

Journal of The American Institute of ARCHITECTS



LOUIS H. SULLIVAN

September, 1945

Creators of the Chicago '93 Fair

Art and Public Works—Moses

Trends in Post-War Housing

Esthetics of Architecture

Honors to Architects

Hospitals and Architects

Louis H. Sullivan—Fifty Years Afterwards

35c

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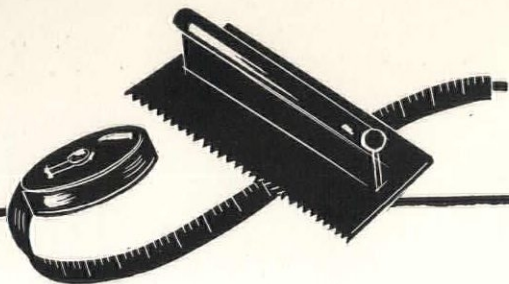
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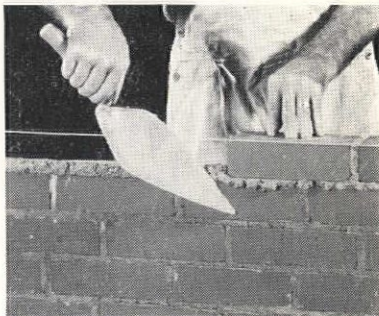
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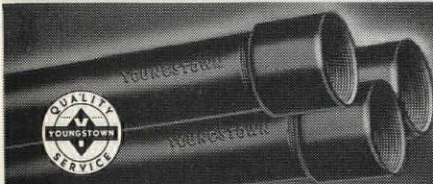


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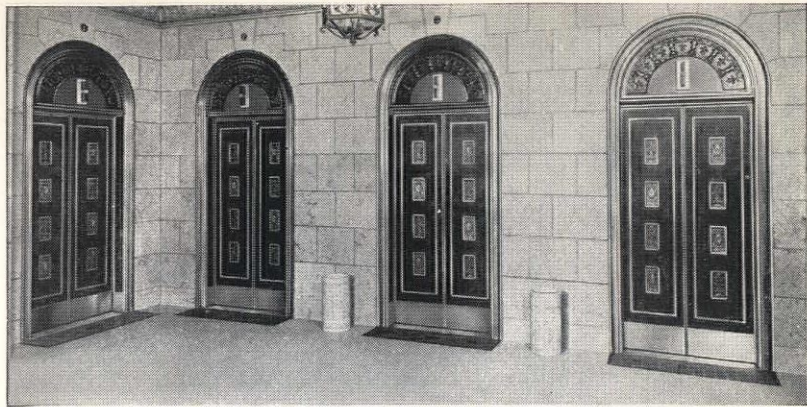
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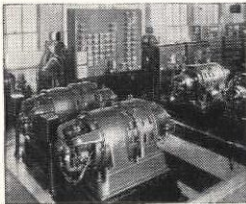


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Hospitals and Architects

AT A MEETING of the Executive Committee of The Board of Directors, A.I.A., on August 2, the relationship of The Institute with the American Hospital Association's plan to prequalify architects for hospital work was reviewed.

Following the sending of the "Indiana Message" to the chapters, messages had been received at The Octagon, prior to August 2, indicating substantial agreement with the Indiana views, from the following chapters: Alabama, Central Texas, Dayton, Detroit, Florida South, Kansas City, Kentucky, Southern California, Tennessee, and West Texas; also from the State Associations of Alabama and Southern California. No word of

disagreement with the Indiana views had been received.

Upon invitation of The Institute's officers, Mr. George Caleb Wright*, joint author with Mr. Edward D. James of the Indiana Message (the two men acting on instructions from the Indiana Chapter and the Indiana State Association) met with the Executive Committee at The Octagon. After full discussion, the Executive Committee issued the following statement:

* In the August JOURNAL Mr. Wright was mistakenly designated President of the Indiana Chapter; Mr. Ralph O. Yeager of Terre Haute, Regional Director of the Great Lakes District, now holds that office. Our apologies to both gentlemen.—Editor.

STATEMENT CONCERNING THE PROGRAM FOR APPROVAL OF HOSPITAL ARCHITECTS BY THE AMERICAN HOSPITAL ASSOCIATION

THE EXECUTIVE COMMITTEE of The American Institute of Architects, after thoughtful consideration and after advice from many of its chapters and members, submits the following suggestions as relevant to the participation of The Institute in the Program and earn-

estly recommends to the Hospital Architects Qualifications Committee of the American Hospital Association that the principles contained in the following suggestions be incorporated in the Program of the Committee.

It is fundamental that the archi-

tectural profession participate in this Program which is primarily intended to advance the public welfare throughout the United States.

The mechanics of passing on the qualifications of a great number of architects to ascertain those who can really qualify as experts in hospital design would be such as to make it impossible now, or at any time in the near future, to develop an adequate list in time to meet the approaching demand for architectural service.

The Institute is familiar with the great ability existing in the architectural profession, and considers it of the utmost importance to the cause of hospital design that this Program be so developed as to make possible—and invite—participation by younger practitioners and by able men who have not previously entered the hospital field. It should be obvious that the immensity of hospital construction requirements in the immediate future is such that every effort should be made to utilize all available architectural talent.

In order to make effective the

full support of the architectural profession and the personal participation of leading architects in all communities, we recommend that:

(1) The architects to be first qualified by the American Hospital Association be limited to those having a very high degree of knowledge of hospital planning, such as would fit them to serve as architect consultants.

(2) That the American Hospital Association recommend to building committees that the prime essential is their selection of an able architect familiar with local conditions, whether or not experienced in hospital work.

(3) That where the architect selected is not sufficiently experienced in hospital design, a consulting architect be retained from the qualified list of the American Hospital Association, preferably selected by the architect.

(4) That associate membership in the American Hospital Association be made optional rather than obligatory for those architects prequalified by The Hospital Architects Qualification Committee.

“If you have any idea how bad urban housing conditions are, you can just take my word for it that, according to the census figures, rural housing is just twice as bad.”—IRA S. ROBBINS.

Art and Public Works

By Robert Moses

An address before the National Sculpture Society and guests on the occasion of the presentation of the Society's Medal of Honor and Citation for Civic Achievement, at the Metropolitan Museum of Art, New York.

THIS IS INDEED a unique occasion, for it marks the first time at least in the recent history of the City that a park commissioner and ex officio member of museum boards has received an unsolicited award from artists. I have always had a suspicion that we public officials are tolerated in museums and among artists on the basis that janitors are initiated into secret societies; that is, because the janitor must belong if he is allowed inside to make minor repairs and to scrub the floor.

There is, to be sure, one other possibility which I shudder to entertain—namely that you may simply have tapped the wrong man. You may recall the story of the fur merchant in the garment district in Manhattan who telephoned his cousin in Brooklyn, dialed too fast and heard a professionally sweet voice coo: "This is Cadwalader, Wickersham and Taft." The first fur man was heard to exclaim: "*What* a wrong number!" Perhaps you have the wrong

man here tonight, but it is too late now, and we shall all have to go through with it.

I really do not know why you should listen with respect to advice, however honest, from one who is charged with being nothing more than a builder of see-saws and soft-ball diamonds for the very young, railroad grade-crossing eliminations to separate the quick and the dead, walled towns and villages in place of old slums, and gasoline gullies through which aimless, half-witted motorists travel faster and faster toward futility. Well, I don't mind caricature. It has its uses. All I ask in return is that you let me use the weapon of discussion with which I am familiar, that is, the good old broad axe and not the spray of asafetida affected by more refined debaters.

We have, as a matter of fact, much in common. Both the sculptor and the park commissioner hold the mirror up to nature. Neither of us can equal the annual miracle

of the grass and blossoms of Spring, but in every season, light, and shadow our creations take on new aspects and significance. It may be added that snow, rain, heat and gloom of night, which were powerless to impede the swift Persian couriers described by Herodotus, mercifully enshroud some of our most noted granite and bronze park horrors. Your profession therefore, like mine, owes much to the weather.



Speaking seriously for a moment, I suppose you have given me your medal as a representative of those who have sponsored and assumed some responsibility for great programs of post-War public works. All of the professions concerned with building and art should be united in support of this program, should help to explain its need and importance, and should present a united front to its opponents and detractors. Those in private practice have not been forgotten. Design has not been monopolized by men in government service. Engineers, architects, and other technicians in private practice have been employed on a fair contract basis to make plans, and no doubt will be employed to see that these plans are

executed, all this in the face of considerable hostility on the part of civil service groups, which had in no sense been overlooked and for whom had been reserved all that they could possibly do in the time at our disposal.

It is, however, an unfortunate fact that even though an enormous amount of design has been farmed out to engineers and architects, artists have been almost completely forgotten by their associates, particularly sculptors and painters who have their proper place in the picture, but up to now have not appeared in it.

There is, of course, a further explanation of this curious anomaly. Engineering tends to absorb architecture, and architecture in turn to devour sculpture and painting and to reduce them to mere incidents. For example, our great water bridges of today depend upon bare steel rather than granite ornament for their beauty, and even the smaller land bridges have the lightest, cleanest outlines and the simplest of stone facings. These tendencies may to some extent be checked, but it is altogether unlikely that they will be reversed.

The average architect, landscape architect, and sculptor, raised in the old tradition, finds it diffi-

cult to adapt himself to a new medium. Moreover, there are many distinguished and talented professional men who have so long served private interests on commissions of a relatively small scale that they are unable or unwilling to face the wholly new and different problems of large-scale public enterprises. The difference between public and private design is not, however, merely one of scale. It is a difference in kind as well as degree. The effect to be produced, the extraordinary pressure of crowds, the problems of maintenance and cost are totally different in public as against private undertakings. Public funds for landscape architecture, for example, must be spread thin over large areas to create mass effects, in which beauty of detail is comparatively unimportant. In this respect the difference between private and public work is the difference between Vermeer and Turner, Durer and Sorolla, the Della Robbias and Rodin, between oriental and occidental art.

