

Journal of The American Institute of  
**ARCHITECTS**



DR. WILLIAM THORNTON

July, 1945

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The Accrediting Board Reports

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Arts and Crafts Abroad and Here

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Newly-Elected Fellows

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Profession and Institute Fifty Years Ago

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Honors to Architects

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What Next for Architecture?

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Origins and Standards of Materials and Codes

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

JULY, 1945

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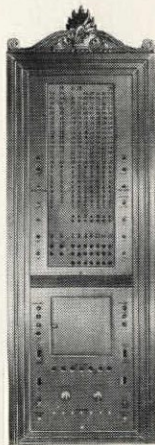
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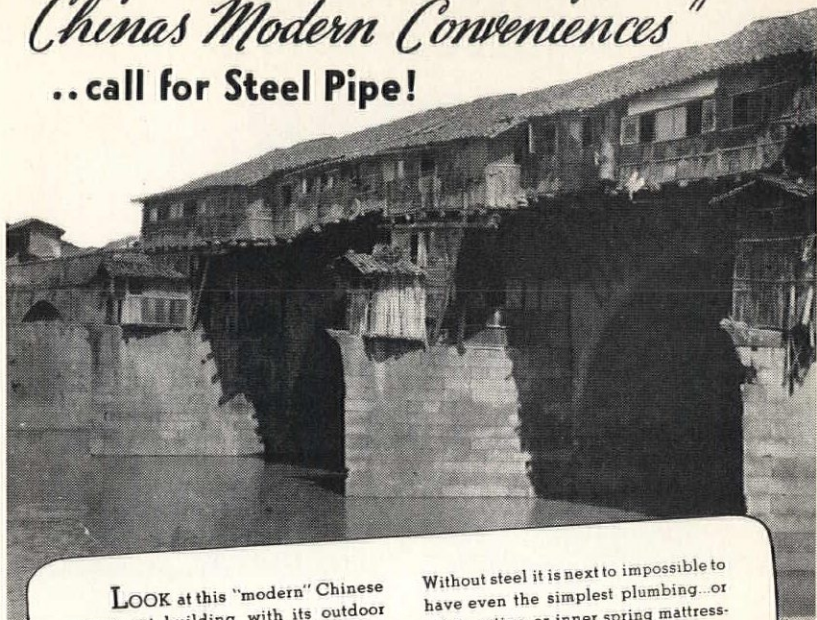
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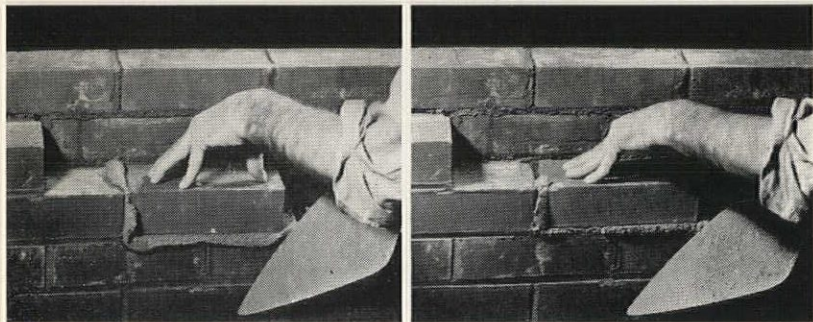
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# Report for 1945 of the National Architectural Accrediting Board

*By Roy Jones*

PRESIDENT N.A.A.B.

ONE of the objectives of accrediting, as set up in the Accrediting Board's Charter and in its Statement of Policy, is to help promote the improvement of architectural education in the United States. With that in mind, the Board has directed its president to report to the profession on the more outstanding characteristics of the schools. The information which has been collected during the past several years, and on which the current List of Accredited Schools\* is based, reveals conditions well worth careful consideration.

Three sources of information have been available: (1) the Bosworth-Jones study of 1930-31, which was initiated by the ACSA under a grant from the Carnegie Corporation; (2) the study made for the ACSA by George Young and Goldwyn Goldsmith in 1938-39, and which has been invaluable

as describing a normal year of pre-War operation; and (3) the reports made by the Board's visitors to schools applying for accrediting in 1945.

The characteristics chosen for discussion in this report have mainly to do with the Board's appraisal of the more objective phases of architectural schools—with the factual data concerning their faculties, students, curricula, and financial support; or, in other words, with the resources available for architectural training. The Board is also charged with the duty of appraising how well schools use their available resources, and of considering the many important special objectives and "intangibles" of architectural training. But since the Visitors' Reports indicated in general that schools with reasonably adequate resources made good use of them, and since the quality of training cannot long survive a lack of adequate means to carry it on, the limitation of this first report to the more objective characteristics of schools may not be amiss.

Since its activation in 1942, the

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\*The 1945-46 List of Accredited Schools of Architecture, issued by N.A.A.B. on May 1, can be obtained from the Executive Secretary of the A. I. A. at The Octagon, Washington, D. C.

Board has carried on an intensive study to determine a sound basis for accrediting. The Goldsmith-Young data was carefully analyzed. After much experimentation, about seventy items relating to budgets, facilities, students, curriculum and faculty were selected as having some significance in appraising the worth of a school. Fifty of these items are factual and are derived from reports submitted by the schools. Twenty other items attempt to explore the so-called intangibles, and are derived from the visitors' personal observations.

By the terms of its Charter the Board may not "set up or publish any standards." Its procedure has been to let the schools themselves set standards, by comparing their relative achievement in respect to the various items, and to judge them by the way in which their overall pattern of achievement compares with the majority practice. Superiority in some items may thus compensate to some extent for deficiencies in others. To facilitate the Board's judgment, pattern maps were devised showing the achievement of each school as compared with all the others. Each school may obtain a copy of its own pattern map if it so requests. Other charts illustrating the more significant characteristics of the schools are being prepared for distribution.

The War has inevitably complicated and delayed the work of the

Board. Last October, after careful consideration, and with the concurrence of the Board's sponsoring groups, it was decided that war and anticipated post-War conditions had increased rather than diminished the need for an accredited list, and that a procedure of accrediting already set up by the Board should be put into immediate operation. The Goldsmith-Young data were used to determine the pre-War status of schools. Visits by Board members, and other architects selected with the help of AIA directors, revealed how applicant schools had weathered the War, and what their post-War prospects appeared to be. The necessary funds were supplied from the sponsoring groups, and from fees paid by applicant schools, with the AIA contributing the major part.



The current List of Accredited Schools is submitted as one including those schools which, judging by past performance, present conditions, and future prospects, provide sufficient budgets, facilities, and curricula to give reasonable assurance of effective professional training. A certain number of schools on the List, anonymous except to each of themselves and to the Board, are accredited for a limited time, in order to give them a chance to correct some more easily remedied deficiencies or to allow certain transitional



conditions to prove themselves. The List will be revised and re-issued annually hereafter.

A first general observation to be made about the schools is that they have come through the War period considerably better than might have been expected. The number of students is, of course, sharply reduced. In 52 schools there were 5,890 students in 1930-31, 4,297 students in 1938-39, and 1,743 students in 1944-45. However, the total number of teachers has not suffered nearly so sharp a reduction and the total amount of budgets has suffered little, if any, reduction since 1931. We do not have figures from all these 52 schools as to teachers and budgets. But figures for a substantial majority of them indicate that the average school faculty consisted of 9 teachers in 1930-31, 8 in 1938-39, and 6 in 1944-45. The average school budget for each of the same years was approximately \$30,000. Despite the War, and thanks to wise policies on the part of their parent institutions, schools have for the most part been able to keep the older key men on their faculties, and to carry on leave status the younger men who have been called away for War duties. The fact that the total budget of all these schools has been unchanged through the War period is heartening evidence that a considerable number of them are well enough established to weather adverse circumstances.

While the general picture of the schools may be good, the detailed picture reveals some conditions that give pause for thought. The total resources of all the schools are very unevenly distributed among the individual schools. In 1938-39 half the total number of students were in a quarter of the schools. The same distribution holds generally true for teachers and budgets. The range between high and low in these and a number of other items is startling.

In 1938-39, budgets in 44 schools ranged from \$7,000 to \$86,000; budget-student ratios from \$150 to \$1,230. Average teaching salaries in individual schools ranged from \$2,100 to \$6,300. The number of teachers ranged from 2 to 22; the number of students from 20 to 316. Student-teacher ratios varied from 19 to 3. The officially announced length of courses varied from 4 to 6 years. The amount of work which students are supposed to carry ranged from 42 to 60 hours per week. The number of credits (adjusted to a common basis) for what is called Design varied from 28 to 75; for Structural Theory from 11 to 33. The total amount of technical work required varied from 74 to 142 adjusted credits, or in other words, from 2.3 to 4.4 years. The number of volumes in school libraries varied from 500 to 34,000. The formal education of the faculties, so far as it can be measured by degrees, ranged from 63 per cent of

a given faculty with no degrees to 33 per cent with as many as three degrees.

Any "standardization" of the schools, so much feared by some of them, appears in the light of actual fact to be purely imaginary.

The question might indeed be raised as to whether it would not be desirable to have a more nearly common agreement as to what some of the essential characteristics of an architectural school should be. The Board is disposed to question if architectural education can measure up to what is expected of it when so many individual schools give so much less training than others, or have so little means with which to do it.

