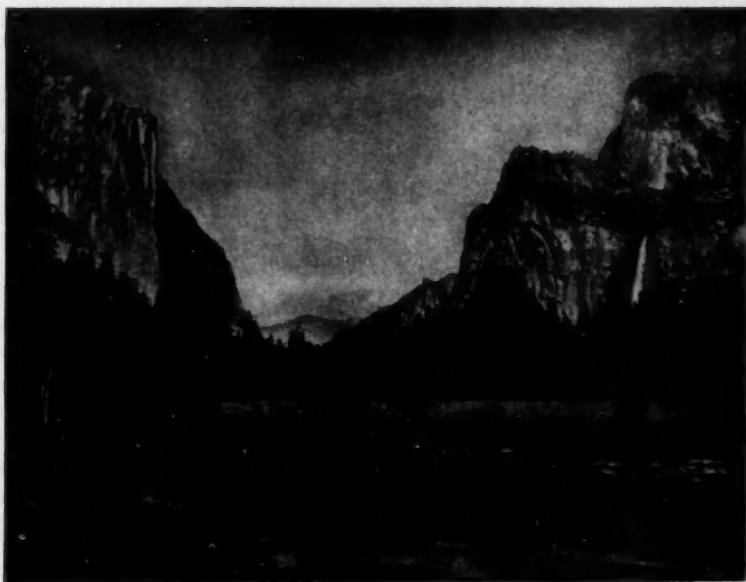
Life is short, as the feller says, and you gotta watch your steps.

Good Ossian, guide them through the dark abyss, Plutonian shades, stalagmites, and collywobbles, back in safety to the Beer Keg,

Where sits triple-chinned Hecate, the cutie.

HEAUTON TIMORUMENOS, JR.

* Upon reading "Kum to Kaintucky" by Ossian P. Ward—in the February number of THE OCTAGON.



Convention in California in 1941?

FOR many years the members of The Institute have been asking The Board to have a convention in California.

The Board would have liked to have had that happen long ago, but the expense of holding a convention so far away from the center of the architectural population was so much greater than holding it in the mid-western or eastern states that it seemed infeasible to go to California during the depression period.

Does The Institute want to meet in California in 1941?

We are putting this inquiry to you at this early date so that you may indicate to The Board, before its meeting on May 14 next, whether or not you think you can attend a convention in California in June, 1941, and how many of your family may go with you.

The California chapters have cordially invited the convention and all architects and their friends to meet in that state in 1941. The Board would like to accept the invitation, but it does not want to do so unless it has sufficient assurance there will be a representative number of members who will

attend from the east, south and the middle west. If the favorable response to this appeal is adequate, the invitation can be accepted and definite announcement of the intention to go to California in 1941 made at the Louisville convention. This will give everybody a full year to put by for the occasion.

So, please, as soon as you have read this, drop a line to The Secretary at The Octagon, as to the prospects of your going. Of course, you are not making an irrevocable commitment in doing so.

The tentative program is as follows:

For all members and their friends east of the Rockies, the trip to California will be a personally conducted one. It is hoped that private cars can be run from the New England states; from New York, Philadelphia, Baltimore, Washington, and Richmond; from the southeastern states, Mississippi, Louisiana, Arkansas and Tennessee; and from Texas. All cars and passengers east of the Mississippi River, except those from Louisiana and Texas, will be routed to Chicago where the cars will be made up into two or more private trains. These trains will pick up the cars and passengers from New Orleans, Memphis, St. Louis, Minneapolis,

St. Paul, Omaha and Kansas City at Kansas City, and those from Texas and Oklahoma at Newton, Kansas.

The trains will be Santa Fe, with the latest equipment and the best of meals, under the personal supervision of traveling passenger agents of the Santa Fe.

The trains will probably start late in the morning from Chicago, say on Sunday, June 13. Next morning they will reach the Rockies and arrive at Raton, New Mexico, after breakfast. Raton, about 7,800 feet altitude, is the highest point on the railroad. There the passengers will detrain and be driven in comfortable buses over a very beautiful, ninety mile mountain drive to Taos, New Mexico, where luncheon will be had. Taos is a very ancient pueblo. Its first Christian mission was completed by the Spaniards before 1617, and it is now the home of many of our artists.

From Taos the buses will proceed to old Santa Fe, which the Spaniards made a capital of their western empire less than forty years after St. Augustine, Florida, was founded. For more than 320 years Santa Fe has been a capital city.

Towards evening the buses will proceed to Lamy, New Mexico, where the passengers will again entrain.

The required reading for Santa Fe will be Willa Cather's "Death Comes to the Archbishop".

The next morning the trains will be at the Grand Canyon, Arizona. There they will be met by members of the Arizona Chapter. The passengers will remain at the Canyon all day Tuesday.

There is no required reading for the Canyon, for no words ever adequately describe its overpowering majesty, color and chiaroscuro.