In the field of public works we are in some respect harking far back of the Renaissance to the temples, viaducts, arches, and public places of Greece and Rome. Durability becomes a matter of the ut-

most importance because public structures must take a terrible beating. A building which will last indefinitely if lovingly cared for by a family and its friends may be wrecked in a month of careless use by irresponsible crowds. A garden walk carpeted with moss will retain its beauty if it is the exclusive possession of twenty or thirty people, but the lawn in a city park will become a desert of sand and dust under the feet of thousands if it is not given a rest every so often, and even then it is never anything to boast of.

Then there is the problem of individualism in a machine age. The world may beat a path to the door of the inventor of the best mousetrap, but it did not find its way to Chatterton's garret, nor ease the last days of Rembrandt, nor lift the veil which obscured the nameless architects and artists of the great European cathedrals. Rodin made a bare living and died a week before his formal admission to the Academy. The things which lend themselves to mass production are the accepted current coin and recognized legal tender in today's market place. It is a competitive world, and the true artist usually has no stomach for competition.

In the old days the artist had

his patron to stand between him and the cold world. No doubt the relationship was at times a painful one. Samuel Johnson, for example, referred to "toil, envy, want, the patron and the jail." One function of the Church and royalty was to foster the arts, and it must be admitted that over a long period bishops and princes met this responsibility nobly. In a very real sense neither the cold posthumous recognition of the museum nor the heavy hand of the millionaire has done as well. There are, of course, patrons and patrons. From the point of view of the artist it may be questioned whether civilization has advanced notably between Can Grande and Mr. S. R. Guggenheim. On the other hand, heavy taxes are reducing the influence of mere wealth. It may still be desirable for an artist to know the right people, but it is no longer the best avenue to success to build Japanese gardens and German bird baths for eccentric parvenus.

Artists today are altogether too modest about their role in the state and their importance in modern society. Let me offer as an illustration the current silly controversy over living as against dead war memorials. In this battle

little has been heard from the artist. Lay extremists have held the field, in the face of the quite obvious fact that there is room for all sorts of memorials and that local considerations should govern the decision in each case. In the recognition of service men, alive and dead, who have stood between us and barbarism, there is room for chairs of logistics, electronics, or high explosives to protect us against future wars, for grants to poets who can write great epics like John Brown's Body, for groves of trees, for recreation centers, for amphitheaters and meeting places for veterans, and for monuments of arresting beauty. Each is desirable in a particular context and community. No one of them is the universal answer. The perfect tribute of one group is the white elephant of another.

Monuments do deteriorate and need repair, and endowments get into the hands of the wrong people and require reorganization. Time and chance, as the Bible says, happeneth to them all. The poet claims that his works are more enduring than bronze, which no doubt is true, but soldiers are men of action and their deeds are not to be celebrated by words alone. Therefore we need not argue

whether the Lincoln Memorial at Washington is finer, more enduring, or more fitting than an endowed Lincoln chair of American history, or whether Mr. Jefferson is more appropriately recognized by the Jefferson Memorial at the capital than by the preservation of Monticello or the establishment of Jefferson prizes in public speaking. Each objective has its distinctive appeal and validity. There is room for all of them. The mystery is why artists seem to have so little conviction of their importance in the world that they do not bring this out.



I am aware of the fact that there is a school which holds that such matters are primarily the concern of art commissions and similar bodies. I have as much respect for art commissions as anyone can have who has both submitted plans and endured membership. The best that can be said of an art commission is that it prevents the spread of horrors over the countryside. An art commission creates nothing. It catches mistakes if its members are intelligent, courageous, and well in advance of their time, as they are here in New York at the moment. It is a brake

on the hind wheels, and it makes little difference whether this brake operates by air, water, friction, or prejudice. An art commission cannot make a city beautiful. It can at most prevent its public places from becoming ugly or meaningless. It is the source of the stream which really counts, not the weirs and dams along its course. The men who conceive the ideas, pick the spots, and make the plans, models, and renderings determine whether the period will be fruitful or sterile, not the committees which review and offer amendments.

We teach by example, not by fiat, and the first contribution of artists who live here should be to New York, and New York, for its part, as a great cultural center, should offer them public recognition as well as a place to lay their heads. But we should have the best of modern work, neither dull and conventional stuff, such as we inherited in most of our parks and public places from generations too busy for art, nor the freakish spawnings of ultramodernists who bother neither with technique nor with tradition.

Every new school named after some distinguished person should have a bust, bas-relief, or statue of

that person, and every auditorium should be relieved from the monotony of blank space and emptiness of the third dimension by portraits, frescoes, and stained glass. There is work here for all the talents and not merely for planners, engineers, and architects. If those who practice the fine arts and those who build would only stick together, help each other, maintain standards and assert themselves as a group, our post-War public works program would be significant as well as useful. I speak of the work of free men of proven talent under contract, not of made work doled out by bureaucrats to miscellaneous unfortunates on a haphazard relief basis.

God forbid that the atrocities of WPA art should be repeated after this war — stylized, symbolic, dehumanized people representing Fishing, Farming, Fire Insurance, Pan Americanism, Peace and Penicillin, or what not, who look as if a drunken woodsman had hacked them out of an old oak with a dull axe; inanimate, frozen eagles with bell-bottom trousers; bronze Mongoloid cigar store Indians; gaudy, abstract, geometrical horrors, distorted freaks, and barroom frescoes. I do not say no good was to be found in WPA art. I merely

insist that the search was like getting nourishment out of an artichoke or mining for a pinch of radium in the side of a mountain. Let us, in Heaven's name, have no more talk of a cabinet post for the fine arts, because government control, as distinguished from government encouragement, means the triumph of the lowest common denominator.



Let me offer another illustration of the excessive modesty of our contemporary artists. There was good, bad, and indifferent sculpture at the recent World's Fair at Flushing Meadow. Almost all of it was made of temporary material. Every effort to raise funds, to insure the preservation of the finer pieces in permanent form in the great park which is our heritage from the Fair, failed, partly at least because the artists and their friends accepted the defeatist argument that nothing could be done. I was the landlord of the Fair, and closed the doors on that insubstantial pageant as the tenants departed. I can vouch for the fact that nothing is more pathetic and depressing than the gaping lath and crumbling plaster of temporary art.

There are many fruitful fields, as yet unexplained, in which the sculptor, the landscape architect, and the architect might work together to the benefit of the community. In the Borough of Queens there are hundreds of acres of cemeteries, most of them on the terminal moraine which is its highest and finest land. Ride on the Interborough Parkway and see what a shambles has been made of this ridge. Not one of these cemeteries is properly planned, landscaped, and developed. Some are hideous beyond belief—mere forests of granite blocks of varying heights marking the serried rows of narrow graves of hundreds of thousands of the dead, a dismal array of restless, barbarous ugliness where there should be space and beauty and peace.

These should be our Elysian fields, our finest parks, in which chapels, vaults, and flat markers should be surrounded by gardens and groves. Instead, these fields have been left largely to the busy church official, the gravedigger, the stonecutter, and the ghoulisn mortician. No religious laws, customs, or sensibilities need be offended in this process. All that is needed is education. If we had the medieval guilds of artists, they would

urge such a program. Why can't we unite to convert these quarries and graveyards into parks under the leadership of some man like the first Olmsted, whose pioneer work left an indelible impression on so many American cities and set a standard to which all progressive citizens have since repaired?

It is astonishing how few changes are needed in an Olmsted park at the end of seventy-five or eighty years, in spite of enormous population growth, tall buildings, automobiles, and revolutions in working and living habits. Olmsted would find himself at home in Central and Prospect Parks today. And he would find little to criticize at Fort Tryon, where Mr. Rockefeller entrusted his plan to another generation of this remarkable Brookline firm. From the tower of The Cloisters the discerning eye, ranging the Palisades, the Hudson, the Henry Hudson Parkway, and Inwood Park, may see the perfect wedding of nature with engineering, architecture, landscape architecture, and Gothic and modern art, an enduring achievement in which many have shared, but for which the finest laurels go to Mr. Rockefeller.

In the absence of effective leadership and cooperation toward the

common goal, the societies which in a broad sense represent the arts have been used by individual members and cliques for small, selfish ends and have thus missed the big objectives. Why should organizations of this sort spend their time in silly controversies and futile attacks on public officials who are exercising their honest judgment? For example, what leads a sculptor to defend the restoration of a miserable sunken gas tank like Fort Clinton, which blocks an otherwise perfect axis through Battery Park leading straight to Bartholdi's Liberty and the lamp she lifts beside the golden door? And why get into a row over a bridge or tunnel from the Battery to Brooklyn?

No doubt all building and sculpture puts something between man and nature, but what does a sculptor find underground? Tunnels have their use, but it is an old rule never to build one if you can build anything else. I am an honorary member of the Society of Moles and once received their bronze plaque, but at the risk of offending my esteemed fellow moles I wish to record here my conviction that a tunnel is merely a tiled, vehicular bathroom smelling faintly of monoxide.

Similarly, professional men who have much to offer in their fields denounce public officials because they do not sympathize with functionalism and other modern trends, but they forget that public administrators must be conservative, that they use the taxes collected from the average not the exceptional citizen, that what they do must wear well, and that they have no right to introduce new and discordant notes into old and homely harmonies, and architectural eccentricities into established neighborhoods, merely because they think that the public ought to change its taste and get up to date. Suppose the ultramodernists are wrong. Suppose the vogue doesn't last, and that the new structure is outmoded in five or ten years. Architects can tear down their unsuccessful private experiments, but mistakes in public works are with us indefinitely.

There are, however, limits to conservatism. The late George Blumenthal, a distinguished citizen and connoisseur, as President of the Metropolitan Museum was convinced that good art ended in 1900, and that nothing worthy of recognition had been done since then. The Whitney Wing in our post-War Metropolitan program

represents a reversal of this dogma, and an acceptance of the democratic doctrine that a great museum should be a living organism and not a mausoleum.

This brings me back to my theme. Let us work together—public and private builder, layman and professional, administrator and artist—for the common good in this city which, in so many ways, is destined to become the greatest urban center of the world. The trend of the age is toward the improvement of the lot of the average man. But art cannot be average without being mediocre.