An inescapable conclusion is that a majority of schools are very poor in resources as compared with a minority. Outside of a more fortunate upper one fourth of the schools, the available students, teachers, and financial support are spread very thinly over a less fortunate three fourths. The Accrediting Board is not prepared to say how many schools there should be. It seems obvious, however, that a greater concentration of students, teachers and facilities in fewer schools would increase the strength, prestige and effectiveness of architectural education.

Another conclusion must also be faced. There is no common agreement among the schools as to what constitutes an adequate course of training. The training offered

varies so greatly in length, amount and content as to raise many serious questions. Two schools require six years of study. Of the others, a majority require five years and a minority four. Figures already quoted show that some schools require almost twice as much technical work as others.

Five-year curricula have been advocated by the ACSA for many years. These were expected to provide more general education, a less crowded program of technical work, and a better chance for students to ripen than could be had through the traditional four-year plan. The five years were expected to include, as a reasonable minimum of training, about one year of general and four years of technical study. Some of the five-year schools have achieved the objectives sought. Others, unfortunately, have loaded the extra year with technical studies and have thereby skimped the general. The four-year schools are confronted with a real dilemma. They cannot meet the five-year school minimums in either technical or general study without a drastic reduction in one or the other.

It is evident to the Board that a number of schools have been established to meet purely local needs—needs which do not necessarily include a complete professional training on a nationally acceptable basis. This leads the Board to suggest, as a matter for future consideration, the possibility that there



might be two groups of schools. One group, whose resources permitted, would provide complete professional training adequate for practice in any part of the country. The other group might limit itself to what it could do well in the way of serving special local needs and providing general and pre-architectural training for students who might then go on to schools of the other group to complete their professional study. The idea is scheduled for further exploration and it is recommended to the ACSA and the individual schools for their consideration.



One difficulty which the Board has faced is what to do about architectural engineering. The problem has long vexed schools, registration boards, and practice. Some schools offer architectural engineering only. A number of others offer both architectural engineering and architecture. There is confusion as to whether such courses are intended to qualify men as architects or as engineers. The accrediting agency for engineering schools, the ECPD, has already accredited a number of architectural engineering courses as primarily training for engineers. It seemed highly important to clarify the objectives and terminology involved, and to avoid a conflict of jurisdiction between the Accrediting Board and the ECPD.

Certain proposals were made by

the Accrediting Board, and approved in principle by the ECPD, with whom negotiations are continuing. According to these proposals, all courses intended to train students for the practice of architecture are placed under the jurisdiction of the Accrediting Board. Conversely, all courses intended to train engineers in certain specialized structural and mechanical phases of building are placed under the jurisdiction of the ECPD.

The Accrediting Board has currently agreed, therefore, not to accredit any course or degree whose title contains the word "engineering." It has also proposed to the ECPD that it might well agree not to accredit courses containing the word "architectural"—but to require the use of "structural" or some other appropriate term in its place.

In essence, what the Accrediting Board is trying to do is to find some practicable line of division between preparation for the practice of architecture and preparation for the practice of engineering; and to make sure that professional responsibility for each kind of training is appropriately fixed. If architectural courses specializing in construction are intended to prepare for architectural practice, all the Board asks is that they be designated not as architectural engineering but as options in architecture, and they will be judged on their merit as such.

One of the interesting by-prod-

ucts of the Board's work has been the way the process of accrediting has stimulated practitioners' interest in the schools. The practicing architects on the Board, and those who acted as visitors, have all delved deep into the schools' problems and have come up with some interesting suggestions. They may have their fingers crossed about some of the recent ideological changes which are evident to a greater or less degree in all schools, but they are by no means hostile to change and experiment. They would like to see more rather than less general education as a preparation for practice, but they would not like to see it obtained at the expense of technical training. Even six-year courses leading to both general and professional degrees wouldn't dismay them. They are concerned by the fact that faculty salaries are

generally low—too low in their opinion to attract good men in the future; and so low as to unduly exploit the good men now in the teaching ranks. They observe that the faculties of many schools know little about what other schools are doing, and suggest that provision should be made in every school budget for exchange professorships or faculty tours to other schools.

This report should not end without a word of appreciation for the effective and understanding cooperation the schools have given the Board and its visitors. The Board's task, a difficult one at best, has been made immeasurably more so by War-time conditions. It could not have been accomplished without the patience and helpfulness which school faculties and the officers of their parent institutions have so generously contributed.

## Honors to Architects

CLAIR W. DITCHY, F.A.I.A., has been elected Secretary of The Citizens' Housing and Planning Council of Detroit.

ROBERT S. HUTCHINS of New York has been appointed Director of Building Services for the United Service Organizations, Inc. Mr. Hutchins has been identified since 1942 with USO building and furnishings program as Associate Director.

G. HOLMES PERKINS, until recently Acting Director of the Urban Development Division, NHA, has been appointed Chairman of the Department of Regional Planning, Graduate School of Design, Harvard University.

KENNETH K. STOWELL, Editor of *Architectural Record*, has been elected president of The Architectural League of New York, succeeding Hugh Ferriss.



# What Next for Architecture?

By *Edwin Bateman Morris*

From remarks to University of Pennsylvania architectural alumni, on V-E day, in Philadelphia.

IT IS APPROPRIATE to have a meeting of architects on V-E day, since all signs and portents point to the fact that victory and the coming of peace is especially important to the profession of architecture. After every great war has come a period of exultation and high inspiration. The Elizabethan Era, following the defeat of the Spanish Armada, is almost a pattern for the triumphal end of all great wars.

The epoch of modern architectural design came into being after the first World War. It is a style now set up and crystallized, after an embattled and argumentative period typical of the setting-up of any new esthetics movement, and awaits another inspiration wave to carry it to its highest stage.

Modern architecture has had its great monuments—the Empire State Building, the Folger Library and others—worthy to stand among the fine inspirational accomplishments of all time. But many architects have been preoccupied with the notion that their task was not so much to give out inspirationally as to devote their lives to proving and establishing the vocabulary and syntax of the contemporary architectural period.

There were many architects,

therefore, whose work was like reading from a book. They were not free-thinkers, they were hemmed in and fettered by responsibility to expound. They still fought the battle to establish the style—yet knowing it was already established. Promoting the method of expression cramped expression itself.

While no one can make predictions with accuracy, it is almost a certainty that the argumentative phase of the Modern style is at an end. The souls of men pressed down into danger and suffering on the battle-fronts and on the home-fronts into sorrow, will spring alive with their release by peace. They will not think of style, but of spontaneous emotional expression, to incise on the tablets of time, as only architecture can, the uplift and exultation of the moment.

They will build upon the Modern base, they will follow its syntax. But they will be free, they will toss inspiration high—breaking through, if they wish, the ban that now exists against the use of all traditional architectural forms except the Greek fret.

I say, if they wish. They may not wish. They may never, let it be understood, desire to use a col-

umn with an entasis instead of a cast iron pipe. But they may if they are so motivated. And will. The point is they are not going to be cramped. They are going at architecture with a bang—hell-for-leather and at high speed.

You will say, by what right does this amateur soothsayer now speaking make dogmatic prophecies? I have had no special revelation in clear white light. Yet I think everyone should be certain that there is to be a glorious immediate future for architecture. The statisticians have made firm predictions guaranteeing at least a 25% increase in yearly volume over our best previous year. I am

suggesting with equal firmness that the bulge will not only be in quantity but in quality, in inspiration, in high emotional appeal. I am suggesting that any architect living in the era to come will have lived in a great epoch of his profession.

I feel certain that pencils can now be sharpened. The light will soon be on, and there will come a fresh newness to the profession that will build us up and carry us on and, after our long period of worry and bitterness, make us glad we are alive and glad we are architects. If after twenty-five years this be not so, bring the matter to my octogenarian attention and I will retract.

## Newly-Elected Fellows

**E**LEVATED to Fellowship in The Institute as of March 8, 1945, by the Jury of Fellows, are nine members, portraits of whom appear on Page 11. The citations are as follows:

**LAWRENCE STEVENS BELLMAN,**  
Toledo, Ohio

Admitted to The Institute in 1914, has been advanced to Fellowship in The American Institute of Architects for his achievements in the practice of his profession. By his painstaking devotion to the design, careful and intelligent use of materials in his buildings, his activity within the profession, and his splendid example as a citizen in

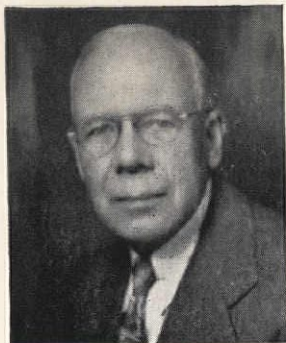
promoting public interest in the profession, he has enhanced the position of the architect and The Institute.

**WILLIAM ROGER GREELEY,**  
Boston, Mass.

Admitted to the Institute in 1921, he has been advanced to Fellowship in The American Institute of Architects for his achievements in the practice of architecture and in public service. Unswayed by passing fads, he has planned soundly and preserved in his buildings the tradition of his native locale. Throughout a long distinguished career he has been prodigal in his service to the public

JULY, 1945





Lawrence Stevens Bellman  
Toledo, Ohio



William Roger Greeley  
Boston, Mass.