After dinner, the passengers will again entrain and proceed that night to Kingman, Arizona, which they will reach early in the morning. There they will detrain and again take buses, which this time will go to Boulder Dam, where luncheon and dinner will be served and a lake trip will be given. The buses will return to Kingman in the evening.

That night the train will enter California and proceed into Yosemite Valley, arriving Thursday morning. There the passengers will be joined by members of the four California Chapters and the State Association of California Architects.

The first days of the convention will be held in

the Yosemite Valley. Yosemite Valley is the Grand Canyon in reverse. At the Canyon you are standing on a mesa nearly a mile and a quarter high looking down at the Colorado River more than a mile below. In Yosemite Valley you are standing on the banks of the Merced River, about a mile high, looking up to the mountains that tower more than a mile on every side. The Valley is about a mile wide and seven miles long. Side trips will take you to the Big Trees, to Wawona, and into the snows.

John Muir's, "The Yosemite," is the required reading for the Yosemite stay.

The Valley will be left on Sunday evening and the trains will go to Los Angeles that night, where the convention will reconvene for a final day and a closing dinner. The Southern California Chapter and the Southern Section of the State Association will greet the convention and its guests at Los Angeles.

The special trains and personally conducted tours will end at Los Angeles. From there travelers may return by any one of several routes, though it seems certain that all will want to go to San Diego, where the San Diego Chapter will greet them, and to Santa Barbara, Monterey, Santa Cruz, and San Francisco, where the members of the Northern California Chapter and the Northern Section of the State Association will greet them. Many will want to return via Portland and Seattle, and those who do should not miss the side trips to Grand Coulee Dam, and to Lake Louise and Banff, Canada.

Those who return via Salt Lake City will be greeted by the Utah Chapter in that city. Those who go via Portland and Seattle will be greeted by the Oregon Chapter in Portland and by the Washington State Chapter in Seattle.

The time elapsed from Chicago to the close of the convention in Los Angeles will be nine days. The trip to San Diego will take another day. Old Mexico is a short drive from San Diego. The trip to Santa Barbara, Monterey, Santa Cruz, and San Francisco will take four or five days. A direct return from Los Angeles or San Francisco to Chicago will take two nights and a day by the fastest trains. The return via Portland and Seattle should take the better part of a week after leaving San Francisco.

The above time tables should permit you to esti-

mate the time you should plan for the trip.

The tentative costs for round trip fares and round trip standard Pullman lower berths to California and return from representative eastern points, with all meals paid from Chicago into Los Angeles on the above time schedule and all meals and hotel rooms paid in the Yosemite, are set out in the following schedule. The prices are sufficiently accurate to estimate the traveling costs for the trip.

Round trip fares will take you to San Francisco, with return from there, without additional cost.

Each cost given is for a single person with single room and bath at the Yosemite. The costs include:

(a) Railroad and pullman (*standard lower berth*) round trip fares to Los Angeles via the Santa Fe from Chicago, over the route outlined above. The return may be *direct* from Los Angeles by the Santa Fe, or by the Union Pacific via Salt Lake City, or by the Rock Island or Southern Pacific via El Paso.

Or it may be from Los Angeles to San Francisco and return therefrom by Southern Pacific and Union Pacific or by Western Pacific, or via Portland and Seattle by roads eastward from these places.

(b) Hotel room and meals in the Yosemite.

(c) All meals from Chicago, Kansas City, or Newton, as the case may be, to Los Angeles.

(d) All tours en route to Los Angeles, as outlined above.

By occupying upper berth and with different hotel accommodations at Yosemite, each cost given may be reduced about \$25.00.

Hotel and meal expenses *after* leaving the trains at Los Angeles are not included in the costs given, nor are tips included.

Help us make this important decision. Write freely and promptly to The Secretary, at THE OCTAGON.

POINT OF ORIGIN	TENTATIVE COST	POINT OF ORIGIN	TENTATIVE COST
(1) Central and Eastern District		Raleigh, N. C.	\$305.28
Baltimore, Maryland	\$306.28	Richmond, Va.	303.53
Boston, Massachusetts	323.43	Tampa, Fla.	307.93
Buffalo, N. Y.	293.38	(3) Southwestern District	
Cincinnati, O.	273.63	Austin, Texas*	233.38
Cleveland, O.	279.58	Dallas, Texas*	233.38
Detroit, Mich.	276.18	Fort Worth, Texas*	233.38
Indianapolis, Ind.	267.18	Memphis, Tennessee†	250.73
Louisville, Ky.	266.53	New Orleans, La.†	254.43
New York, N. Y.	316.43	Oklahoma City, Okla.*	229.48
Philadelphia, Penna.	310.58	San Antonio, Texas*	233.38
Pittsburgh, Penna.	288.88	(4) Midwestern District	
Washington, D. C.	306.88	Chicago, Ill.	254.38
(2) Southeastern District		Kansas City, Mo.	234.48
Atlanta, Ga.	282.38	Milwaukee, Wisc.	255.98
Birmingham, Ala.	274.43	Minneapolis, Minn.†	254.38
Charleston, S. C.	300.93	St. Louis, Mo.†	248.08
Jacksonville, Fla.	298.38	* Via Newton, Kansas.	
Miami, Fla.	319.03	† Via Kansas City, Missouri.	