Questions of taste cannot be decided by popular referendum. The demagogue is always a vulgarian. And yet public opinion must be consulted, and in public works the administrator cannot be too far ahead of the procession. That is the dilemma of art in a democracy. It all gets down to the age-old prayer for light and guidance. Without vision the people perish, and vision means acknowledged leadership. Perhaps between and among us we can provide that leadership. In this spirit I accept your medal and citation, and shall treasure them in the no doubt strenuous days which lie ahead.

Modern?

By Kent Barker

From an article in the
Journal of The Royal Architectural Institute of Canada

WHAT MAKES a modern house "modern"?

Walls of glass? A glance through Banister Fletcher reminds us that the Elizabethan "long gallery" employed the same idea.

The free plan? What could possibly be freer than the Great Hall of the medieval manor house, when one room served for the sleeping, living, eating and cooking of the

family, guests and servants—thus satisfying the canon of "flexible space."

Prefabrication? Solomon's Temple, you may recall, was prefabricated: "And the house, when it was in building, was built of stone made ready before it was brought thither; so that there was neither hammer nor axe nor any tool of iron heard in the house,

while it was in building."—*Kings*, 6, 7.

Houses set up on posts? This is perhaps the most ancient dodge of all. "Lake dwellings" were common in many parts of Europe. In Austria, Hungary, and notably Switzerland, whole villages were built upon huge platforms set on piles driven into the lake bottoms.

Radiant heating? The ancient Romans used radiant heating in both walls and floors of their public baths.

The "Solar House"? Remember Socrates: "Now, in houses with a south aspect, the sun's rays penetrate into the porticoes in winter, but in summer the path of the sun is right over our heads and above the roof, so that there is shade. If, then, this is the best arrangement,

we should build the south side loftier, to get the winter sun, and the north side lower, to keep out the cold winds."—*Memorabilia of Xenophon*.

But something must distinguish the truly modern house from its predecessors! Have we made no progress at all? Yes, indeed, for the house of today does possess certain notable features exclusively its own. No other age managed to produce the electric clocks, vacuum cleaners, oil-burners, washing machines, refrigerators and gas-fired egg-timers that help to make life so complicated.

Inevitable conclusion: General Electric and the Consumers' Gas Company are the fathers of modern architecture.

Honors to Architects

CARL A. ERIKSON, of Chicago, has been appointed by Governor Green a member of the Illinois State Advisory Council on Hospitals.

LEMUEL CROSS DILLENBACK, F.A.I.A., director of the School of Architecture, Syracuse University, has been named Dean of the Col-

lege of Fine Arts. He will continue to carry on his responsibilities as director of the School of Architecture.

ALBERT B. FULLER and HARRY D. KRUG, JR., both of Kansas City, have been elected charter members of their City's Technical Societies Council, an organization of seven-

teen technical and professional societies, formed with the purpose of furthering the general interests of the Kansas City area in the fields of engineering and science.

B. KENNETH JOHNSTONE, head of the Department of Architecture at Pennsylvania State College since 1936, has been appointed Director of the College of Fine Arts, Carnegie Institute of Technology, to assume his duties November 1.

Lieutenant Colonel DAVID J. WITMER, F.A.I.A., of the Southern California Chapter, has been awarded the Bronze Star, the Legion of Merit and the Croix de Guerre. The first two decorations were for meritorious service in

planning and executing the civilian supply program in areas uncovered by the advancing U. S. Army in the European theater of operations.

WELLES BOSWORTH, of Locust Valley, N. Y., long a *Membre Correspondant* of the Institut de France (Academie des Beaux Arts), has recently been elected to full membership in that body. Only two foreign architects are members at any one time. Arthur Brown, Jr., F.A.I.A., of San Francisco, and Whitney Warren were the two members until the latter's death created the vacancy that has now been filled. If we are not mistaken, Richard Morris Hunt was the first American architect to receive the honor.

Esthetics of Architecture

By Ralph Walker, F.A.I.A.

An address before the Architectural Panel, Conference of the Arts, Sciences and Professions in the Post-War World, held at the Waldorf Astoria Hotel, New York, June 23, 1945.

THE PROBLEMS surrounding full employment would seem at first glance to be far afield from any consideration of the esthetics of architecture. One might well wonder just what possible connection can be found between unem-

ployment and architecture itself. In our age, especially, we have come to think of the practical necessities of building, the absolute need for improved shelter, as being of the primary importance. The relationship may have validity how-

ever, because it is obvious that, throughout short booms and long depressions, unemployment has constantly dogged our ways, and also that the mere building of shelter does not seem to have created a satisfactory and long-term solution.

The English economist, C. D. H. Cole, in his forthright way has well expressed the problem of unemployment in this manner: "We have built four million homes, but when and how and with what colossal disregard of the basic conditions for satisfactory and responsible citizenship! We have spent money on doles and on social salvage, but with a blindness to the degradation of men and women condemned to be idle instead of putting them to useful service and endowing them with hope. We have allowed ourselves to accept perennial unemployment and life in formless urban agglomerations."

One of the most amazing developments during the inter-great-war period was that of an architectural philosophy, first in Europe where a rigid economy was thought to be necessary, then later throughout the world, which so restricted the full use of man's abilities that any type of architectural enrichment was considered almost moral-

ly evil; and in it the arts were further divorced from their age-long association with architecture and were finally to be found only in esoteric museums removed from the emotional and traditional flow of human need.

At the start of the longest depression of modern times, when throughout the world empty hands finally looked to aggressive dictatorship for relief, the Museum of Modern Art, in relation to an exhibition of modern architecture, said: "Intrinsically there is no reason why ornament should not be used, but modern ornament, usually crass in design and machine manufactured, would seem to mar rather than adorn the clean perfection of surface and proportion." Nor were they alone in so thinking, because in 1930 one of the great craftsmen of modern times, Eric Gill, speaking of typography, concurred in these words: "So in all other things and especially in those of factory production, wherein labor is subdivided as much as possible and the product standardized, everything in the nature of ornament must be omitted and nothing must be put on which is not strictly a logical necessity."

The esthetics of architecture: If the phrase has any meaning at all

it must mean the enjoyment of a philosophy of living; for architecture, unlike other creative manifestations, can never be an abstraction arbitrarily withdrawn from a sane life. The esthetics of architecture is here assumed to be synonymous with the esthetics of the good life. Surely it must have, also, as a fundamental reason for its being, the complete sensory relation of man to the possibilities inherent in his environment.



Ancient Greek citizens of Athens, of whom their greatest leader said: "Lovers of the beautiful, but simple in our tastes, we cultivate the mind without loss of manliness," lived in a harmony of purpose and one which did not fail to produce not only a great architecture but the equally famous enrichment as well.

Far away across a later time the Japanese, sitting on their *tatami*, the paper *shojis* open to the marvelously related scale of the gardens outside, also lived—and continued to do so until they recently fell into their last and most fatal imitation of occidental imperialism—a life of harmony, and although thoroughly standardized, at least it was standardization which pro-

duced a beauty in architecture and accompanying manners which graciously belonged within it. It was one so related to nature that architectural material and natural growth were at times difficult to distinguish apart. We must agree that any architecture achieving a satisfying esthetic is one which gives a thorough enjoyment to all the senses; a thorough enjoyment to the imaginative mind, the healthy body, and to understanding comradeship. The qualities of architecture are much more than the mere use of materials, whether these are old and well-worn or so new-born as to be strange to our prejudiced sight and traditions. It must be obvious, moreover, that unless all these used materials are put together in such a manner as to achieve a new beauty, i.e. pleasant amenities rather than the ever-present contrast of ugly chaos and spiritual discomfort, we shall continue to achieve the ghastly materialistic deserts which we know as the modern cities.

It does not seem necessary to develop here a theory of the uses of modern structures or materials. They are in course of change, and any immediate theory does not seem vitally important. We shall continue to use old materials in

new ways, and many new ones as they become economically accessible. All will be judged finally in their relationship to a civilization containing elements of good living.

Architectural esthetics are created in the sensations stirred by the relations of man to his own defined spaces, and also to nature's own. His movement through these spaces must be understood in order to give his ego its quality of justification. Spaces have been enclosed in every time, with planes of solidity or of translucency; planes which provided privacy or permitted the illumination through which the outside world could be so proportioned as to be confining and therefore lead to that frustrating question: "Little man, what now?"—or so soul-expanding that he could ask a similar question of destiny itself.

The Greek, the Japanese, the eighteenth-century European, each at their best had accomplished an appreciation of human intellectual and bodily needs and, with such a gusto of accomplishment, a selection of values which created a full and rounded simplicity. These historic creators of an architectural esthetic each believed that a studied selection of values did not

mean a total elimination of them, or that it would mean a blighting barrenness. Their selection was a positive and refining action; the results showed in luminous sculpture of marble, through which light still gives a sensuous glow; a so-called simple arrangement of flowers which clumsier minds will seek in vain to imitate; later, in our time, a way of living and a quality of environment still persisting to cause some nostalgic feelings even to the most modern-minded.

It is clear that architecture, to be esthetically satisfactory, must be defined within the emotions of man; then the qualities of space—use of form, of color, of texture, of nature relations—all these will have meanings far more than those purely of the materialistic world. We may expect, even, that many of these emotions will persist in traditional prejudices and understandings.

The prefabricated house and the bureaucratically designed community—both so large in our ideas of future architecture—may all be so pretty, may have all the benefits of our pushbutton civilization, may seem to provide all the amenities of a good life, but if at any time all these fail to possess, as well, the possibility of individual effort on

the part of the occupants, the question is sure to arise: "Do they add up to a real community?"

The community esthetic is built up of a memory of accomplished effort and also an expectation of a like result in the future; for a community is rich in meaning only when the individual contributes his own effort, one equally rich in experience and hope. Should we not direct our desires toward such community design and development? We have been told that through specialization and mass-production our physical needs will be assured without difficulty, that we shall achieve a spiritual satisfaction in being citizens of the "Leisure State," and that there we shall devote our energies in our spare time to the creation of objects of beauty.