William Duncan Lamdin  
Baltimore, Md.  
(Died May 31, 1945)



William H. Livingston  
Philadelphia, Pa.



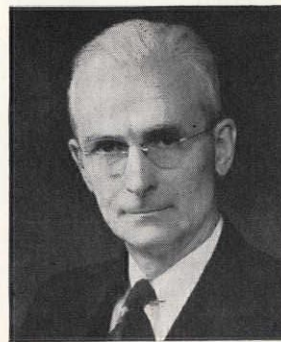
Samuel Eugene Lunden  
Los Angeles, Calif.



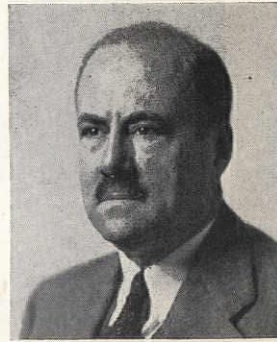
Edward William Martin  
Roxbury, Conn.



John Henry Scarff  
Baltimore, Md.



Howard Dwight Smith  
Columbus, Ohio



George Morris Whiteside II  
Wilmington, Del.

Elevated to Fellowship in The American Institute of Architects, March 8, 1945



ENTRANCE TO A HOUSE IN CONNECTICUT  
VOORHEES, WALKER, FOLEY AND SMITH, ARCHITECTS

Of common brick, painted; lintels project to form drips; a flat copper roof, wide eaves, no gutters, flagstones take splash; large window lights a circular and cantilevered stairway



on town, city, and state boards, and his leadership, especially in the field of town planning, has been outstanding.

**WILLIAM DUNCAN LAMDIN,**  
Baltimore, Md.

(Mr. Lamdin died May 31, 1945)

Admitted to The Institute in 1921. Nominated by his chapter and endorsed by his fellow-practitioners, he is advanced to Fellowship in The American Institute of Architects for his achievement in design and for significant service to The Institute and to the public. His work, notably in domestic architecture, has been distinguished for its dignity, simplicity and a refinement of taste very agreeably consonant with the early architecture of his community. His service to The Institute has been conspicuous through a long period of devotion to the aims and ideals of The Institute. His service to the public, notably in the work of the City Planning Commission, marks the recognition of his professional talents in a position of acknowledged leadership and trust.

**WILLIAM H. LIVINGSTON,**  
Philadelphia, Pa.

Admitted to The Institute in 1929, he has been advanced to Fellowship in The American Institute of Architects for his uncompromising integrity as an artist and man, and his devotion to the advancement of architecture. His rare ability in design and his broad

knowledge of architectural practice have contributed greatly to the prestige of the profession.

**SAMUEL EUGENE LUNDEN,**  
Los Angeles, Calif.

Admitted to The Institute in 1931. Admired and respected by his colleagues for his generous service to The Institute and rigid adherence to the high ideals set by The Institute. For these reasons and for his sound design, careful planning and excellence of executed work, he has been advanced to Fellowship in The American Institute of Architects.

**EDWARD WILLIAM MARTIN,** Roxbury, Conn. (Delaware Chapter).

Admitted to The Institute in 1923, he has been advanced to Fellowship in The American Institute of Architects for his achievements in the practice of his profession. By his conscientious and painstaking devotion to the design of his buildings, his sense of scale, and understanding of the use of material, he has contributed notably to the profession of architecture in Delaware and vicinity.

**JOHN HENRY SCARFF,**  
Baltimore, Md.

Admitted to The Institute in 1923. Upon the nomination of his Chapter and the endorsement of his fellow-practitioners, he is awarded the distinction of Fellowship in The American Institute of Architects for a high degree of

excellence in design, for his unselfish contribution to the activities of The Institute, and for notable service in the public interest. His work in design is particularly distinguished by the logical and direct solution of the problem. His contributions to educational and cultural activities are high-lighted by service as lecturer on architectural history and as board member of the Baltimore Museum of Art, the Municipal Museum of Baltimore and of the Maryland Institute. His broad professional outlook is attested by noteworthy articles in the newspapers and architectural magazines.

HOWARD DWIGHT SMITH,  
Columbus, Ohio.

Admitted to The Institute in 1919, he has been advanced to Fellowship in The American Institute of Architects for his distinguished talent in design, for his

constructive service in the interests of the Columbus Chapter and The Institute, his contribution to education as Professor of Architecture at the Ohio State University, and for time and talent contributed not only toward the welfare of his profession, but in the broader interest of the public.

GEORGE MORRIS WHITESIDE II,  
Wilmington, Del.

Admitted to The Institute 1920, he has been advanced to Fellowship in The American Institute of Architects for his achievements in the fields of architecture, service to The Institute, and public service. Throughout a long active practice he has given unsparingly of his time and energy to promote the interests of the profession, and by his example, in serving with distinction on many public bodies, he has enhanced the position of the architect and of The Institute.

## Architectural Literature for France

FROM JACQUES DUVAUX, President of the Société des Architectes Diplômés par le Gouvernement, a moving letter comes to Philip L. Goodwin, Chairman of The A.I.A. Committee on Foreign Relations, thanking The Institute most graciously for its message of congratulations on the liberation of France. In the letter M. Duvaux speaks of the need for "documents," to replenish disorganized

and dispersed literature relating to the profession and to building. Mr. Goodwin is asking the principal architectural magazines to furnish copies of their publications since June, 1940. With these he is collecting architectural books published within the last five years. Anyone wishing to add material of this kind to the shipment may send it to Mr. Goodwin at 32 East 57th St., New York 22, N. Y.

JULY, 1945



# The Profession and the Institute Fifty Years Ago

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

PRESIDENT OF THE INSTITUTE, 1913-1915

THOSE who have grown up with the Standard Documents and other contract forms may find it difficult to picture the architectural profession when none of these existed.

In 1886, I came back from four years abroad, two spent as an apprentice in a London office—in itself an interesting story but too long to give here—to find the old Sturgis office completely disrupted. In the 'fifties, John H. Sturgis had been junior partner to an older man whose name has escaped me; in the 'sixties he was alone; in the 'seventies, Charles Brigham was his partner. This firm was dissolved in 1886. Some went with Brigham and some started independent practice, and I found myself head of the drafting room and chief designer—a rather sudden advance for a young man with no architectural school training. However, this was nothing compared to my position in '88, when my uncle's death left me at the head of an established office with a large amount of important work.

When I took charge of the office, a sign of the times was my experience in dealing with my uncle's clients. For Colonel Peabody we were remodeling a house on Commonwealth Avenue. He said to me,

"Do you know what your uncle told me that work would cost?"

"No, sir, there is no record of it."

"It was \$20,000. Do you know what it has cost already?"

"Yes, sir, about \$40,000."

"Do you know how much more it will cost to finish?"

"No, sir, but I can find out."

Later I reported \$20,000 more.

"Young man," said the Colonel, "if you want to practice architecture, you'd better learn to estimate costs."

That was a lesson I took to heart. Another client was Eugene Thayer, whose new house on Commonwealth Avenue we were finishing—costing over \$100,000, quite a house for those days. He was, at the same time, building a house at Lancaster, and three young men from Richardson's office were doing it—Andrews, Jacques and Rantoul. On his town house Gene Thayer, or my uncle, or even the superintendent, would order any work to be altered or new work added, and no one but the contractor had any record of it. You can imagine the confusion of the final settlement. Gene said to me, "Jacques won't let me or anyone else order any changes. If a change has to be made, it must be esti-

mated and a written order issued for it by the architect. You'd better see Bert Jacques!" I did, with the result that for the first time I had an order form for extras; later to be printed with stubs like a cheque book. Bert and I worked on many such forms later. All this preliminary talk is to give a picture of architectural practice some ten years before I first went to Washington as a director on the Institute Board.

One more digression before taking up Washington. From 1902-10, I was chairman of the School House Commission and, in that capacity, employed other architects. This was a valuable and unusual experience for an architect, for I reviewed the working drawings and specifications of over twenty of the leading Boston architects at the very time that the Standard Documents were being studied and the Commission was trying to establish standards that were fair to contractors and subs and also to the owner. We drew up our General Conditions, which later were of some use in the study of our own Standard Documents. The significant outcome was the uncovering of the vicious abuse of sub-contractors.

Another source of trouble was the heating, with the complicated requirements of gravity, then plenum, with purifying and humidifying. It was out of the range of even the best offices to make the plans and specifications for such

systems, and the owners refused to pay for the employment of engineers. It became common even for reputable architects to get a friendly heating man to assist them, which he was always glad to do without cost. The reason came to light. The friendly man reported to his competitors the time he had spent in such service and each agreed to figure as usual and then add to his bid the value of the services rendered, say \$500. It worked perfectly. The Board, however, employed engineers (later it had its own engineers) to follow up complaints of a system put in before the Commission had been established, and found that the system did not correspond with the excellent plans. This led to the disclosure of the whole plot.

Now all this is to lead up to my going to Washington on The Institute Board in 1901. I was in my early forties and not so very much younger than the rest of the Board. My office was older than most, and although this had been a handicap to me, it at least gave me some standing, and I had been invited to compete with McKim and Peabody. I think we may assume that most of my fellow directors had no better organized offices than I had.