Architecture is an Art

BY WILLIAM ADAMS DELANO, F.A.I.A.

Address at the opening of the Traditional-Modern Exhibition "VERSUS"
at the Architectural League in New York, on March 5, 1940.

SOME years ago there was a popular song that contained these lines:

"First she said she wouldn't
Then she said she couldn't
Then she whispered, "Well, I'll see."

Of course in the end she did. My replies to Mr. Williams' repeated requests followed much the same sequence but, as you see, I am here, ready to be sacrificed on the altar of Traditionalism. My reasons for not wanting to speak on this much mauled subject of "Tradition versus Modern" were and are that there is little to add to what has already been said. When you have listened to arguments on both sides you feel as much bewildered as when you hear two urchins wrangling in the street: one says, "Yes, you did." The other, "No, I didn't." It goes on until one or other gets a black eye: neither has been convinced.

If a story is old enough it sometimes bears repetition. I remember my mother had one she was fond of telling when we children got into a dispute. It was about a man and his wife and a piece of string: it appeared that a string had been cut in the house and the husband stoutly maintained that it had been cut with a knife. The wife, on the other hand, said it had been cut with a pair of scissors. The discussion became very acrimonious and finally the husband became so exasperated that he threw his wife into the pond. She could not swim and as she went down for the third and last time her arm appeared above the water, her fingers making the sign of a pair of scissors.

I don't want to be thrown into the pond, because at the end of a hundred or perhaps even fifty years the result will be about the same whatever you believe or I believe: esthetic, economic and social factors will determine the outcome. The important thing is to hold in one's work to the principles one believes in and keep one's mouth shut—which you note I am not doing. In Harold Nicholson's life of Dwight Morrow he tells how Mr. Morrow went,

during the last war, to see some important British Minister and while he was sitting there a young man came in, full of his own importance and much excited. He said that unless what he proposed was carried out there would be slight chance of England winning the war. The Minister said to him: "John, I am afraid you have forgotten Rule 6." The young man retired abashed and Mr. Morrow said to the Minister, "What is Rule 6?" The Minister replied: "Rule 6 is 'Don't take yourself too seriously'". Mr. Morrow said, "That's a good rule. What are the other rules?" and the Minister replied, "There aren't any others."

We must not take ourselves too seriously. We are in the midst of an artistic revolution (I wish I could call it an evolution) and we must recognize it as such. As in all revolutions, those in revolt are much more vociferous than the conservatives—but after they have shouted themselves hoarse their voices become a whisper. What they have said continues as an echo which reverberates in diminishing volume for many years. The good they have done remains: the evil lies with their bones. For I am an optimist at heart and believe that mankind is on the upgrade in spite of all that is going on about us. I know a great many will not agree to that. As long as men build there will be improvements in methods, as there always have been since men left their caves, which only the blind cannot see—but these methods must be tested by time, economic conditions and public opinion.

I often think of an architect as a man on a bicycle. He has to keep going or he loses his equilibrium and topples to the right or left. On the other hand he must not go too fast or he is apt to "come a cropper". Today I feel that some of us in our exhilaration take the grade too fast on our new bicycle and may have a spill. We forget that there are esthetic as well as physical laws that put a limit on architecture, if you admit that architecture is an art, as I believe it is.

I am a strong believer in tradition but tradition

tempered with motion. Our trouble today, it seems to many, is that our scientific knowledge—what we have learnt about chemistry and physics and machines—has outstripped our intellectual capacity to make the best use of these instruments. We have invented radio and movies, aeroplanes and new methods of construction, but so far we have not learnt how to control these instruments so that they may add to the general well-being of mankind. In many cases instead of adding grace to life they are today being used as a means of propaganda and destruction.

To make it pertinent to this evening's discussion—we are using all the new methods of construction, all the new gadgets, without reference to what our forefathers have handed down to us. We are discarding some of the spiritual qualities which over long years men have attempted to build up because we, in the conceit of youth, think these qualities are antiquated. We believe we know a great deal more and better than they. This is perhaps inevitable but from it will emerge, I am confident, a truer sense of how these new ideas can be used—not only functionally but gracefully. Andrew Lang, in one of his essays, wrote: "Tis the fault of all art to seem antiquated and faded in the eyes of a succeeding generation." This I am sure is demonstrably true. I should like to add, however, that in each generation—no matter what the fashion of the time—certain things are so well done that when many years have passed they come into their own again and are recognized as outstanding works of art.

Some years ago I was asked to put down what my architectural beliefs were. These were published and I looked them over a day or two ago. I doubt if I can say tonight better what I believe than I did in 1932. May I repeat parts of it to you?