But is not this the very thing we have seen develop in this age?—an art without a place, an exotic art and a neurotic one, largely because the artist is unrelated to the needs of daily life. We may question whether the "Leisure State", in which all our practical needs in building and community are accomplished by the impersonal machine, can create an architectural

esthetic with a human functional meaning. The inherent qualities of such an architecture, of such communities, must always be foreign to the "objects of beauty" which have been born of a leisure unrelated to their building. It is small wonder that Lewis Mumford foretells that the only art worthy of these communities and buildings will be the Poster.

There is another aspect worthy of consideration, as we find two main ideas surrounding the shelter needs of a well-rounded community life: one, that which goes to make up the individual family life, such as the essentials of privacy, free growth of children, the enlargement of personality in study and contemplation, and in the development of those skills of free creation which come with keen observation and knowing fingers. Then there is that which has a relation to the public places, these giving power to man's political and wider social needs; the statement of his religion, his government, his communal recreational life—represented in the theater, music, public art in parks, on buildings, or in sculpture and in painting; those things which may be too great to be owned individually

but are developed to express his broader cultural attainments.

It must be evident that a people who prefer outside life, who would rather spend their money and efforts in buying automobiles, or who love outdoor sports, will think it less desirable to have good houses and live in them; that they will be willing to accept inferior standards because they will conceive of a home as a place of temporary tenancy. The ugly city is definitely related to the great sums of money spent in subsidizing the many-laned highways and four-leaf clovers, in contrast to the relatively small sums spent on housing, and the strength in this contrast gives some indication of the American concept of architectural need. The amazing landscaped beauty developed is rushed by in the parkways leading out from American cities.

This parkway beauty, too often a means of escape from the ugly city, fails to create an interest in a finer urban life because it too offers no individual opportunity of esthetic satisfaction in its quality and proportion. Largely empty on week days, the parkways offer, when fully used, only a continuous blur of moving cars and faces, with here and there a glimpse of a tree.

These, with the great parks and the Jones' Beaches, are the outstanding contribution made to the public life of America, and, except in very few instances, they are not embellished with other than natural material; they, even when as small parks tight within the great walls of the city, are treated as informal man-made representations of natural landscape. The intimate communities in the great city have been developed as great rabbit warrens, as huge ant heaps, without much thought of visual amenity, many of them mental slums when they were built; ugly, barren in form and lack of pattern, they can only affect man to his detriment. Here the necessity for cheapness and modern efficiency has been the cause of a loss in family appreciation of community interests and responsibilities. The fact that a housing development is generally called the "Project" by its tenants, gives the sense of this lack.

In any consideration of full employment, we must appreciate what is happening in our American world. We have a potential plenty as a natural consequence of our great national resources, combined with a growing and successful scientific research. We shall

not enjoy the fruits of this plenty, however, unless we organize fully all the skills possible to man, and unless we use them to their greatest extent. These skills must be thought of as manual as well as those which operate with the machine. As one goes through modern industry, one is amazed to find so little automatic machinery; manual skills of every kind are in evidence everywhere.

It is in the continuance of old skills, as well as in the creation of new ones, that full employment can be obtained. The possibility and the ease in supplying the immediate needs of man is evident; this is partly exemplified by the great surplus of raw materials which are to be found in well-managed countries. We are entering an era when sufficient food, clothes and shelter will be readily attainable, and will probably take but a very small part of our national effort to accomplish. Allen Fisher says: "If this argument is sound, poetry and philosophy are significant, not only on account of their own intrinsic value, but also because their organization on an economic basis is an essential condition for stability in a progressive economy. A progressive economy must be chronically unstable unless there is a

steady and continuous flow of resources in types of economic activity which a less wealthy economy has been unable to afford. It is essential that steadily increasing attention should be paid to the production of the amenities of life, of things which poorer communities have been in the habit of regarding as luxuries."

It is easy to understand that, if architecture is to take its proper place in this reasonable concept of full employment, the development of an architectural esthetic must be thought of as greater than a mere appreciation of clumsy or elegant methods of handling concrete, steel and glass. It must develop a new consideration of the age-old place which the painter, the sculptor, the weaver of materials, the worker of metals will have in the enrichment of the architecture devoted to full employment. It, too, must be based on an expanding use of skills rather than on the engineering concept of economy. The latter and restrictive terms, at present intellectually acceptable, can, if continued in favor only result in prolonging the frustration which has in the past led to an acceptance "of perennial unemployment and life in formless urban agglomerations."

Trends in Post-War Housing

By Seward H. Mott

DIRECTOR, URBAN LAND INSTITUTE

An article from a symposium on "What kind of homes are private builders planning to supply during the immediate post-War period? How do their plans compare with expected housing needs?"—in *Tomorrow's Town* for June, 1945, a publication of the National Committee on Housing, Inc.

THE TRENDS indicated in this article are based on data secured in a series of Opinion Surveys held during the last seven months with selected groups of representative home builders, real estate operators, and mortgage bankers. These Surveys were held in ten key cities selected geographically and from the standpoint of expected activity in the post-War period. They were: Seattle; Portland, Oregon; San Francisco; Los Angeles; Denver; Chicago; Memphis; Houston; Dallas; and Cleveland. The meetings took the form of round-table discussions of a prepared list of questions and were participated in by 25 to 35 people. Members of the Planning and Housing Commissions and representatives of the local FHA office were invited as observers.

The questionnaire covered some two hundred subjects on all phases of housing and urban development. Each question was discussed until

a decision was reached, and careful minutes were taken which were later corrected by the participants. The meetings were not open to the public or the press, and frank discussion was encouraged and secured. They were not held to prove any theory or support any program, but to secure the frank and unbiased opinion of the local leaders in this field.

In addition to these Opinion Surveys, I have met with numerous groups comprising hundreds of home builders and land developers, and I am convinced that the trends indicated in the Opinion Surveys accurately reflect the ideas of those who will be responsible for the financing and building of post-War homes.

First, where will the post-War homes be built? With the exception of a few large cities such as Chicago and Cleveland, where there is still a surplus of well-located, improved lots, 75 per cent

of the post-War housing is expected to be built on new undeveloped acreage. In most cities, War housing has absorbed a very large percentage of the available low- and medium-cost improved lots. Contrary to numerous recent statements, there is no indication of inflation of residential land values. Due to the tremendous War demand, the sales price of houses in war areas have been greatly inflated, but improved lots and raw acreage suitable for residential construction are still available at reasonable prices in all cities visited. The maximum desirable distance from various objectives is as follows: Forty minutes to employment, three miles from a major shopping center, two and one-half miles from high schools, half mile from grade school and small store group. It was thought that sales resistance would develop if these distances were exceeded.



There is a very strong trend in all parts of the country toward the development of complete residential neighborhoods instead of the construction of small isolated groups of homes. The advantage of neighborhood facilities, which include shopping centers, schools,

churches, and recreation, is becoming generally recognized. Airports or airparks are considered a very serious menace to residential neighborhoods, and it is almost the universal opinion that they should not be any closer than two and one-half miles. It is thought that it will be many years before commuting by private planes will affect the location of residential communities. High-speed limited-access trafficways and improved automobiles are expected to have an almost immediate effect in the location of post-War communities.

The price range of the homes that are expected to be built and the percentage in each price group was a matter of very serious discussion. It should be kept in mind that these estimates do not pretend accurately to represent the housing need, but they are the price range of homes which the builders are planning to construct in the first two post-War years. Many factors influenced the builders' decisions, such as fear of Federal public housing for the low-income group, fear of continued Federal rent control, and the fact that in most large cities it is thought that there would be an immediate surplus of low-cost War housing available in the first few post-War years, due

to War workers leaving the cities and thus making such housing available.

A minimum lot size for low-cost homes was 50 by 100 feet, with the tendency, where street improvement costs permit, toward wider lots, particularly in the South where single-story homes predominate.

Unfavorable experience with individual septic tanks and individual wells will tend to limit housing sites to areas served by sewer and water, or to projects that are large enough so that these services will be furnished as community facilities.

The estimated price range and percentage of homes which are expected to be built in the first two post-War years are as follows:

Low cost—\$3,000 to	
\$6,000	23%
Medium cost—\$5,000 to	
\$10,000	67%
High cost—\$8,500 and	
up	10%

The price range for the different groups varied geographically. In the South, low cost was from \$3,000 to \$4,500, medium \$4,500 to \$8,500; while in the North it hit the higher figures shown.

Of the total number of dwellings to be built in the first two

post-War years, average estimates are that 90% will be for sale and 10% for rent. The opinion was expressed that a much greater percentage of rental units would be constructed if present controls were to be limited or greatly modified immediately upon the close of the War.

In reference to architectural trends, there was uniform agreement that there would be no radical changes in exterior design in any price range. It was felt that it would be some years before the new materials and processes that have been developed would get into production and be available for use in homes. It was the opinion that the post-War home will have more carefully planned interiors, more efficient kitchens and greater use of mechanical equipment. But even in the highest cost range, the exterior design will remain conservative. In the South and West, the one-story ranch type is becoming very popular; and in the North, the so-called Colonial will continue to be in demand. There will be some modern touches, such as corner windows and view windows, but flat roofs and modernistic styles are definitely out, in the opinion of the builders, bankers, and real estate brokers

that were consulted, and they feel that they reflect the public sentiment.

The correctness of their viewpoint is indicated by the experience in two high-class developments. In Texas, where plans for approximately one hundred custom-built homes costing up to \$50,000 were recently presented for approval by the developer's architectural committee, only three out of the hundred plans were modernistic. In a Seattle development, the same situation was noted, for out of 70 home plans presented, only one was modernistic. There were no restrictions or prejudices on the part of the developer against modern design. The feeling was generally expressed that the public will rent modernistic apartments, but that they become conservative when they buy or build a house.

But even in the lowest-cost homes, the individual touch will be demanded. In the average project of 100 low-cost units, the developers will expect to use at least four separate floor plans with six exterior variations for each plan. It was the opinion that the "desire for an individual touch" would counteract savings up to 10 per cent that might be made in mass-production of one low-cost model.