Now The Institute had been running during all its life as an organization of gentlemen who practiced a highly respected profession—much more respected than in England or France. A charm-



ing Southern gentleman, Glenn Brown, living in Washington, was Secretary, and as he was not well off and the position carried no salary, he was also Assistant Secretary with a small salary. He was also Treasurer. So it can be seen that he was the motive force, a gentle and genial one, but not very efficient.

We met in the drawing room of The Octagon. The Secretary had the agenda. We each had paper and pencil and there was the pleasant touch of bottles of Scotch, Bourbon and rye down the center table, with glasses and ice water. It was ten o'clock in the morning, and the meeting was called to order. The Secretary read the minutes of the last meeting, and then one by one laid before the President the matters on which we were asked to act—matters of vital interest were now beginning to be discussed, especially our relation to our clients and our obligations to contractors and sub-contractors. At that time architects, supposedly in the interest of the owners, had made themselves the arbitrary dictators to the contractor; an attitude which, if enforced, was sure to cause bitter resentment. We can all recall instances. A Boston architect ruled that "excavation" included blasting, and that the contractor—not the architect nor the owner—should have made borings to find the rock. The Corporation Counsel of Boston had inserted in the

contract that the contractor must do all work shown on plans and not specified, and all work specified but not shown on plans, and *also* all work necessary to the proper construction of the building, even if it was neither specified nor shown on the plans.

Now the Board of Directors was beginning to put into form the Standard Documents. It was a long and difficult task, and it was not always easy to finance this work. At this same time, we were very lax about dues. The Treasurer would report long lists of delinquents, some going back as much as five years. Glenn Brown was much too kind-hearted to follow them up. Sometimes he followed things up too much. I well remember once, after he had read the minutes, a member said, "Mr. President, I don't remember proposing this. Indeed, I don't remember its coming up at the last Board meeting!"

"How is that, Mr. Secretary?"

"Well," said Mr. Brown with his quiet smile, "Mr. President, it was on the agenda, but somehow got overlooked, and when I wrote the minutes, knowing how The Board would act, I inserted it to make the record complete."

It will be seen that it was increasingly difficult to carry on the business of The Institute with so much of it in Mr. Brown's kindly but inefficient hands.

I went on The Board in 1901, when Bob Peabody was in his sec-

ond year as President, and Carrère came on that same year. It was becoming evident that the business of The Institute was too important to be administered so largely from Washington, and that the duties of Secretary and Treasurer ought not to remain combined. The older and more conservative members of The Board—Peabody, McKim, Eames, Post, Stone and Van Brunt, a pretty formidable group—were against any change. They, like the rest of The Board, were sincerely attached to Glenn Brown. Others, including Day, Everett, Carrère and myself, felt strongly that a change must be made. The office of Secretary alone was so complicated that no one, not living in Washington, could do the work. This in itself was wrong. The office of Treasurer, especially since The Octagon Fund was started (McKim and Cass Gilbert were very keen on this), required an able business man. During the years between 1906, when Day was President, up to 1912, more and more men came on the Board who felt a change must be made—men like Pond, Mauran, Baldwin and Seeler.

There was one incident that impressed on me the undesirability of the more or less established custom of an outgoing president being returned as a member of The Board. All older men will remember Frank Miles Day, a great organizer but a meticulously careful stickler for rule, order and parlia-

mentary procedure. He was succeeded by Cass Gilbert, a very able executive, who cared not at all about red tape. Day, on The Board, was seated near Cass and constantly advised him when he thought he was making a mistake or needed help. This was quite entertaining for the rest of us, but Cass was not amused. This custom was given up in 1914—wisely, I think.

Pond succeeded Gilbert and Walter Cook succeeded Pond, and by then it was definitely decided that the Secretary and Treasurer should be two men, and that there should be, resident in Washington, an Executive Secretary, who would carry the burden of all routine work, and be a well-paid employee of The A.I.A., but not a member. The Board was ready for the change in the second year (1912) of the Presidency of Walter Cook, but he was not well and, quite rightly, did not feel up to the difficult task of retiring our beloved Glenn Brown. Someone, I don't remember who, suggested that Mr. Brown, on retiring, should be given the congenial work of preparing a monograph of The Octagon, and this he did most admirably.



The first experiment with a Secretary from outside of Washington was not successful, as Mr. Boyd took his position so seriously as to use his whole time and interfere



with his practice. He retired and Burt Fenner took over, finding that a few hours every other day was ample.

The office of Treasurer was given to Laurie Mauran, and no better choice could have been made. If Laurie had not been a competent architect, he would have been a top-class banker. He tackled the list of delinquents, just eliminated the hopeless ones and made all the others pay up. Within a year he had a clear report. It is difficult to say how much The Institute owes to these two men; at a critical time they were invaluable.



There remains then only to describe the stages which gave us our present Executive Secretary. At the Convention in New Orleans (1913), it was voted that there be an Executive Secretary for the routine work of The Institute, and in the following year at the January meeting of the Board, Charles Whitaker, who was then Editor of the *Journal*, was appointed Acting Executive Secretary. It was understood that Mr. Whitaker took this work simply to organize it, while we looked for the right man to fill the position—permanently, we hoped. It was to Mr. Whitaker that we owe the finding of Mr. Kemper. No better man could have been selected and he was appointed Executive Secretary after serving an apprenticeship which began in February, 1914.

The appointment was made at a meeting of the Executive Committee in September, 1914, and took effect October 1, 1914.

Only those who have been in close touch with Institute affairs know how competent, how faithful and how invaluable have been the services of Edward C. Kemper. It is significant of his devotion to our work that more than once he has refused more remunerative positions because of his keen interest in the affairs of The Institute. Our standing today, and the efficient work of the many committees, is largely due to Mr. Kemper's work at The Octagon. This year, in October, will complete his thirty-two years of service as Executive Secretary, and I am glad to make this tribute to him, as one of the few remaining servants of The Institute who remembers when he first came to us, and how much The Institute owes to his faithful service.



## The Producers' Council

OFFICERS elected at the recent annual meeting of The Producers' Council are: L. C. Hart of Johns-Manville, president; Tyler S. Rogers of Owens-Corning Fiberglas, 1st vice-president; Gordon C. Hay of Fiat Metal Mfg. Co., 2nd vice-president; Frank A. Sansom of Chamberlin Co., secretary; and Allen E. Pearce of Armstrong Cork, treasurer.

# The Arts and Crafts in Europe and America

*By Joep Nicolas*

Excerpts from an address before The Architectural League of New York by that all-around French-Dutch artist who has been called the foremost stained-glass designer of Europe

**T**ONIGHT I am supposed to draw a comparison between different approaches to the arts and crafts in Europe and America, and I will do so insofar as I am competent, having worked for more than fifteen years in various countries of Europe and having lived and worked as a craftsman for a little more than four years over here.

It is not true that in Europe people are more art-minded than in America. It is not true that Europeans are generally more educated or more intellectual. Nor is it true that patrons in Europe are more understanding and do less to interfere with the artist's creation by imposing their preconceived ideas.

But there is a capital difference in the attitude of the artists and craftsmen themselves. In Europe there are craftsmen who from generation to generation have lived by sheer love of their trade, their skill and their achievements. Most of them are only moderately concerned about making money. They live quietly and modestly, having their moderate virtues and moderate vices, and having a lot of fun, and not so very high ambitions. Sometimes a member of these fami-

lies, by an accumulation of genius, or of luck, or of favorable circumstances, may become a famous artist. Such generations of workers in the field of beauty are seldom found in this country; most artisans here, whom I found really possessed a great love for their work, are recent arrivals from abroad.

I know many of them who complain that none of their sons profess any interest in their metier, and that they crave more cerebral, less manual and better paid jobs.

Now all this would not be a catastrophe if it were not a symptom of a much deeper phenomenon. And here comes the fundamental difference: All art in Europe, the most classical as well as the freest art, originated from the handicrafts, from the immediate contact of the creative spirit with the matter, whereas in America it has been imported as an already grown-up branch of activity at its final state of development. Art came over here as Art, with a capital A, and therefore already disillusioned and disconnected with primitive community life.

In Europe, it was the stonemason of the Middle Ages, unexpectedly letting himself go at carving a face



in a cornerstone, who originated European sculpture. It was the carpenter, who at a certain moment terminated a beam with some floral or animal ornament. It was the bronze-caster, used to making church bells or field guns, who one day made an angel on a baptismal font or a strange animal on a door knocker.

European painting originated when a monk was copying a missal and drew some illustration or some illuminated initial into it.



And what about this once so formidable and universally spread art of the stained glass window? Its early beginnings were due to a purely functional filling up of open spaces by means of little slabs of glass, which then could not be made into a considerable surface, and therefore had to be joined with lead comes. Out of the necessity grew the abundant beauty. The imagination of the craftsmen, combined with an ideological conviction, created a great new art.

The technical inventions of the alchemists provided variations and expanded the possibilities, the early scientific experiments of the Renaissance created new mediums and new viewpoints.