"I believe that architecture is an art and not a science. Furthermore, I believe that it is the most difficult of all the arts. It must serve practical needs and at the same time create an emotion, and the architect's only tools for attaining the latter end are such vague qualities as line, mass, proportion and color.

"I believe that well trained architects, who are artists, can give this emotional quality to a structure in a degree that engineers, trained in a different school, cannot. I believe, therefore, that

while architecture involves engineering, it goes far beyond it.

"I believe that the tendency today to let the engineering element dominate is unfortunate for I do *not* believe, as many modern designers profess to believe, that to express a function frankly of necessity creates a pleasant emotion: but I *do* believe that no structure can lay claim to being great architecture which does not clearly express its purpose and which does not adequately meet the needs for which it was created. (Let me add that as I review the works of architecture of the past and what has been done in my own day and generation I am convinced that great architecture has never been created by reasoning and logic alone. In order to create an emotion in others—the end of all art—one must have it in one's own heart; in short, a spiritual quality which no amount of reasoning can replace. It is hard for me to see, therefore, how the present trend in our profession which, apart from its novelty, relies on its reasoned functionalism, can produce that emotional quality in the minds of future generations).

"I believe that the law of gravity is still in operation and that engineering feats, which enable the architect to carry great loads without apparent support, are not thoroughly satisfying to the eye. (I refer you to Geoffrey Scott's 'Architecture of Humanism'.)

"I still believe that an impression of enduring stability is one of the most essential qualities of great architecture.

"I believe that size has little to do with great architecture: a small structure that solves the problem perfectly may well awaken as keen an emotion as a vast one.

"I do *not* believe that because today sunlight is considered beneficent to human beings the walls of the rooms in which they live and work should be built entirely of glass. There may be too much of a good thing. (Let some eminent scientists discover and proclaim that too much light all day long is bad for human beings and walls entirely of glass will be shunned like the plague! Such things have happened before.)

"I do *not* believe that any new form of ornament, however bad, is better than an old and proven one; but I welcome the tendency to create new forms rather than copy old ones and I rejoice

in the many new materials—which give wider scope to the designer's imagination.”

Of course my friends on the opposition bench (and, thank heaven!, I have many) will not agree to some of these statements—perhaps to none of them. Which of us is right posterity alone can

tell. We, in the thick of the battle, cannot see clearly—there is too much smoke—but we can at least be generous and try to understand the other fellow's point of view, and perhaps by mutual concessions to our differing opinions arrive at the betterment of the art we all love to serve.

Traditionalist Architecture and Integrated Building

BY GEORGE HOWE, A.I.A.

Address at the opening of the Traditional-Modern Exhibition "VERSUS"
at the Architectural League in New York, on March 5, 1940.

IN a recent paper a famous Gothic specialist declared emphatically that the architecture of "the house, the school, the church" belongs to a continuous tradition we dare not, cannot, break. It seems that pride of ancestry sets them apart from the rest of building. Almost at the same time a man holding the highest place in the council of his profession was saying with public irony, "In the new world of mechanisms, to which we are now committed, we are expected to relinquish our aristocratic pretensions. It is indicated to us that architecture as a fine art is henceforth an anachronistic pomposity". Apparently art without aristocratic pretensions cannot be fine. Both men would seem to imply that an eternal gulf divides the architecture of the soul from the engineering of the body. Taking these and other traditionalists at their word engineers have gracefully yielded them the spirit and kept the flesh, together with the flesh-pots, for themselves.

Every so often in history a tool is invented which profoundly affects men's lives. Such a tool is modern engineering, and like its predecessors it has run afoul of tradition. Tradition is a transmitted habit of behavior which relieves men of making thoughtful decisions at every step. Without it life would be a succession of intolerable hesitations. With it we are condemned to almost insuperable inertia.

Beginning as a servant of the arts and the crafts engineering has gradually taken command of a large part of our activities, including most of construction. The advantage of the engineer's direct attack on the functions of working, communicating, and building is obvious, as well as his ability to produce structures of a new strength and beauty without benefit of ancient forms and proportions. Meanwhile the

restrictive framework of traditional planning has been visibly cracking under the strain of expanding social and economic pressures, structural systems, and mechanical requirements. One might suppose, then, that architects in general would have been only too ready to experiment wholeheartedly, in their own more inspired field, with the powerful tool of engineering design. Actually too many of them, like the eminent gentlemen I have quoted, have seen in it a tinker's rather than a creator's tool. At first glance the persistence of this attitude may seem incomprehensible.

Considered in historic perspective the resistance has not lasted long. In professions less emotional than architecture, in mathematics, for instance, the same sort of continued opposition was met in the past. Even simplifications in the impersonal process of counting were fought at every step.