Garages will be built for all price ranges, and in the South and West where basements are usually omitted, garages will be made of sufficient size to provide storage room or even laundries. The trend seems to be toward attached garages, and for making the rear yard an outdoor living-room with terraces and ready access provided. Locating kitchens in the front of the house rather than the rear is becoming popular. Combination living and dining rooms are not expected to be greatly used except in the smallest-sized dwellings. Great improvements in mechanical equipment, particularly heating, are expected, and fluorescent lighting will be widely installed. In the medium and high-priced homes, separate utility rooms will be built for such equipment as deep freeze and laundry devices.

These findings may be disappointing to many who expect a much heavier production of the lowest-cost homes and a sharper break from the traditional designs. But I am convinced that they accurately represent the opinion of the men who are going to put up the money and build the homes. Whether they accurately reflect public desire is a matter of which only time will tell.

Creators of the Worlds' Columbian Exposition

IN CONNECTION with the photograph of architects and other officials of the Chicago Fair of 1893 (pages 116, 117), a sketch of the background may be acceptable. The photograph, dating from the winter of 1892, has been preserved by Mr. A. G. McGregor of Chicago, who worked in D. H. Burnham's office. It was made when the group was making one of its periodic tours of inspection of the project, then under construction.

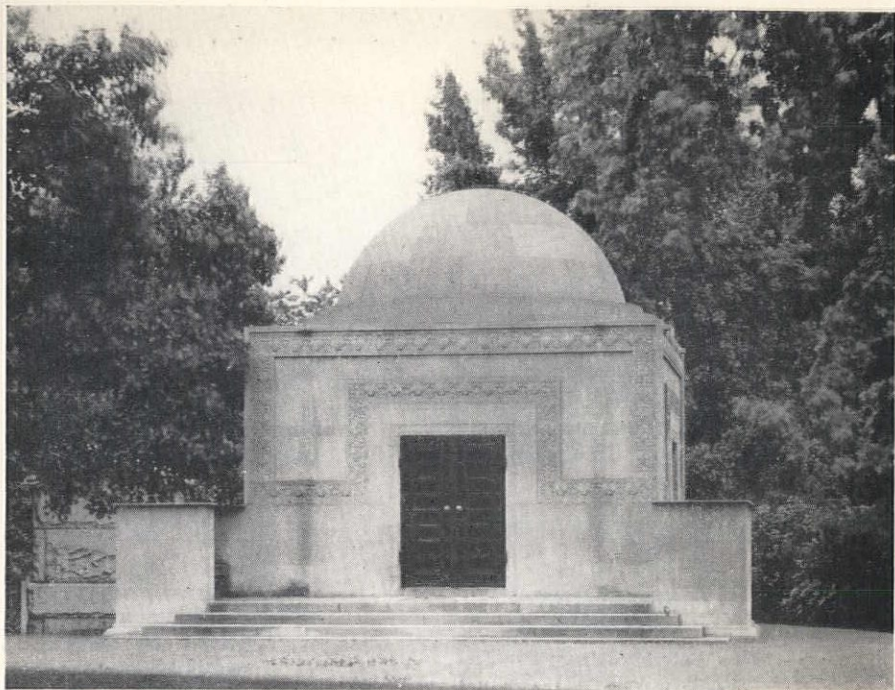
In his book, "The Story of Architecture in America" (published 1936 by W. W. Norton & Company, Inc., 70 Fifth Ave., New York City), the late Thomas E. Tallmadge, F.A.I.A., has given us a chapter on the Fair, from which we quote, by permission of the publishers.



"The first artist officially drawn into the great enterprise was Frederick Law Olmsted, the landscape architect, with his associate, Henry Codman, a brilliant young architect. Olmsted was invited to Chicago to consult with Daniel H. Burnham, the architect who had been an informal advisor of the

Chicago contingent from the inception of the enterprise. . . .

"In October, 1890, John W. Root, Burnham's partner, was elected consulting architect and Burnham was made chief of construction. Burnham was further entrenched in his position with powers that made him virtually a czar over the entire artistic and constructional work of the Exposition. He was ideally fitted for this supreme command. But forty-two years of age, the head of an architectural firm that had probably the largest practice in the United States, he came to the work with a prestige that was unchallenged and invaluable. Added to this, his figure and personality were those of the chieftain; as his biographer says, 'As with McGregor, where he sat was the head of the table.' I have seen him many, many times (for I was seven years in his office) come into the drafting room with the great of the earth and in business, but it was he who dominated the scene, he who occupied the stage's center. Generous, jovial, companionable, as I well knew from personal association, he could be, I was also



THE WAINWRIGHT TOMB, BELLEFONTAINE CEMETERY, ST. LOUIS, MISSOURI
Built about 1893

LOUIS H. SULLIVAN, ARCHITECT



A GROUP OF INSPECTING OFFICIALS

DANIEL H. BURNHAM
Chief of Construction

MONTGOMERY B. PICKETT
Secretary of Works

FRANK D. MILLET
Director of Decoration

COL. EDMUND
Commandant

GEORGE B. POST
Architect

HENRY VAN BRUNT
Architect

MAITLAND ARMSTRONG
Artist

This rare photograph of 1892, preserved by A. G. McGregor of Chicago, was made by O. G. Scharf who was with the official photographers of the Fair, Arnold & Higginbotham



ORLD'S COLUMBIAN EXPOSITION, 1893

HENRY S. CODMAN
Landscape Architect

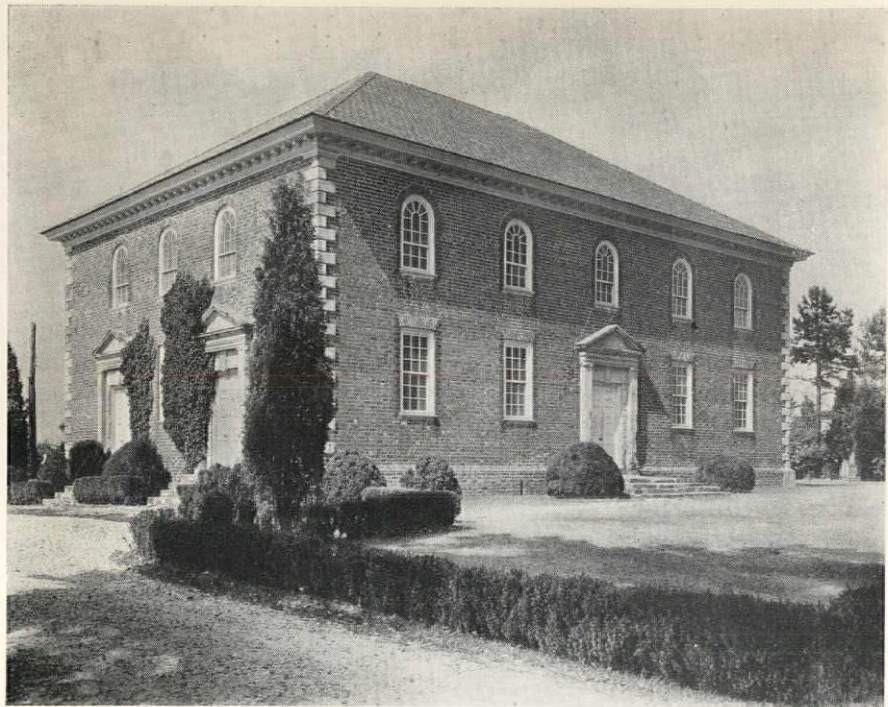
CHARLES F. McKIM
Architect

ERNEST R. GRAHAM
Asst. Director of Works

STUS SAINT-GAUDENS

GEORGE W. MAYNARD
Artist

DION GERALDINE
General Superintendent



Do you know this building?

POHICK CHURCH, FAIRFAX COUNTY, VIRGINIA
Built 1773
"UNDERTAKER", DANIEL FRENCH
*Pictorial Archives of Early American Architecture,
Library of Congress
Photograph by Frances Benjamin Johnston*

aware, hard as granite and inexorable as fate in carrying out a chosen course.

"Burnham and Root, together with Olmsted and Codman and Gottlieb, the engineer, determined tentatively on the number, sizes and disposition of the principal buildings. All this was set forth in a large sketch made by Root himself and submitted to the national commission and to the local corporation. On December 1, 1890, it was adopted as the plan of the Exposition. Nothing was said or indicated in it regarding the style of the buildings, and the plan covered only the buildings in Jackson Park, for at this time it was intended that some of the buildings should be located in the lake front in the center of the city. The idea of dividing the Exposition was shortly after abandoned.

"In accordance with the recommendations of an important memorial submitted by Burnham and his associates, five firms of architects were selected to design the principal buildings. These names undoubtedly represent what the best thought of the time considered the best architectural talent in America, consequently, they are of historic caliber, and here they are: Richard M. Hunt of New York;

McKim, Mead & White of New York; George B. Post of New York; Peabody & Stearns of Boston; Van Brunt & Howe of Kansas City. In January, 1891, these distinguished gentlemen, together with five Chicago architects, some of whom will be mentioned later, met in Chicago. Burnham was a great believer in the efficacy of dinners to raise money, smooth over difficulties and arouse enthusiasm. After dinner there were, of course, speeches. . . . The Easterners who came perhaps to scoff went home filled with enthusiasm to work. It was his farewell to these guests that cost John Root his life. Gaily and thoughtlessly on a cold winter night he had escorted each guest to his carriage and contracted pneumonia in consequence. Undoubtedly the eventual spectacle lost much of the warmth and romance of this remarkable man. Root had been a great protagonist of the Romanesque. Whether he had expected to build part or all of the buildings in this style is not known; Burnham merely stated in regard to this interesting conjecture, 'I cannot, of course, believe that the architecture of the Exposition would have been better had he lived, but it certainly would have been modified and stamped

with something of his great individuality.' . . .

"The next step was the apportionment of the various buildings among the architects, the determination of their sizes and locations and the general elevations of the terraces, the definite location of the lagoons and canals, and the height of a uniform cornice-line for the Court of Honor.