But until the late eighteenth century and mostly up 'til half of the nineteenth, any great artist emerged from the crafts, and considered himself as a master among numerous minor craftsmen. He

could not be fooled about any detail of his material, he knew the sound and safe ways of proceeding, and he was proud of his skill and ability.

Was not Tintoretto a master decorator as well as Rubens and Tiepolo, and did not even Goya design some 500 cartoons for the royal tapestry manufactories? In contrast to such paramount personalities, let us consider what happened here. Some artists came over and got their chances. They probably were better paid for their jobs than any great master in Europe, but what was lacking? The background of the age-old ateliers and hand industries, as well as the spiritual need for *grandezza* and *extravaganza* which filled any European grandee.

Then for a century there was no stimulant whatsoever to start new workshops here, because it was always cheaper to order any piece of craftsmanship from Europe. An artist in America designed an object and sent his drawings to Europe, but the personal contact between designer and executor was lost.

The early American pattern of life took shape not without luxury, not without imagination, but American luxury—except for some achievements in silver work—had not the immediate contact with the matter, which is so sorely needed for any original inspiration.

There is an old medieval saying: "*Ubi spiritus accedit ad elemen-*

*tum, fit sacramentum*". "There, where the spirit comes to the matter, the miracle produces itself."

Well, the spirit of the American artist did not go to the matter; it confined itself to the drawing-board. The American artist was inspired by already existing art, not by the earth.

In the meantime, selling organizations for imported art had been established. The abundant remunerations here and the cheap execution abroad were too alluring. A powerful selling organization, always politely cajoling the customer, and dictating to artists of weak convictions, make a pretty bad combination.

It is only rather recently, when the U. S. A. raised its custom duties, that the existing art sellers had to put up their own workshops.

So the crafts originated here on the wrong side of the rope: a money-making proposition instead of a desire for beauty felt by those who handle the matter with love and skill.

By and large they were born out of the emulation of the patron, out of a desire for conventional display and sometimes out of his unseasoned conceptions of artistry.

But things are growing fast. A new generation of craftsmen sprang up and many among them are free-lance artists who know how to challenge the polite inclinations of conventional commercialism. But even this great improvement is not

enough to authorize the much greater expectations which I have for the future of this country, and which, I should say, go beyond my lifetime.

Let me put it as an historical parallel.

America as it is now might well be compared to ancient Rome. Originally a conglomeration of heterogeneous colonists, it grew into a powerful state. The colonists, Etruscs, Illyrians, Phoenicians and Trojans, had brought some discordant art traditions from whence they came, not comparable to the culture of their lands of origin. They were poor in art at a time when Greece wrought its classical wonders. But they grew rich in possessions, and when Philip of Macedonia conquered Greece the great migration started. Artists, philosophers and craftsmen flocked to Italy to work for the bankers of the world. And while Greece and Asia Minor were enslaved and impoverished, Greek art had a wonderful posthumous flowering in what we call now the Hellenistic period. It was not Italian art, it was not yet the beginning of Western European art. That came only in the Middle Ages, long after the downfall of the Roman Empire, when the peoples of Europe found out the primitive possibilities of their own soil, of their convictions, of their own tools. And if America at this moment might be very much like the Roman em-



pire, then there is one fault in the comparison.

America is not only in its Hellenistic period, it is already as well in its Middle Ages. It is making its new tools and its new materials. It does not yet know half of what it is going to do with all its inventions. Out of these inventions, now in the functional field, will grow America's art.

When in Europe the architects dared build for the first time a high Gothic vault, it was as great a progress in the knowledge as now is represented by the construction of a stratoliner.

When medieval monks were melting blue and purple and ruby glass in their furnaces for the first time, they did not foresee the windows of Chartres cathedral, no more than the inventor of lucite or nylon can foresee yet what will be the artistic consequences of his technical achievement. The inventor of color emulsion in the Kodak works cannot foretell what development his invention will have, and if one day it will not be a new medium for a powerful art.

For reasons which I described before, up 'till now the American genius worked in a functional and commercial direction. The day will come when we shall see another attitude, and a greater art than ever before will be born out of so many new possibilities, and out of a need for a more spiritual, more idealistic existence.

Let us sum up the conclusions

which we must draw for us artists and craftsmen. Every day the range of materials and tools is increasing, so let us try them out, let us ask the engineers about possibilities and capacities. Let us experiment and thus acquire the adequate way of handling these materials. We do not need to forget the traditions, but tradition implies evolution. Invention is not the same as creation. It is only in handling the matter a thousand times and every day that our eyes begin to see and our brains begin knowing.

Let us once and for all not be exclusively designers. The drawing-board alone never made a good craftsman. Inspiration is at its best when it comes from some unexpected caprice of the matter, which no brain can calculate, which is included in no system. Beauty is not made by the will of man, it is born out of love, as everything must be born out of love. Love of the spirit for this great enigma; the matter out of which we are made; the matter of this earth.

## Sperry Competition

PRIZES awarded in the collaborative competition recently held for the design of a memorial to Dr. Elmer S. Sperry, sponsored by the Sperry Gyroscope Company and the Alumni Association of the American Academy in Rome, are

as follows, all of the winning architects coming from the University of Pennsylvania and most of the painters and sculptors from the Pennsylvania Academy of the Fine Arts:

First prize (\$1,000) plus the students' prize of \$200, awarded to the team of Mary T. Wilcox, architect, Helen Omansky Gross, painter, and Richard Frazier, sculptor.

Second Sperry prize (\$200) plus the students' prize of \$75, awarded to the team of John Pile, architect; Eda Castle, sculptor, and Marie-Celeste Fadden, painter.

Third Sperry prize of \$100 each awarded to: Eduardo Mejia, architect, Bolton Morris, painter, and Andrew Hawkins, sculptor; William Henry Deacy, architect, Vincent Carano, sculptor, and Ernest S. Leland, painter, all of New York; Mayer and Whittlesey, Sgt. Edgar A. Tafel (associated), architects, and Amedie Ozenfant, painter, also all of New York.

The jury: Paul P. Cret and Thomas Harlan Ellett, architects; Markley Stevenson and Fletcher Steele, landscape architects; Henry Kreis and Joseph Kiselewski, sculptors; Ezra Winter and Francis Scott Bradford, painters.

## Origins and Standards of Building Materials and Codes

*By George Herbert Gray, F.A.I.A.*

Excerpts from a chapter in a forthcoming book, "Housing and Citizenship," to be published by Reinhold Publishing Corporation, New York City

**A** BETTER STANDARDIZATION of building materials and methods of construction offers considerable opportunity for new economies in the costs of buildings. The present standards of shapes and sizes of materials are largely the result of certain traditional methods of building. As we shall presently see more in detail, each new material has been made in sizes to fit in with existing materials. Thus an undesirable kind of standardization of building methods has been

brought about in part by the standardization of materials, but also in part by various types of building laws. To some extent a desirable kind of standardization has been brought about by mutual agreements among manufacturers, guided by a committee on manufacturers' standards working through the National Bureau of Standards, of which more a little later.

In a going production, any radical change in unit dimensions of



materials would be difficult, but a consideration of the origins of some of these standard sizes may help to suggest the direction in which sizes of new materials might gradually move. The fact that most factories must retool after this War presents the long-sought opportunity.

Many of the standard sizes and shapes of building materials on the market today are the result of the steam-powered sawmill, introduced well over a century ago—prior to 1829, or possibly in some cases the result of the widespread use of the earlier water-power sawmill. In colonial days, after a tree was felled, it was hewn from the round with broad-axe or adze into roughly square timbers for the frame of the building; for floors, doors, sash, and interior finish, boards were obtained from the logs by riving, sawing by hand over a pit, or by a water-power sawmill; for shingles and for lath, logs of the proper length were split or rived into thin slabs. Working the trunk of the tree down to the needed sizes by these means, except where a water-powered sawmill was nearby, was a laborious process, so that natural sizes were adhered to as far as possible, without thought of the excess strength.

By the time the steam sawmill came in, there were many cities and large towns to which the lumber had to be hauled from a distance—another laborious process, to be reduced as much as possible.

Thus it was that, in the place of heavy hewn timbers, came sawn lumber in sizes no stronger than need be, and cut at a mill which supplied the needs of a community, instead of shaping the timbers at the site of each building. The felled trees were sawn into pieces in multiples of one inch thick and multiples of two feet in length.

In about 1830 the braced frame of heavy timbers gave way to the "balloon frame" of 2" x 4" studs, extending in one length from the foundation to the eaves. The outside and inside studs, and also the floor joists, were spaced either 12", 16", or 24" apart, so as to permit the use of a sawn standard lath, 48" long, for use on walls and ceilings. When, about two generations later, expanded metal lath came as a fire-resisting substitute for wood lath, it was made of a stiffness to span the studs of the old spacing; when "Beaverboard," "Celotex," "Masonite" and plywood came, they too were in dimensions to suit the same spacing; even when metal studs came as a substitute for wood studs, they too were made of a stiffness based on the spacing of the wooden studs.

Another series of standard sizes developed in fireproof construction—commonly a frame of steel or of reinforced concrete enclosed with masonry walls. The usual material for construction of the enclosing walls of such buildings was brick, the standard size of which was approximately 2" x 4" x 8"; so when

structural hollow terra cotta blocks came in, as a partial substitute for brick, these too were made in multiples of the corresponding dimensions of the brick. When steel sash came, their width and height were such as to fit into a wall built of brick of standard dimensions.