You will recall the events surrounding the introduction into Europe from Arabia of the symbol zero, and of positional numeration. The algorithm, the crass practical system of calculation which has made modern mathematics possible, threatened the existence of the abacus, the familiar counting-frame of our childhood, with its pretty colored balls on wires. The battle between the two is described by Professor Tobias Dantzig:

"Today, when positional numeration has become a part of our daily life, it seems that the superiority of this method, the compactness of its notation, the ease and elegance it introduced in calculations, should have assured the rapid and sweeping acceptance of it. In reality the transition, far from being immediate, extended over long centuries. The struggle between the abacists, who defended

the old traditions, and the algorists, who advocated the reform, lasted from the eleventh to the fifteenth century and went through all the usual stages of obscurantism and reaction.

"In some places, Arabic numerals were banned from official documents; in others, the art was prohibited altogether. And, as usual, prohibition did not succeed in abolishing, but merely served to spread bootlegging, ample evidence of which is found in the thirteenth century archives of Italy, where, it appears, merchants were using the Arabic numerals as a sort of secret code."

The odd consequences of the resistance are only incidentally amusing, its nature is important. Though it is an example of opposition to a new craft tool in its purest form, its fanatical intensity shows that more than craft-union self-interest is involved in the conflict. Men tend unconsciously to make their ways of working an act of faith, and to identify them with their religious beliefs. Bishop Berkeley, a noted scientist and mathematician himself, looked on the invention of the infinitesimal calculus as an attack on the Catholic Church. He answered Isaac Newton's epoch-making work, in which the virtues of the system were exposed, in a tract called "The Analyst", with the subtitle "A Discourse Addressed to an Infidel Mathematician". Fear seems to underlie the contempt he pretended to feel for Newton's "fluxions" and "differences", the equivalents of our derivatives and differentials:

"He who can accept a second or third fluxion, a second or third difference", he wrote ironically, "need not, methinks, be squeamish about any point in divinity".

Accompanying this fear of new instruments we find a strange reverence for tools already familiar. Leibnitz, for instance, at the very moment when he and Newton were developing the calculus, saw in the symbols zero and one the same sort of mystical meaning classicists seem to see in the egg and dart. Laplace has told how the deeply religious mathematician contrived a system of number notation, using only these two symbols, and deduced from it strange consequences in theology:

"Leibnitz saw in his binary arithmetic the image of creation. . . . He imagined that unity represented God, and zero the void. . . . This

conception was so pleasing to (him) that he communicated it to the Jesuit, Grimaldi, president of the Chinese Tribunal for mathematics, in the hope that this emblem of creation would convert the Emperor of China, who was very fond of the sciences. I mention this merely to show how the prejudices of childhood may cloud the vision even of the greatest men!"

Like Leibnitz the traditionalist can make outstanding technical contributions to his art while lost in superstitious awe of its instruments. He attacks the problem of planning and equipping libraries, laboratories and airports with characteristic zeal, even though he sees in the terms of their expression visions of palaces and temples abandoned to democracy by forgotten tyrants.

Long ago a few isolated, prophetic minds saw in the severing of the architectural soul from the engineering body impending death for architect and architecture alike. At the same time they saw signs of a fresh vitality in purely useful structures and began to experiment in a technologically founded system of design, integrating architecture with engineering, living with the machine. Gradually the movement they initiated took on the proportions of a school of thought. At various times its advocates have used new, living, functional, dynamic, organic and other similar adjectives to qualify it, its opponents every name but architecture. Someone has called it integrated building and the term seems to me more exact than any other.

Building serves three purposes, to meet the social and economic needs of living, to delight the senses, and last but not least to symbolize all that men aspire to hold and to command.

Engineering has proved it can serve the first purpose in new and unique ways. It has also offered the senses new delights in forms determined no longer by an external discipline of proportion and detail, imposed on inert matter, but by the control of internal directed forces. The symmetry of their complex interplay is magnificent in its nakedness, its canons of perfection are not geometric but dynamic. Finally, to become the symbol of our spiritual as well as our material aspirations, the purposefulness and symmetry of engineering only need to be turned to spiritual uses. "The house, the school, the church" of integrated building are to be engi-

neering inspired by creative democracy without aristocratic pretensions. Creative democracy has so many new enemies, within and without, it needs weapons of accomplishment more effective than those it once inherited from ancient oppressors.

I say *are to be* because I do not intend to argue that integrated building has reached its goal or followed at all times a clear and consistent course. For myself I shall be satisfied if in our time it establish a direction to follow. Meanwhile it is better to build than to talk. A considerable number of works

by recognized masters of integrated building in Europe and America exists. In the presence of an invention by any one of these men we may well say, as Schumann did on the appearance of an early composition by Chopin, "Hats off, gentlemen, a genius!" In another place the same musician-author gives us the answer to those lay critics addicted more to argument than action. "And if you are not satisfied, old gentlemen", he wrote to certain disparagers of the new music, "why not give us works yourselves—works, works, not always words?"

New State Association Member

IT IS with gratification that The Secretary announces the election of the Oklahoma State Society of Architects as a state association member of The Institute, effective March 11, 1940.