"At this point in the proceedings, Burnham summoned Augustus Saint-Gaudens to the work. Saint-Gaudens appeared at the February meeting of 1891. It was a dramatic occasion. At it each architect was to be called upon to exhibit for the criticism of his fellows the designs he had made for his portion of the work. Burnham writes of the meeting in racy style. It began in the morning and, characteristically, the host started the proceedings with a breakfast. Presumably it was held in his great Romanesque Library in the Rookery Building, and one can visualize the black waiters from Kinsley's in their white aprons passing around to the heirs and assigns of Phidias, Bramante and Christopher Wren the griddle cakes and coffee, the cigarettes and cigars. Soon they got down to business. Peabody proposed a transverse canal between

the buildings; supported by McKim, and carried with enthusiasm. 'Next Saint-Gaudens took a hand. He said the east end of the composition should be bound together architecturally. All agreed. He suggested a statue [later to be realized in the great figure of the Republic by Daniel Chester French] backed by thirteen columns, typifying the original states. All hailed this as a bully thing.' The meeting was continued. The aged Hunt, crippled by rheumatism, but with his old fire unabated, 'sat on the edge of the table and told about his Administration Building with its dominating dome expressing the leadership of the Government. . . Then came George B. Post. He had a dome four hundred and fifty feet high. When they saw that dome a murmur ran around the group. George turned about saying, I don't think I shall advocate that dome. Probably I shall modify the building.' He did. McKim had a portico extending out over the terrace, which was extremely prominent. He withdrew his portico before the murmur came. 'So the day went on. Luncheon was brought in. Then came the large Chicago committee. The winter afternoon was drawing to an end. The room was as still as

death save for the low voice of the speaker commenting on his design. It seemed as if a great magnet held everyone in its grasp.' Finally, when the last drawing had been shown, Lyman J. Gage (the president of the Exposition) drew a long breath. Standing against a window and shutting his eyes, he exclaimed, 'Gentlemen, this is a dream.' Then he smilingly continued, 'You have my good wishes. I hope the dream can be realized.' It was now that Saint-Gaudens made the remark that is so often quoted. Rising from the corner where he had been silently sitting, he came over to Burnham, took him by both hands, and said, 'Look here, old fellow, do you realize that this is the greatest meeting of artists since the fifteenth century?'



"When the Classic style was officially adopted for the Exposition we cannot, strange as it may be, exactly say. If the Romanesque was to die, we should have liked to have seen him executed in orderly fashion, fairly tried by a jury of his peers, a verdict rendered and a sentence passed—all set down in the records in proper fashion for the delectation of the historian and the philosopher. Instead it appears

that the hoary old offender was quietly done to death with neither fuss nor feathers. Who his executioners were was and is still a secret. Daniel H. Burnham said he didn't know how it happened. Mr. Mead 'had a distinct impression that it was the unanimous opinion of the eastern architects that the Classic motive should be used,' and this opinion was expressed at their preliminary meeting held in McKim's office in New York City. At the same meeting it was decided to recommend a common height of cornice for all the buildings. This was in December, far back in 1890. Mr. Ernest R. Graham, the Assistant Director of Works, in a letter to me says, 'The design of the buildings facing the Court of Honor was given to the eastern architects, and their Classic character was the result of many meetings.' At any rate, when the drawings were presented at the Chicago meeting they were all, almost without exception, in some phase of the Classic style.

"At this juncture, that is, shortly after the death of John Root, another luminary blazed forth in the architectural heavens. He was Charles B. Atwood, a temperamental, almost an irresponsible, genius from the East. Burnham had

picked him out to fill the great vacancy left by Root in the private practice of the firm. But private interests were soon sacrificed and Atwood was catapulted into the maelstrom of the Fair. According to Mr. Moore, Atwood designed more than sixty of the Exposition buildings besides various ornamental features. His great work was the Palace of the Fine Arts and the Peristyle. Burnham tells the story:

"I asked him to design an art building, and explained what was wanted. He was very gentle, with an engaging manner, and certainly he was a very great artist. His Art Building in design was the most beautiful building I have ever seen. I sent a blueprint of the Art building to New York. The architects took it to the Players' Club, whence they sent the most enthusiastic telegram saying that it was a triumph of architecture."

"When it came to the Peristyle I sent a letter to the governor of each of the thirteen original States, asking for a granite column to carry out Saint-Gaudens's suggestion. I asked Atwood to prepare a drawing for those columns, but he kept putting me off. One day I told him I could wait no longer. Then he pulled out a drawer and showed me a column beautifully

drawn. He inquired if I had really made up my mind about the scheme. I asked what he meant, catching from his manner that he was holding back something. He said he felt that the screen as planned would be too thin, that something more solid and better tied together was needed. He was very gentle, but I perceived that he had in mind some scheme, and I asked if he could suggest anything. Thereupon, he took out a drawing of the Peristyle exquisitely rendered. It was as if someone had flung open the Golden Gates before me. I told him there was no question about it. I sent a copy to New York. There was not even a suggestion of a possible alteration. They telegraphed most emphatically that they were glad of the change.'

"John Root's vision had been an assemblage of buildings full of fire and color. That Burnham had sympathized with this dream is indicated in his appointment of William Prettyman, a close friend of Root, as director of color. Prettyman concluded that a groundwork of ivory picked out with other colors would be the best. In the meantime one of the buildings, that of Mines and Mining, had been practically completed and

its color was an immediate problem to be decided. The subject was under discussion. Prettyman was in the East. Someone (Burnham does not remember who) shouted out, 'Let's make it all perfectly white.' The suggestion was adopted. This led to Prettyman's resignation (one can hardly blame him) and the appointment of Frank Millet, the artist. Mr. Graham wrote to me of this as follows:

“ “The White City,” as it was called, came about in a very interesting way, . . . various color designs for the numerous buildings had been considered for months without coming to any decision, until the time was so short that immediate action had to be taken. It was found that it would be impossible to give the various buildings individual color treatment, and at an evening session at which Mr. Atwood, Mr. Millet and I were present, we hit upon the scheme of white-washing the buildings by means of a squirt gun. This was the first time that such a method was used, and it proved to be economical, time saving, and produced a strikingly attractive, uniform treatment, which resulted in the Exposition becoming known as the “White City.” ’

“Francis D. Millet was paid the

largest salary of any one of the staff—\$15,000 a year—and was perhaps its most picturesque member. He had had an eventful career—as drummer-boy in the Civil War and later as war correspondent of the London and American newspapers—and was a man whose genius for friendship made him a welcome guest in the assemblages of men. He was one of those mysterious princes whom we all envy, who go everywhere and know everybody. After the Fair was completed he remained and became director of publicity. The triumphal processions of the Sultan of Jalo and the sanguinary battles in the Midway were none too reliable inventions of Millet to coax the visitor inside the gates during the dark days of the panic of '93. He waved his hand from the deck of the sinking *Titanic* in final farewell to a joyous life. The life of Millet and his associates in their barracks in Jackson Park during the strenuous days of construction are the most picturesque in the Exposition annals. Within that battered caravanserai, whose portals made alternate night and day, artist after artist in no pomp at all abode his little hour and went his way. Old Omar himself would have beautifully fitted into the picture. It is

not the great and dignified figures of the master architects with their cutaway coats and white collars that appeal to us as much as those livelier, younger chaps with dirty smocks and no collars. They brought the *vie de Boheme*, the *botteghe* of Florence, and the porticoes of Phidias to Jackson Park. I am indebted to an old guide book for the roster. Maynard with his Pompeiian decorations; Edwin Blashfield, 'gentlest of knights of brush and pen'; Kenyon Cox; C. Y. Turner 'with the visage of Shakespeare and a wit as lively'; Gari Melchers with the aroma of Paris and the salons and with his cross of *Legion d'Honneur* that the great Chavannes had pinned upon his breast; Carrol Beckwith; Dodge; McEwen; Reinhart; Walter Thirlaw; Alden Weir; Simmons; and Robert Reid—these were the painters, as lusty a band of young Pans and Apollos as you'd find in the annals of Olympus.



"To this Parnassian festival came also the sculptors. It was the first time in American history that Painting and Sculpture had stood hand in hand with the protecting arms of Architecture about them both. Saint-Gaudens, of course,

was the giant, the recognized fountain-head of authority and inspiration; he acted almost entirely as a consultant, his only actual work being in association with his pupil, Mary Lawrence, on the statue of Columbus. Daniel C. French, whose great statue of the Republic framed by Atwood's peristyle dominated the eastern end of the Court of Honor, was there; Frederick MacMonnies, whose great creation was the Columbian Fountain with its lovely maidens and sea horses—a fountain which should be restored in marble; Herman McNeil, Philip Martiny, Edward C. Potter, Bela Pratt; Edwin Kemys, whose American animals guarded the bridges over the lagoons; Lorado Taft, who represented Chicago in this glittering galaxy; Paul Bartlett, John J. Boyle—all these and many others completed the band.

"Every morning the entire group was obliged to make a complete tour of the grounds under the guidance of Mr. Ernest Graham, the energetic Assistant Director of Works. This was Burnham's insurance that the ensemble would never be lost sight of in the work of any one of the artists. On Sunday Theodore Thomas, that giant in the realm of music, came out

with his orchestra and soothed the savage breast with strains of Beethoven and Bach—another idea of Burnham's, who recognized in the order and rhythm of music its close kinship with architecture. With this phalanx in the foremost rank the fight against time proceeded until the great Exposition triumphantly opened its gates on May 1st, 1893.

"The Exposition as completed, with its banners fluttering in the breeze, its fountains splashing in the sunshine, its lagoons troubled by the course of the launches and gondolas which crashed into a million fragments the fairy visions reflected on their breasts, its em-

erald lawns jewelled with flowers and birds, and its tremendous and many palaces with their regal equipment of terraces, bridges and esplanades, all bathed in sunshine against the azure setting of the lake, furnished a spectacle unequalled in the history of the world for the magnificence of its beauty. Imperial Rome in the third century might have approached but surely did not surpass it. Such was the conviction of my boyhood, and thirty-five years of increasing sophistication, which have included most of the architectural spectacles of the generation, have not dimmed the splendor of that picture nor changed in my mind the school-boy's verdict."

Louis H. Sullivan—Fifty Years Afterwards

By Guy Study, F.A.I.A.

LOUIS SULLIVAN has been called "the father of modern architecture," and inasmuch as his theories concerning architecture were closely related to many of the principles that underlie the modern movement, there are grounds for this assertion. Sullivan, like the modernists, believed that the traditional styles were unfitted to express the living present, and so

strong were his convictions of this theory, that one is led to suspect an innate distaste for the past, rather than logic, influenced all of his thought.