The point is that the standard sizes of most of our building materials are not the outcome of characteristics of the materials, or of the most practical way of manufacturing, handling, or assembling them in the building under present-day conditions; they are a relic of conditions controlling other materials and in many cases are unscientific and wasteful of material and labor. It does not follow that the unit sizes are always or altogether illogical, but it does seem probable that other dimensions, determined by qualities inherent in the material and by present-day building methods, might prove more efficient and more economical. If some common measure or "module" could be adopted for the units of materials of both mason and carpenter, it might appreciably reduce the wide range of sizes which the manufacturer must produce. This would reduce cost. The American Standards Association has a special committee which is cooperating in this particular field with the Modular Service Association. They have found a common module, and anticipate its early adoption.

The adoption of the metric sys-

tem for dimensions, volumes, weights, etc., would in itself be a step toward greater efficiency—one long overdue. Ultimately it must come; why not now in the period of retooling?



Just as standard sizes of materials have perpetuated the sizes determined by conditions no longer existing, so local building codes exacting minimum requirements for the safe construction of buildings in general, and the special codes for special types of buildings (such as multi-family houses and places of public assemblage), have tended to perpetuate obsolete materials and methods. They were written largely in terms of specific materials and specific dimensions—in terms of joists of certain sizes, bricks of a certain size. As it is, many new materials which are efficient and economical are illegal unless special dispensations or amendments to the codes are passed. If research invents a new material, the prospective producer must finance a national "educational" campaign to persuade municipalities—and such few states as have general codes—to change them. The cost of such a campaign, and the additional cost of the advertising must be added to the cost of the new plant. The existing codes are a discouragement to the development of new and efficient building materials and methods.

Most of our building codes have



a curious origin. They were devised in the first instance by the fire insurance companies, to reduce fire hazards and losses to the companies, not by the public in protection of the people. The intention has been to make buildings safer in every way, to prevent collapse in whole or in part from defects in construction or design which might cause personal injury or loss of life. The Board of Fire Underwriters set up laboratories for determining the relative fire resistance of various materials, devices and systems of construction, and on the strength of their findings have issued labels to approved proprietary factory output. The use of such approved output lowered the insurance rate to the user, and was an inducement to manufacturers to produce products approved by the Fire Underwriters, and to owners to incorporate such products into their buildings, new and old. So far so good.

In order to meet new materials and methods, in time the inevitable changes came to be made in the codes. They commonly came as the result of pressure from the makers of new materials and were resisted by makers of the old. Political bickering was inevitable. Because the original law was stated in specific rather than general terms, the amendments have generally been in specific terms, and consequently, they too, in time become obsolete. To be a reasonable guide to the building industry,

these codes should be stable, but they can be so only if couched in scientific terms, stating the essentials which must be met. Matters of interpretation and detail rulings should be left to a permanent board, appointed for the purpose of keeping the code up to date. Such local board might well be appointed by mayors, from lists of nominees furnished by the organizations of those professions and trades most interested.

Better still, there should be state codes, with state boards of revision. In 1943, in at least two states (Massachusetts and Connecticut) there were movements in this direction. With the objectives thus unified, the research work might well be done and done more effectively by one research organization acting in the interests of both producer and consumer, including the insurance groups. This would require but little change in the activities of the National Bureau of Standards, of which more presently.

So far, we have been considering general building codes, but in addition to these there are in many states separate acts such as those controlling tenements and places of public assembly. These have commonly been written in the same rigid and specific terms as the general codes. Connecticut, however, has a special act for plumbing, which is an exception to the prevailing type in that it is a brief authorization to the State Board of

Health to regulate plumbing in the interest of public health. Complete regulations, which are scientific, brief, simple yet adequate and, above all, flexible, are issued by the Board and their enforcement is under the sanitary engineer of the department. Normally those municipalities which are large enough to maintain a building department with inspectors are not inspected by the state. The point is that the Act itself authorizes the broad objective in general terms and is so simple that it may be considered stable, but the regulations under it can readily be adjusted to meet changing conditions. It has become a tradition in Connecticut legislation that laws be simple and broad, and that responsible boards determine the details. This seems to us a highly desirable trend, worthy of general adoption.

To remedy the existing situation in regard to obsolete and inadequate codes, the National Bureau of Standards of the Department of Commerce has long been active in various ways.

Under a special appropriation from Congress, and in cooperation with the Central Housing Committee, the Bureau in 1934 inaugurated a program of research into (1) materials, equipment and methods already in use in low-cost housing; (2) new materials and equipment and new construction methods. This research should assist in establishing minimum tech-

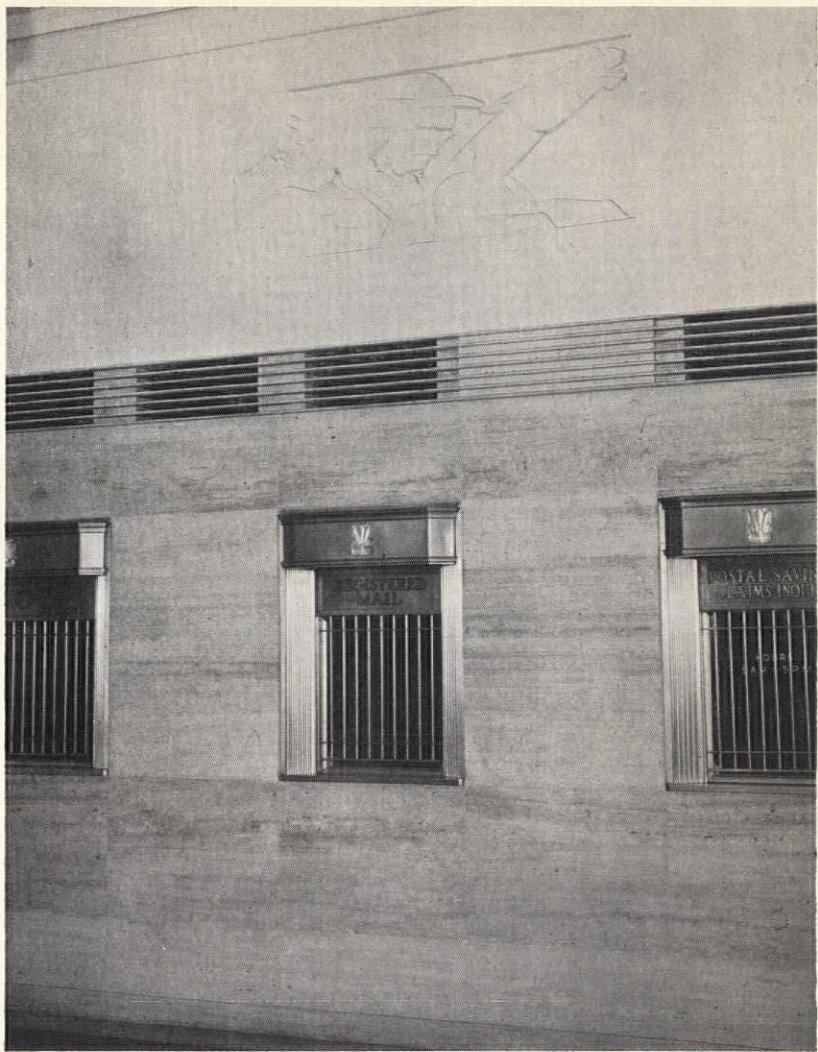
nical requirements for the elements of low-cost housing and should be of assistance in revising the regulations established under building codes.

Back of all of the Bureau work is a long record of controlled tests, touching most of the basic materials used in building construction and much of the fixed equipment going into buildings, and more recently touching the performance of structural assemblies and combinations of materials under varying conditions of use.

The traditional procedure of the Bureau has been to test products produced and supplied to them by private enterprise, but not to enter upon research. They did depart from this procedure in making tests of existing materials suggested by the USHA, and also did some valuable research for it in developing new building techniques. Unfortunately, their findings were not generally circulated to the building industry.

The Forest Products Laboratory of the Department of Agriculture, within its own field of lumber, plywood, pulp board, etc., has been conducting scientific research into the qualities and the possible further uses of woods, research which has furnished data for new and economical construction. Under the impetus of war production, the laboratory has, from the basic elements of wood, produced new synthetic products which give promise of revolution-





U. S. POST OFFICE, SANTA BARBARA, CALIF.

ARCHITECTS: REGINALD D. JOHNSON; OFFICE OF THE SUPERVISING ARCHITECT, P.B.A.

Detail of lobby; the ventilator grilles are made of slabs of travertine, as an integral part of the wall

*Journal*  
*The AIA*  
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*Do you know this monument?*

*Photograph by the American Battle Monuments Commission  
courtesy of the Signal Corps.*

A shelter trench remains in the foreground

ARTHUR LOOMIS HARMON, ARCHITECT

AMERICAN MEMORIAL NEAR SOMMEPY, FRANCE



izing the use of wood in the building industry.