The following are the officers of the Society:—
President: Joseph R. Koberling, 1238 South Boston

Avenue, Tulsa, Okla.; Secretary: Donald McCormick, 1238 South Boston Avenue, Tulsa, Okla.

Other recent elections, as reported in the February OCTAGON, were the Indiana Society of Architects (effective February 1) and the Texas Society of Architects (effective February 6).

Members Elected Effective March 8, 1940

<i>Chapter</i>	<i>Name</i>	<i>Chapter</i>	<i>Name</i>
ARKANSAS.....	Bruce Roy Anderson	KANSAS.....	John Rodgers Butler
BOSTON.....	Elbridge Laurence Atwood	MINNESOTA.....	James Abelardo Brunet
BUFFALO.....	Rufus Watson Meadows	NEW YORK.....	Albert Mayer
CENTRAL PENNSYLVANIA.....	Burton Kenneth Johnstone	NORTH CAROLINA.....	Luther Lashmit
	Harry Russell Lenker	PHILADELPHIA.....	*Walter Antrim
CENTRAL TEXAS.....	Charles Thomson Granger, Jr.	TENNESSEE.....	Roland Anthony Wank
CHICAGO.....	Philip Will, Jr.		
IOWA.....	Charles Frederick Bowers		
	Leonard Wolf		

* Re-elected.

Summer Courses in Architecture

Syracuse University.

The Department of Architecture, College of Fine Arts, Syracuse University, will conduct courses in Architecture for a limited number of students during the Summer Session of 1940. The session will begin July 1st and will cover a six weeks period of study. The following courses will be offered: Elements of Design and Theory of Architecture, Introduction to Construction, Materials of Construction, Freehand Drawing, Architectural Design.

Courses in art history, drawing, painting, modeling, etc., will be given in other departments of the College of Fine Arts.

A bulletin of information may be obtained upon

request to the Director of Summer Sessions, Syracuse University, Syracuse, N. Y.

Harvard University and Smith College.

Harvard University and Smith College announce that they will conduct summer schools in architecture, landscape architecture, and the history of architecture from July 1 to August 10, 1940.

Subjects offered are as follows: Site and Shelter, Architectural Design, Descriptive Geometry and its Applications, Statics and Elements of Structures, Landscape Design, Plant Materials, Mediaeval Architecture, and American Architecture.

Those interested should write the Director of Summer Schools at Harvard University or Smith College.

1940 Conference of The Middle Atlantic District

APRIL 25-26, AT HERSHEY, PENNSYLVANIA

LAST year, in order to give the March meeting of the Philadelphia Chapter an atmosphere of widespread interest, it was decided to invite to it the officers and members of nearby chapters.

The effort met with unanticipated success and so representative was the attendance of the various chapters invited, that the session and discussion that took place formed a comprehensive base for the ever present and vital subject of unification of the profession. From this rather informal affair, there emanated a resolution calling for a Regional Conference to be held within the next few months. The Baltimore Conference of the Middle Atlantic District held last June was the direct result of this resolution.

Keen enthusiasm was expressed for the continuation of regional conferences and it was generally agreed that the conference idea should be preserved and that regional conferences be held regularly in the Middle Atlantic District.

That other districts of The Institute have not been behindhand is evidenced by the splendid regional conference held last summer at Notre Dame University under the auspices of Director Ditchy. This conference was a grand two-day affair, opened by

the President of Notre Dame University and stimulated by the keynote speech of Charles D. Maginnis, then President of The American Institute of Architects. This splendid example has stirred the Middle Atlantic District to show that we, too, are capable of staging a conference of importance and interest.

When Henry Shaub, President of the Pennsylvania Association of Architects, announced that the Association would be holding its Convention April 25-26, at Hershey, Pa., he also suggested that that same time and place be adopted by the Middle Atlantic District for its Conference.

Later articles may touch upon the possibility of further and more complete regional organization, which has already been broached to you in the February issue of THE OCTAGON. All in all, the Conference promises to be of great benefit and interest, not only to the District itself, but to The Institute at large. We have had our initial trial in Baltimore. The middle west has set up a stirring example; the eyes of The American Institute of Architects are upon us. Let us achieve a Conference of lasting benefit to the profession.

EDMUND R. PURVES, *Regional Director,*
Middle Atlantic District.

Apartment House Medal

THE New York Chapter announces that it will award in 1940 its Apartment House Medal, to cover the years 1933 to 1938.

Buildings erected within the five boroughs of New York City will be considered irrespective of cost, income-group to be housed or method of financing. After submission of plans and photographs by the competitors, the buildings will be classified by the Jury according to given types. One medal will be awarded in each classification, provided the building is found to have sufficient merit.

The Jury consists of the following New York Chapter members: President Frederick G. Frost and Secretary Charles C. Platt, ex-officio, Messrs. Leopold Arnaud, Chairman, Carl Feiss, Julius Gregory, Arthur Holden, Harry Milton Prince and

Prentice Sanger, who will make the first selection for merit by inspection of the plans and photographs of the buildings; the premiated designs will be chosen after inspection of the buildings at the sites.