But this is not to say that Louis Sullivan was not an original thinker. As an individualist he believed in himself, and we see his independence of thought first assert itself in his early youth. When a student

at the Massachusetts Institute of Technology, where architecture was being taught along traditional lines, he revolted at the end of his freshman year and left for Philadelphia to enter the office of Frank Furness—an office known for originality and novelty rather than soundness of design. Later, at L'Ecole des Beaux-Arts in Paris, he revolted again—this time after two years, and for the same reason; setting out alone upon a journey through France and Italy to study for himself the great monuments of architecture. Nothing that he saw on this sojourn inspired him, until finally he came upon the creations of Michelangelo. Here he was forced to admit that he stood before a master.

But Europe, especially Paris, left its imprint upon the young Sullivan. At the Atelier Vaudremer at L'Ecole the friendly, care-free life of the students, their comradeship, their spontaneity, their help and friendly criticism of one another appealed to him. Here still lingered the spirit of the ancient guild, and he saw the young Frenchmen sketch out, with charcoal, geometric forms which finally developed into floor plans. He saw these webs of fuzzy lines reduced to black spots and finally evolve

as walls and piers of architectural plans. Here he learned how to study and how to appreciate architecture, and if he gained but little pertaining to the elevations and the sections of buildings, he gained much about the planning of a building, for all of the plans of Sullivan's buildings are carefully studied, well organized and show his French training.

Returning to America about 1873, he went to Chicago where he had worked for a short period before going to Europe. The first buildings that he designed after his return were commonplace and marked by an over-indulgence of bad ornament and original although insignificant motifs, such as appealed to him in the work of Frank Furness. Between 1875 and 1880, architectural design throughout the United States improved rapidly, and so did the work of Louis Sullivan.

But his independent thinking, love for original ideas and inborn dislike for the traditional styles soon brought him to the conclusion that American architecture was held in bondage by tradition, and was being thwarted in expressing the life of its time. He soon began to assert his theories on architecture, by lecturing in a limited

way, and by writing for the architectural journals. His theories appealed strongly to Dankmar Adler, a man of fine architectural judgment, force of character and much executive ability. In about 1885 these two men formed a partnership under the name of Adler & Sullivan, with the understanding that Sullivan, as the designer for the firm, was to have a free hand to carry out his theories of design. Although this partnership was to last but ten years, within this period great success was enjoyed and, with the thirty-odd important commissions given to the firm, Sullivan had every opportunity to carry out his theories.

Their first great opportunity came in 1887 with the designing of the Auditorium in Chicago, a huge building housing a hotel, a theater and many offices. Although the design for so complicated a building called for great engineering skill and ingenuity in planning, the Auditorium was far from being a typical skyscraper. It was a high building, but it was large, and Sullivan, influenced by its great bulk, was content to use Romanesque motifs of Richardson for the expression of the facades, although he enriched the great arches with

a new type of architectural ornament with which, at the time, he was experimenting. The great building was looked upon as one of the wonders of the city, and its success brought much work to the office of Adler & Sullivan.

This was the time when the Chicago architects were piling up their commercial buildings story upon story; but as yet no one had found a truly satisfactory design for these multiple stories. Here was a challenge for Louis Sullivan. Aided by a scientific mind, a natural inventive genius and an innate artistic talent, his imagination burst into flame. Forthwith he boldly set out to create a new style of architecture, one which, in his conception, would be suitable to express modern life and the business of a new progressive country. It was a feat never before attempted by a single individual, and what is most astonishing is that, in many respects, he accomplished what he set out to do. While Sullivan's was a conscious effort, it was at the same time a natural effort; he, in a way, was the instrument of an urge that came with the birth of the skyscraper.

In St. Louis, Sullivan met a rich, progressive young brewer, Ellis Wainwright, a man with con-

siderable appreciation of architecture. Fascinated by Sullivan's theories of design and thrilled with his new ornament used in the Auditorium, Wainwright became his patron, giving him commissions for two ten-story office buildings, a large hotel, his residence and his family tomb. In the Wainwright Building, Sullivan's first building in St. Louis, he was given a free hand to put into practice his theories of design. That he achieved success is evidenced by the fact that the Wainwright Building, as an example of pure design, has stood for half a century without a rival, and in recognition of this achievement his confreres acclaimed him a master.

At this moment, while he was standing upon the very pinnacle of success, an ominous cloud appeared upon the horizon. Rolling irresistibly onward this cloud was soon to cast its shadow over Louis Sullivan.

In the spring of 1893 the World's Columbian Exposition opened in Chicago and presented to the American public a display of classical architecture such as never had been seen before, save perhaps in Rome. The bewildered Midwesterners called it the Dream City or the White City. Not only

was the Mid-West amazed; all America was amazed. Daniel H. Burnham, the master planner, had called in the leading architects of the country to help him plan his ideal city, and with the assistance of Hunt, McKim and Root, he had planned it in the grand manner. Magnificent vistas with lagoons stretching far and wide had been created, and along the edges of these lagoons had been built immense snow-white palaces, their reflections lying resplendent in the water. In every direction the eye fell upon great buildings with rows of columns and Roman arches—and their stately beauty was destined to leave a lasting impression upon America.



In the midst of all this architectural splendor another vast structure, designed in a distinctly different style of architecture, attracted the eye of the visitor. This was the Transportation Building, by Louis Sullivan. Its Golden Doorway dazzled all comers, for no one had seen its like before. Foreign visitors, especially, saw in it a note prophetic of the future.

To Louis Sullivan all this array of classic grandeur was a grievous error. In his Transportation Build-

ing he had shown the world a new style, one which he himself had created and one which he believed to be a better expression of his time. But it was the classic beauty of the White City that thrilled the American people. Here, at last, was something to inspire them; here was something very different from the crude, carpenter-Gothic of the houses that made up their towns. In these buildings they sensed an expression of the country's greatness. By comparison, Sullivan's remarkable Transportation Building appeared strange and exotic. The classic style was set for all America, and was to sweep everything—Sullivan included—before it. For the next quarter of a century Sullivan's name was all but forgotten.

Modern architecture has brought the name of Louis Sullivan again into prominence. The advocates of the new movement, recognizing that their creed and many of their canons were identical with his, have hailed him as their prophet, and have read much into his work that careful analysis fails to reveal.

His theory that form should follow function was an old axiom learned at L'Ecole des Beaux-Arts; yet in the finest of all of Sullivan's designs, the Wainwright Building, the master flagrantly violated this

sacred principle. In books and other writings Sullivan expressed his theory of architecture which, briefly stated, demands that a building express its function and its skeleton or framework, and always coupled with this creed is the conclusion that the traditional styles, being unfitted to express the function and the framework of a modern building, are useless and that new architectural motifs and ornament must be created.

However, Sullivan himself was only partially able to carry out his theories, and one finds evidence in all of his buildings that he was, in reality, searching for a new medium of expression, a new system of design but not a new theory of design. The very definite circular motifs which he used on the second story of his Union Trust Company Building in St. Louis, the wide cornices which he loved so well, and the over-emphasizing, with rich ornament, of the top stories of most of his buildings are difficult to reconcile with his theories. These are the reasons for concluding that he was influenced more by his distaste for the traditional styles than by the logic of his theories.

He unquestionably felt design; no one could have conceived such an exquisite creation as the Wain-

wright Tomb in Bellefontaine Cemetery without having great feeling for design. The engineer in him gave him a preference for simple structural forms, but the artist in him never allowed the structural forms completely to dominate, as his Wainwright Building plainly shows. His fine artistic judgment likewise told him that ornament was not meaningless, and that a building or any work of art, without some kind of ornament, is cold and barren. How his eye must have reveled in the rhythmical forms that run through the frieze of the Parthenon; or in the great horizontal divisions and in the play of light and shade that set into vibration the superb masses of ornament in the glorious facade of Notre Dame de Paris!



The modernists place more importance upon the structural designs of Sullivan than upon the amazing and intricate ornament which he evolved, although it is in his ornament that Sullivan inscribed the subconscious craving of his soul; here we may read the character and the import of his philosophy of art. The inventive genius of his mind, harmoniously working with the inward artist, is

clearly discernible in those beautiful and intriguing arabesques, composed with consummate skill, of intertwinning circular bands with the graceful acanthus or the thistle leaf woven into the interlaces, and in those running bands of lyric ornament made up of simple geometric forms, all new in spirit and scintillating with life.

But how expressive of his era and of America was his ornament? Amazingly beautiful as it is, one finds nothing in it that recalls the broad prairies nor the great lakes. It is strange and exotic, reflecting his lonely individuality rather than the expanding commerce of the new Chicago and the Middle West. Moreover, he very quickly reduced the use of this ornament to a system of design which, if it had been accepted by his confreres, would in time have become only another traditional style. Again in the ornament of Louis Sullivan one sees the limitation of all human endeavors, supreme as they may be, for in this ornament there is a reminiscence of Egyptian and Assyrian art; nevertheless, so little did he draw upon the past and so new was his work that the world has accepted it as a style of its own.

The style of Louis Sullivan, however, was too personal for gen-

eral adoption. Inasmuch as the theories which he expounded were highly stimulating and prevented American architects from becoming complacent, his place in the annals of the profession is secure. Yet his theories gained few converts during his lifetime, and the buildings

which he left have had little actual influence. His was a personal triumph mixed with futility; he was indeed a brilliant meteor which shot across the firmament of art, but not a planet by which American architecture may chart its course.



Architects Read and Write

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



THE METRIC SYSTEM—WHY NOT NOW?

BY ALLISON OWEN, F.A.I.A., New Orleans

THERE IS A LINE in the excerpts from a chapter of Mr. George Herbert Gray's forthcoming book on "Origins and Standards," published in the July JOURNAL, that has impressed me as a challenge to American intelligence.

He writes: "The adoption of the metric system for dimensions, volumes, weights, etc., would be a step towards greater efficiency—one long overdue. Ultimately it must come, why not now in the period of retooling?"