We comment elsewhere on the housing research done by the Department of Agriculture. At an intermediate level, between the research by large manufacturers and that by Federal agencies, are the Albert Farwell Bemis Foundation

in the Massachusetts Institute of Technology; the Housing Research Laboratory of Purdue University; The Pierce Foundation of New Haven and New York; the first two of which have emphasized research in prefabrication, while the latter has approached all types of construction and technique, including heating.

## News of the Chapters and State Associations

In response to a number of suggestions from the membership that local chapter doings would make interesting news, here is a start in that direction. All Chapter and State Association secretaries are hereby drafted as special correspondents. We do not ask for complete minutes of the meetings, but rather for a highlight or two, reflecting activities and aims that would interest a fellow architect in another community.—*Editor.*

*Chicago Chapter.* Samuel A. Marx addressed a recent meeting on the subject of professional fees, the gist of which address was that specialization in architectural practice is well on its way, and that, as in medicine, the practitioner's fee should be set in accordance with his acquired ability and reputation, preferably as a flat fee plus all expenses. Marx cited the procedure of so-called "designers," employing expert advisers such as architects, engineers and other specialists; they operate on the basis of flat fee plus expenses and their remuneration is in general far higher than that of the architect in independent practice. The Chapter is considering formal recommendations on fees which

will be put before the A.I.A. Board of Directors for their consideration.

*Rochester Society of Architects.* Recent elections for the year 1945-46: Conway L. Todd, president; Cyril T. Tucker, 1st vice-president; William F. Schock, 2nd vice-president; Donald Q. Faragher, secretary; and Roland A. Yeager, treasurer.

*New York Chapter.* Perry Coke Smith, of the firm of Voorhees, Walker, Foley & Smith, has been elected president of the Chapter, succeeding Arthur C. Holden, F.A.I.A. Other officers elected are: Morris B. Sanders, vice-president; Theodore J. Young of Egg-

ers & Higgins, secretary; and Robert W. McLaughlin, Jr. of Holden, McLaughlin & Associates, treasurer. Chapter membership is now 544, a new high.

*Southern California Chapter.* After a lapse since 1938, the Honor Awards program is again being put into effect. A three- or four-day exhibition of photographs is proposed in a prominent downtown hotel, ending with a large dinner meeting and the announcement of awards. Seven classifications of entries will be recognized, but only one type of award will be made—the Honor Award—by a three-man jury from outside the membership of the Chapter. Judging from past experience, public interest and recognition can be aroused to an encouraging degree; and with appropriate press, radio and other forms of publicity, the

forthcoming October occasion should do much to encourage the appreciation of architecture and the allied arts, as well as extending proper recognition to work of exceptional merit.

*Tennessee Chapter.* Concerned over the matter of fees on public works, a committee conferred recently with the Governor, asking a six per cent fee as a standard on state work. The Governor put it squarely up to the architects. If they will maintain a high standard of practice, justifying that fee, there is no reason why it should not be paid. The implication was that architects for state work would not be selected on a price-competitive basis, but on qualifications for the particular work under consideration, with the proper fee determined by mutual agreement.

## Highlights of the Technical Press

*The Architectural Forum*, Apr.: House Omnibus (What the public wants as indicated to *Better Homes & Gardens*, *McCall's*, *Ladies' Home Journal*, *House Beautiful*, *Parents' Magazine*, *Woman's Home Companion* and *Country Gentleman*; 60 pp. t. & ill.

May: Red Rocks Amphitheater, Colorado; Burnham Hoyt, architect; 6 pp. t. & ill. Living-Kitchen—a *Life-Forum* house idea; Al-

mon Fordyce, architect; 6 pp. t. & ill. House for Hildreth Meiere, Stamford, Conn.; designed by Bimel Kehm; 3 pp. t. & ill. Lighting the Small Home; 5½ pp. t. & ill.



*Architectural Record*, Apr.: Building Types Study No. 100—Airports; 44 pp. t. & ill.

May: The Post-Modern House,



by Joseph Hudnut; 6 pp. t. & ill. Possibilities in Post-War Techniques, by Robert L. Davison; 6 pp. t. & ill. Swedish Designers Carry On in Wartime; 8 pp. t. & ill. Time-Saver Standards — The Household Laundry, by Larch C. Renshaw; 4 pp. t. & ill.

*Journal, Royal Architectural Institute of Canada*, May: Planning for Montreal; a summary of the Montreal Master Plan Pre-

liminary Report, 1944; 20 pp. t. & ill. with folded map in color.

*Pencil Points*, Apr.; Carmel High School, Carmel-by-the-Sea, Calif.; Franklin & Kump & Associates, archts.; 14 pp. t. & ill.

May: Winning designs and report of jury in the *Pencil Points*-Pittsburgh competition for G. I. Joe's post-War home; 42 pp. t. & ill. Glass in House Design, by Frank C. Lopez; 8 pp. t. & ill.

## Books & Bulletins

**STABILIZING THE CONSTRUCTION INDUSTRY.** By Miles L. Colean, 48 pp. 5¼"x7½"; a Planning Pamphlet of the National Planning Association. Washington, D. C.; 1945 25c.

An able analysis of the uncontrolled construction cycle, with specific suggestions for its moderation.

**MEMORANDUM ON URBAN PLANNING.** Report of the Post-War Planning Committee, Washington, D. C. Chapter, A.I.A., G. Holmes Perkins, Editor. 18 pp. 5½"x8¼", paper cover. Washington, D. C.: 1945: Washington Chapter, A.I.A. Available at 25c from Waldron Faulkner, 917 15th St., N. W., Washington 5, D. C.

A carefully studied survey of the problems confronting the Amer-

ican people as to a better framework for living, including land ownership and control, taxation, transportation, housing, industrial location, public participation and education for planning.

**CITY DEVELOPMENT.** By Lewis Mumford. 254 pp. 5¼"x8". New York: 1945: Harcourt Brace & Co. \$2.

Mr. Mumford has gathered in this permanent form six essays of outstanding significance: *The City*, *The Metropolitan Milieu*, *Mass-Production and Housing*, *Report on Honolulu*, *The Social Foundations of Post-War Building*, and *The Plan of London*. Of particular interest are the last two, which reflect Mumford's later thinking on the planning and ordering of cities—thinking stimulated largely by the fact that unless a domestic

environment adequate to the people's needs is achieved, to halt a decreasing birth rate, the city as we know it is doomed.

**THE SMALL CHURCH.** By F. R. Webber. 344 pp. 6¾"x9¾". Cleveland, O.: 1944: J. H. Jansen. \$5.

Third printing of a book that has held its own since 1937 as a manual of sound advice to the clergy and building committees. The author of this volume, and also of "Church Symbolism", can and does speak to the clergy and laymen with an authority shared by very few architects, and his guidance has resulted in a vast

amount of better and more really honest ecclesiastical structures.

**BUILDING OR BUYING A HOUSE.**

By Kenneth Johnstone and Associates of the Architectural and Engineering Departments of Pennsylvania State College. 166 pp. 7½"x10". New York: 1945: McGraw-Hill Book Co., Inc. \$2.75.

A non-technical guide for the prospective home-owner—hazards, inconveniences and sources of future trouble to be avoided, while getting that for which he invests precious savings. The authors are all home-owning architects or engineers.

## International Exhibition of Architectural Students' Work

**T**HE INTERNATIONAL COMMITTEE of the Architectural Students' Association (England) is organizing an exhibition of architectural students' work of an international character. Many countries have already contributed with representative student work from their architectural colleges. The success of this exhibition, however, depends on its being really inclusive and on a true world-wide basis. For this reason, we are appealing to all architectural colleges, who are in a position to do so, to contribute to the exhibition.

Obviously, the transport condi-

tions of the present times do not permit the sending of bulky drawings. To overcome this difficulty, it is suggested that photographic negatives of the work should be sent instead of the originals themselves. We will then have these negatives suitably reproduced, enlarged and mounted for exhibition.

We submit the following proposals for your consideration:

1. Every college or department of architecture is invited to participate in the exhibition.
2. Contributions should consist of between twenty and forty photographic negatives of students' work, though

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this figure should not deter contributors from sending either more or fewer contributions.

3. The work chosen should, on the whole, have a fairly wide appeal for the general public, as well as for the professional man.

4. The size of the negatives is unimportant as they can be easily enlarged to the required size.

5. Each individual contribution should be accompanied by a note giving details of the subject involved and also the name, age and year of the student.

6. Contributions should be sent

as soon as possible, as it is hoped to hold the exhibition in the Autumn of 1945.

It is intended to hold the exhibition in many of the larger cities of Great Britain, as well as in architectural schools. As soon as conditions permit, the exhibition (or the negatives if preferred) will be sent to those colleges abroad who wish to hold an exhibition themselves.

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## Architects Read and Write

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### ARCHITECTURAL FOUNDATIONS

BY ELECTUS D. LITCHFIELD, F.A.I.A., New York

**H**UGH FERRISS is a grand fellow. His imaginative sketches of buildings dreamed of, proposed, or built, have given him a well-deserved reputation, nationwide and international. He is a man of charming and lovable personality. He has been one of the most successful presidents which the Architectural League of New York has ever had.

It is sad that so good and brilliant a man should set forth such misleading sentiments as those which he has expressed in his article entitled "Architecture With

Two Legs," in the May JOURNAL.