Photographs of the winning designs will be made a feature of an exhibition of apartment house work to be held at the Architectural League in the spring.

If you have completed an apartment house or housing group within the city limits, between January 1, 1933, and October 1, 1938, and if you wish to be considered for this award, kindly submit a photostatic copy of a typical floor plan and a photograph of your building to the Secretary of the New York Chapter of The American Institute of Architects, 115 E. 40th Street, New York, on or before Monday, April 15, 1940.—(*The Oculus*)

Public Information

BY WILLIAM ORR LUDLOW, CHAIRMAN, COMMITTEE ON PUBLIC INFORMATION

WHY is it that the public generally doesn't understand what an architect is or know what the services of an architect are? Whose fault is it?

Why is it that in common opinion architects are classed with contractors and business men, instead of with doctors and lawyers? We sometimes take the aggrieved attitude of being the victims of misrepresentation, but if we are to be frank about it, we must admit that the opinion that people have about us, is formed not so much by what others say about us as by what we do—or do not do—ourselves.

I want to make a few comments derived from observations that have come from three years of some first hand experience in trying to spread public information, and, if I am entirely frank I may be most useful.

My first observation is that, although I have yet to find the architect who does not agree that more public information is essential to our well being, both as individuals and as a profession, yet,—with several brilliant exceptions,—strange as it may seem, most of our chapters are doing little about it.

Here are some of the reasons that I have gathered; and I am giving them with the hope that some of us may re-examine our possibilities.

"Too few meetings; our members are widely scattered." Unfortunate! The very life of a chapter is in the getting together of its members for discussion and action on the things that vitally concern the architect individually and architects as a group. *Question*:—Might your meetings be made more helpful and more interesting, and so attract more members to more meetings?

"Too busy with our private practice." This raises the point, whether, even from self interest, it is not more profitable to devote some time to improving conditions by acting with the group; whether a man will not really get more business by taking part with the group; perhaps by interesting himself in civic and social matters of his own community.

"Our local press will not cooperate." Does this lead to the question—"Have you tried anything but

the mail to reach the editors; have you cultivated the acquaintance of editors; have you invited local editors to attend and speak at chapter luncheons?

"The press wants *news*; we have no news." The answer is simple, we must make more *news*. Have we architectural exhibitions to tell about? Do we sponsor or participate in Home Shows? Do we offer to speak at school assemblies on "Architecture as a Vocation"? Do we suggest civic improvements and help carry them out?

"We don't know how to go about 'public information' ". James T. Grady, The Institute Publicist, has offered to help any of our chapters with suggestions and information on this subject, and The Institute Committee on Public Information has as its major objective this same thing.

We have 71 chapters, and affiliated with the Institute, are several state associations; if these groups would make a major issue of public information, not *occasionally*, but *persistently*, it is my belief that the architect would soon have little reason to complain that the architect and architectural service are unknown to the public.

And now, having recounted a few of our faults and hardships, there is left to mention one thing of greater importance than any of these. Perhaps it is true that the world war and its aftermath have degraded the morals and the ethics of the world, but if I am not mistaken, it still remains eternally true, that progress, success, happiness are all dependent on our attitude toward truth and sincerity, and that the architectural profession will enjoy progress, success and happiness in just the measure that it does its work with high sincerity and honor. We have set down for ourselves through The Institute, a statement of the ethics of our profession; perhaps the most important thing we can do for "public information" is to determine to live up to the standards we have set.

I believe that we as individuals, and we, as gathered in chapters, can do no greater service to ourselves, to the public and to architecture than to give a renewed and continuing insistence to The Standards of Practice—our own statement of what we believe is just and honorable.

Scholarships and Fellowships

University of Pennsylvania.

The University of Pennsylvania announces that the Theophilus Parsons Chandler Fellowships in Architecture (two of \$1,000 each) and the Joseph V. Horn Fellowship in Architecture (one at \$1,000) are available for the year 1940-1941.

Nominations for the Chandler Fellowships will be made by the faculty of the Department of Architecture from among candidates qualified for graduate study, while the Horn Fellowship will be awarded by a competition, which will be conducted from May 20 to May 30, 1940. Application blanks and complete information may be obtained from Professor Harry Sternfeld, School of Fine Arts, University of Pennsylvania, Philadelphia.

University of Illinois.

The University of Illinois announces the ninth annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship. The Fellowship is open to graduates of the College of Fine and Applied Arts of the University of Illinois and graduates of similar institutions of equal educational standing, whose principal or major studies have been in music, art or architecture.

Application blanks and instructions can be had from Dean Rexford Newcomb, College of Fine and Applied Arts, University of Illinois.

University of Michigan.

The College of Architecture and Design, University of Michigan, announces that the George G. Booth Traveling Fellowship in Architecture will be offered again this year, and the competition in design will be conducted during the two weeks beginning April 5. This competition is open to all graduates of the school who have not reached their thirtieth birthday on that date. Prospective candidates should write to the office of the College of Architecture and Design, University of Michigan, Ann Arbor, Mich.

Massachusetts Institute of Technology.

A scholarship of six hundred dollars is offered in the academic year 1940-41 for a *special student* in the fourth or the fifth year of the course in Architec-

ture at the Massachusetts Institute of Technology. This will be awarded as the result of a competition in design under the direction of the Committee on Design of the School of Architecture.

The competition is open to citizens of the United States of good character, who are between twenty-one and twenty-eight years of age, and who have had at least three years of office experience.

The competition will be held from May 4 to May 13.

Competitors are allowed to prepare their drawings wherever conditions conform to the requirements of The Committee, but these drawings must be sent to Cambridge for judgment.

Applications should be received on or before April 8, addressed to Dean Walter R. MacCormack, 77 Massachusetts Avenue, Cambridge, Massachusetts.

Le Brun Travelling Scholarship.

The Executive Committee of the New York Chapter of The American Institute of Architects, as trustees of the travelling scholarship founded by Pierre L. Le Brun, announces a competition for the scholarship for the year 1940, the winner to receive \$1,400, to be used in travel.

Candidates must be nominated by a member of The American Institute of Architects, but no member may nominate more than one candidate. Complete information may be had from the Secretary of the New York Chapter, American Institute of Architects, 115 East Fortieth Street, New York.

Syracuse University.

The College of Fine Arts of Syracuse University announces one \$375.00 and four \$185.00 scholarships in the School of Architecture, to be granted by competition on Saturday, July 13, 1940.

Contestants must be graduates of accredited high schools and on or before June 27, 1940 must apply to the Director of Admissions, Syracuse University, for entrance to the College of Fine Arts as regular students and submit recommendations from high school principals as to character, health and ability.

Complete information may be had from Dr. F. N. Bryant, Director of Admissions, Syracuse University, Syracuse, N. Y.

Cranbrook Academy of Art.

Cranbrook Academy of Art will award a limited number of resident scholarships, on a competitive basis, for study in its advanced departments of Architecture under the direction of Eliel Saarinen, of

Sculpture under the direction of Carl Milles and of Painting under Zoltan Sepeszy, during 1940-41.

For further information address Richard P. Rase-man, Executive Secretary, Cranbrook Academy of Art, Bloomfield Hills, Mich., before June 1.

New Books

Introduction to Housing—Facts and Principles.

By Edith Elmer Wood. *Supt. of Documents, Govt. Printing Office, Wash. D. C.—30¢.*

From the foreword: "This booklet is designed to present a simple and yet authoritative discussion of basic housing facts and principles which are of concern to every community determined to clear its slums and provide decent homes for families of low income. Its contents should be of interest not only to those who are actively associated with the housing movement but also to the public at large".

The booklet contains 161 pages of text, tables, charts, photographs, etc., and should prove of value to anyone in need of facts concerning housing.

Can America Build Houses?

By Miles L. Colean, A.I.A. *Public Affairs Committee, Inc., 30 Rockefeller Plaza, New York City—10¢.*

Publication of the *Public Affairs Pamphlets* is one of the activities of the Public Affairs Committee, whose purpose is "to make available in summary and inexpensive form the results of research on economic and social problems to aid in the understanding and development of American policy. The sole purpose of The Committee is educational. It has no economic or social program of its own to promote." (*from the foreword*)

This pamphlet by Mr. Colean is No. 19 of the series and is sold for 10¢ a copy.

The Homes the Public Builds.

By Edith Elmer Wood and Elizabeth Ogg. *Public Affairs Committee, Inc., 30 Rockefeller Plaza, New York City—10¢.*

This is pamphlet No. 41 of the Public Affairs pamphlets (see above) and is presented in narrative form. It should serve as an interesting background in formulating arguments in defense of the need for public housing.

Architectural Specifications.

By Harold Reeve Sleeper, A.I.A. *John Wiley & Sons, Inc., New York—\$10.00.*

A companion volume to Ramsey and Sleeper's *Architectural Graphic Standards*, this is a volume of more than 800 pages (9" x 11½"), complete with index and bibliography.

The preface states that "The function of this book is to provide, under one cover, specification material based on the accepted modern practice, so that portions which are applicable to any one project may easily be selected for use and adapted to the specific problems involved and thereby aid specification writers in their difficult task."

The book is the most complete reference on the difficult subject of specification writing that has appeared to date, and should prove of inestimable value to every architect.

Necrology

As reported to The Institute from January 27 to March 27.

Corporate Members.

Edwin John Ivey
Myrl Andrew McClenahan
Walter W. Pearl

Frederick J. Peters
William Unger
Harry B. Wheelock

Honorary Members.

Francis H. Bacon
William Woodward

Medalist.

J. H. Dulles Allen
(Craftsmanship Medal, 1938)