His doctrine is bad for general consumption and doubly so for consumption by the "the younger generation". Would he have them think that only since 1930 have architects planned their buildings with the governing consideration "that they should work"? Would he have them hold that beauty and logical structure are antagonistic, and that one can develop apart from the other?

He surely must know that long before 1930, here in America and back through the ages, architects

have been thinking and planning in terms of function and engineering; that the real architect has always known that, by giving each and all of the conditions of his problem proper disposition and importance, his finished structure will perform its function with ease and, besides, with grace.

What is disturbing is that Hugh Ferriss seems to think that this is a new discovery. He appears to forget the many architects who, during his lifetime and mine, have always conceived their buildings as destined to perform their function efficiently, and have thus achieved in them appropriate dignity and distinction.

Their buildings grew from plans in which the elements were placed with due regard to size and to the importance of their function. They were grouped, in studied relation to each other, and they were provided with circulation direct and adequate for their service.

As the plans developed story by story, the vertical and structural relations of the different elements to each other were restudied and harmonized. That these plans must work and gracefully serve their purpose were ever controlling considerations. That they must produce a body which would emerge without deformity from the womb of thought was a demand that was ever before them.

The form and structure of their building was determined by these plans. Whether its garment should

be rich in material and interest, or simple and businesslike, was governed by the importance of its purpose and of its place in the community.

Its architects felt, no less strongly than the most modern of the younger men, that untruthful architecture is immoral; but lally columns had not for them the interest of a new discovery; the principle of the cantilever has been familiar for untold centuries; and they found no more virtue in uncovering supporting steel than does the sculptor in exposing the bone of a woman's leg.

Tell it not in Gath, publish it not in Gotham, but like Harvey Corbett, Bill Ludlow and Hobart Upjohn, I sport an engineering degree and can write M.E. after my name. Time was when I could design the steel structure of a building or calculate its required heating surface. These are necessary things which someone must do. The architect must understand the laws which govern them and he must, and does, know the uses of building materials, old and new, and the operations of fifty different trades. There are engineers who specialize in the details of each of these, and their work is important and essential; but the engineer *is* the servant of the architect. He performs these necessary services under the architect's direction and in conformance with his plans. When the engineer ceases to be the servant and becomes the



master builder, as he does, for example, in the planning of a great and graceful bridge, he has become more than an engineer. He has become an architect.

No, Mr. Ferriss, architecture has not two legs: it never had and it never will. It has *one solid sym-*

*metrical pedestal*, and into it go all that science and engineering have and can contribute; and these are bound together by the sense of purpose, proportion and fitness of things, without which no man can be, and with which even an engineer can be, an architect.

## The Editor's Asides

**T**ERMITES and dry-rot, between them, are bringing their total damage close to the amount of fire loss in the United States—about \$300,000,000 yearly. And while the building owner is largely protected—at a price—by insurance and increasing precautions against the loss by fire, he is most feebly protected against the termite and dry-rot, largely because so many of his wooden structures are built without benefit of architectural design and supervision. It would be a grand thing if we could say that no architect-designed structure has ever suffered damage from termites or dry-rot, but even today many architects seem blind or careless in the face of this growing peril.



**T**HE EFFORT to make our limited supply of paper do its expanding job, by asking office associates to cut out duplicate copies, is having encouraging results. The Editor's memorandum on that subject was mailed to all members

in the larger cities, where much of the duplication occurs. Many such members, however, have no convenient way of seeing any copy of the JOURNAL other than their own. Here in The Octagon, we have no practicable means of knowing just who those members are; therefore the appeal was sent to all. It should be made clear, however, that it was our hope to save copies only where two or more were already reaching a member's office. There is no need for real inconvenience, let alone deprivation.

**O**NE would hardly suppose New York City to be so lacking in subjects for debate as to get down to the question whether trees are or are not desirable in city streets. Yet the president of a well-known department store objects to the planting of trees on Fifth Avenue. Seventeen architects and landscapers leaped to the fray under Cameron Clark's questionnaire, Clark being consulting architect of the Borough President's office,

and voted for more trees. The City of Washington is said to be the best shaded city of America, perhaps of the world. A good way to start a fight down here is to try to remove one tree from any one street. Remember the Mall!

JOHN TAYLOR ARMS, to whom The Institute this year awarded its Fine Arts Medal, is internationally known as an etcher. Probably many of us have forgotten—if we ever knew—that Arms was trained as an architect and practiced for some years in New York. Winning his master's degree from M.I.T., he spent an internship with Carrère & Hastings and then practiced as a member of the firm of Clark & Arms. Service in the Navy during World War I brought a break in the continuity, after which he found himself anew as a great print maker, the author of several books on the subject, and a lecturer in great demand.

A HEGIRA of architectural students from other lands, halted by the depression years and the War, seems about to descend upon us. Philip Goodwin, chairman of The Institute's Committee on International Relations, usually catches the advance intimations of this flight, and it is beginning to embarrass him. From all accounts, this is not a particularly good time for visiting architectural students, unless we can uncover some real need for this kind of drafting as-

sistance in the present post-War planning effort. Student architects from England and Brazil are knocking at our door—Philip Goodwin's door, to be exact—and if this paragraph should catch the eye of an architect who has a place for one or more such men, a line to Mr. Goodwin would be of mutual benefit.

SPEAKING of central heat for a community, as we were in the March JOURNAL, the mayor of Chisholm, Minn., writes us that they have just granted a franchise for furnishing electric power and steam heat to the entire city from a cooperatively owned plant. No more individual furnace stoking, smoke nuisance and ash handling; with an estimated saving in overall fuel consumption of 25%. Chisholm is satisfied that it has hit upon a grand post-War project.

GUILTY of putting the wrong word at the tip of Professor Labatut's pen in the April JOURNAL, we hasten to make amends. The last word in his paragraph should have been "superficial" instead of "artificial." The quotation is well worth repeating in full:

"The past is an example of what not to do in another epoch, in another climate, for another client. When profound analysis takes the place of mere ecstatic enthusiasm, the respect for the past is greater, more sincere, and less superficial."—JEAN LABATUT.



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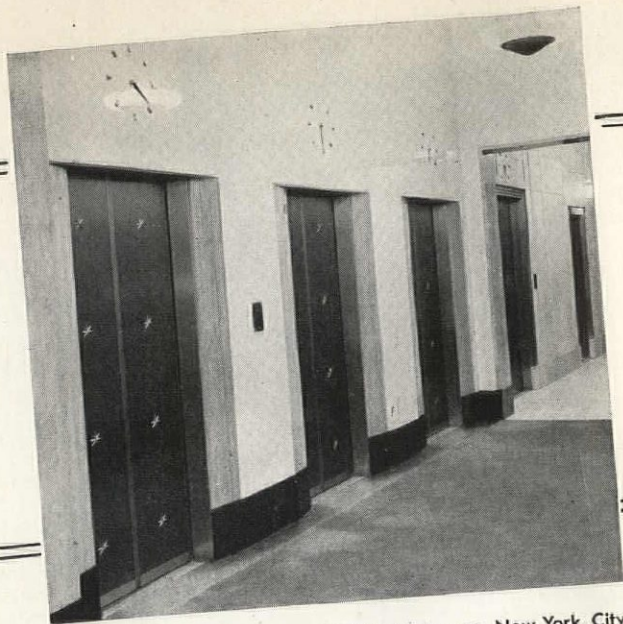
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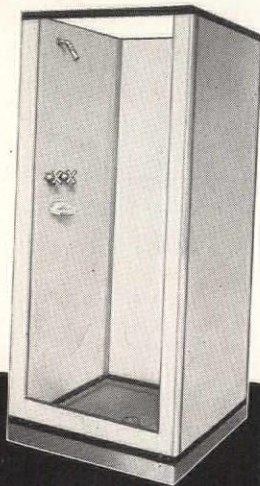


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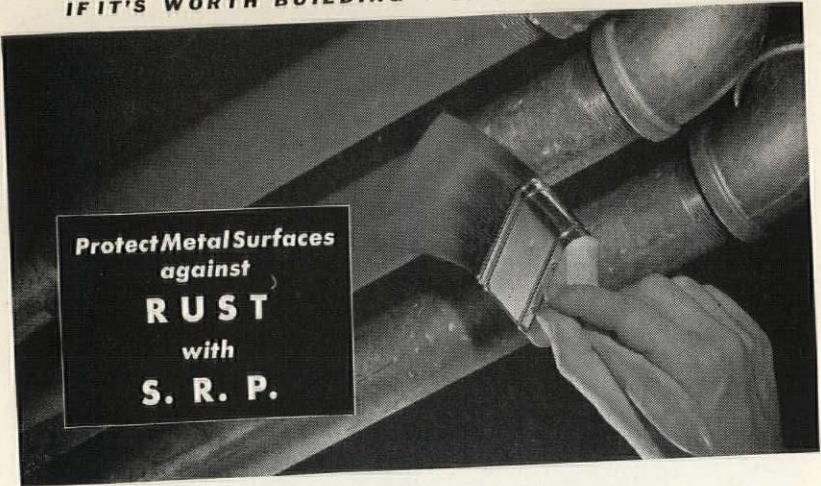
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