I will admit that I am a creature of habit and have practiced architecture all my life without giving the matter a thought, until last spring, when I got an inquiry from

one of our South American neighbors as to whether I would accept a commission to do three important buildings—a theater, a hotel and a publishing house in the capital of his country.



That set me to thinking. Besides specifications having to be done in Spanish, these plans would have to be made in the metric system. Of course we all know what the metric system is, and those of us who had served on the Continent during the last war had become accustomed to thinking in terms of kilometers or centimeters or millimeters, and the scales of

maps, but what about stock sizes, etc.?

Then the further reflection came that we and the British Empire are about the only people left in the world who still stick to feet and inches.

We were smart enough to go to a decimal system for our money, and the "almighty dollar" is on the way to becoming the world standard. If the French Revolution had preceded ours, we might have seen the light, but I presume we had plenty of other more pressing problems at that time.

When this War ends, and the trade routes are opened again, and the priority dam removed, and our offices begin to hum, anything that can contribute to speed our efficiency will be of great value to us; and those who have business with the Latin World will feel the need very keenly for the metric system.

This summer, while attending the fiftieth anniversary of my class at M.I.T., I discussed the subject with two members of the class who are the heads of great national corporations that have plenty of business in other countries beside our own. To be frank about it, both seemed to feel that a change to the metric system now, while we are retooling, would be a logical thing

to do, and it would be a great help to them in the foreign field.

Any change, I realize, will mean a period of very vexatious confusion, but when you consider that most industries charge off 10% for wear and tear and obsolescence, and many, a rate higher than that, it would seem to be amply worth while.



I think this is a matter that should be restudied by our professional and scientific societies, and by our large industries, with a view to including it in our reconversion program.

We are familiar with the devotion of Ernest Flagg to the module, and how skillfully he used it. In Mexico their tapes are metric on one side and feet-and-inches on the other. Our engineers use feet and tenths now. In Louisiana land was once measured in arpents and toisers. We still speak of the "forty arpent line."

Are we willing to say that our Latin friends are smarter than we are in grasping and using a new idea, when its value is clearly demonstrated? We would certainly resent being called by them a backward nation.

As to the British people, "that is

something else again." Perhaps Attlee and his Labor Party can shake England into new ideas. Certainly this War has shown what they can take and what they can do.

I remember being in an English bank in 1889, and being conscious of the noise made by the scratching

of the quills that were still in general use.

The world has moved a long way since then, and whether we like it or not it will continue to move, just as Galileo said it would. Our Vignolas and Palladios are getting pretty dusty.

AS TO THE COMMITTEE OF ECONOMIC DEVELOPMENT

BY ARTHUR C. HOLDEN, F.A.I.A., New York

IN MID-JULY, representing The Institute, I attended the meeting of the C.E.D. Action and Advisory Committee on Post-War Construction. The committee is anxious to have the constituent organizations which make up the committee inform their chapter members, and particularly the chairmen of chapter committees on post-War planning, that they should contact the local C.E.D. organization in their neighborhood and work out a program so that architects may sit with local C.E.D. committees and represent the construction point of view. The Committee of Economic Development has based its work upon local conference and local organization; has sought to discover, through conference and questionnaire, the plans for post-

War production of industry and the market for post-War goods.

The extent of post-War requirements for the construction industry cannot always be measured simply in terms of the estimates made in the localities by manufacturers, by storekeepers and other business and commercial enterprises. There is a need for architects and engineers to sit in on conferences at an early stage and attempt to interpret the data from the long-term as well as the short-term point of view. This means that the expansion or contraction program of a single plant may affect other forms of construction in a neighborhood. In addition, it may demonstrate the need for definite, comprehensive replanning, and the planning of public facilities and private improvements, according to

a program much better coordinated than any we have had in the past.

I took it upon myself to answer for the architects that there were among us an increasing number of men who were aware of opportunities for planning and development that were unappreciated a generation ago. I said that we are anxious to increase the knowledge of architects with regard to planning in terms of more than one structure. I also said that it was my belief that in direct proportion to the work that architects were

able to do in planning for the community, there would be an increase in the esteem in which they were held by that community, and in the likelihood of architects and engineers being asked to participate in the preliminary stages of planning, and in the final execution of detail plans and the carrying out of construction projects.

All of which is called to the attention of the chapters and their committee chairmen with the purpose of alerting them to the possibilities for action.

ARTS AND CRAFTS IN AMERICA

BY ORIN E. SKINNER

EDITOR OF "STAINED GLASS"

IN THE July issue of the JOURNAL, Joep Nicolas gives an interesting glimpse of American arts and crafts from the European point of view.

He could hardly be expected to become familiar with the American tradition during his comparatively short stay in this country. With more familiarity he might have been influenced toward more humility or more assurance as he gave us Goodly Admonitions. We may well blush to admit more than

ample evidence throughout the American Scene that we needed (and perhaps still need) Corrections and Scoldings along with Wise and Kindly Counseling from the cultural folks who have purified and enriched the inner, unseen fountains of inspiration throughout Europe and Asia. (We needn't mention muddy currents in those same fountains.)

The phrase, "American tradition," may seem out of place to the European mind, thinking back

over the centuries before America was discovered; but although the American tradition is comparatively young and has experienced many of the maladies of childhood, fundamentally it is vigorous and healthy, and just as firmly rooted in its native soil as were the older European arts—when they possessed native soils.

During the last thirty or forty years, through the stout-hearted encouragement of The American Institute of Architects, of churchmen and artists, art museums and universities, we have made a brave beginning toward a full expression in America of a distinctly American art. Many of The Institute's most articulate members have been staunch defenders of native expression. Some of them, as Ralph Adams Cram, are—unfortunately—no longer here to speak for the American craftsman.

Our early beginnings in American arts and crafts were carved out of the wilderness of the new world by sturdy and adventurous spirits who had left their homelands in dissatisfaction with conditions there. They had experienced growing corruption and restriction and had left with the resolve to build a better home in the new world.

They brought much of the best

of the ancient tradition with them to shape their new arts and crafts to the pattern of their new and rugged lives. They left behind most of the outworn and meaningless froth of a degenerate Renaissance, for they were too busy to indulge in airy flourishes.

These craftsmen were working for the pure love of their craft just as surely as were their European contemporaries. Their children were not compelled to follow the parents' occupation, as was the custom in Europe, whether or not they had any talent or any desire to do so. They were free to develop their natural abilities, and any tradesman's son with talent and determination might become a great artist rather than a poor tradesman.

It is true that our young crafts suffered many of the trials of youth, but our prodigal waywardness and degradation was not without its counterpart abroad. In fact, we may well claim that the older arts set our example and led us astray. Unscrupulous Europeans combined with commercial Americans to exploit the theory that art could only be nurtured abroad.

It was fashionable to discredit our own achievements and to honor the decaying vestiges of a once glo-

rious past turned out by unskilled and underpaid artisans in European workshops.

But through it all, the true craftsman had been quietly at work in the background, continuing the foundations of a truly American art that is slowly but surely coming to the front.

In ever-increasing numbers we are learning to revere the great art of the past and to recognize its decline as a symbol of the decay and disintegration of basic principles which have led to the present deplorable state of things abroad.

We are coming to realize that the firm foundations of integrity and freedom that our fathers built

for us in this land must serve as the basis for world recovery, and that we must be the leaders in that recovery.

Messages from our soldiers abroad suggest that their admiration for the glories of antiquity is being strengthened while they gain a vivid first-hand realization of the present state of things in Europe.

Is it not reasonable to prophesy that they will come home imbued with a healthy respect for their own land and a confidence in its leadership in the arts and crafts as well as in many other fields? With the abundance of new materials, and with renewed vigor, they will carry on the *American* tradition.

AUTHORSHIP OF THE CHICAGO FINE ARTS BUILDING

By D. H. BURNHAM, F.A.I.A., Chicago

AS TO THE illustration of the Fine Arts Building of the '93 Chicago World's Fair, published in the August JOURNAL, the correct inscription for this building would have been: Daniel H. Burnham, Architect; designed by Chas. B. Atwood.

The original signed working drawings for this building are on file here in Chicago bearing the name of D. H. Burnham, Archi-

tect, as my father, for several years after John Root died, practiced as an individual. At the time this building was built, Atwood was an employee only, but later my father took Atwood and two others into partnership, and the name was changed to D. H. Burnham & Co.

As far as I know Atwood never practiced architecture independently under his own name. He died a few years after the '93 Fair.

The Department of Technical Services

THREE YEARS AGO, on recommendation of the Technical Secretary, the Executive Committee approved the appointment by the President of representatives for collaboration with the Department of Technical Services in each of the chapters of The Institute.

These representatives were recommended for appointment by the presidents of their respective chapters, and were members particularly interested in the technical and practical phases of architectural practice.

The purpose of these appointments was to provide a means of readily securing a cross-section of opinion concerning matters of technical interest to the profession, The Producers' Council, and the Department of Technical Services.

These chapter representatives have also been of assistance to the work of the Joint Technical Committee of The Institute and the

Council, which was formed last year.

There is every indication that architects will find the technical and practical phases of architectural practice assuming increasing importance in the approaching era of post-War planning and construction, and the Department of Technical Services of The Institute, established to be of service to members and others concerned with matters of technical interest, will have the cooperation of the representatives in the chapters for collaboration with the Department in rendering this service.

The Producers' Council

RECENTLY ELECTED to membership in The Producers' Council was The S. H. Pomeroy Company, Inc., Bronx 54, N. Y. Official Representative, Joseph F. Quinn, vice-president; alternate, Ben H. Pollock.

Educational Activities

FALL CONFERENCE ON CITY AND REGIONAL PLANNING

THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY announces its ninth annual Confer-

ence on City and Regional Planning, to be held from October 22 to November 2, 1945. Sponsored

jointly by M.I.T. and the American Society of Planning Officials, it will be open to men and women who have had practical experience in planning or in a related professional field, including planning technicians, members of state or municipal planning commissions and housing authorities, and staff members of engineering or public works departments.

The staff for the Conference will consist of Frederick J. Adams, Professor of City Planning; Flavel Shurtleff, Associate Professor of Planning Legislation and Administration; Homer Hoyt, Associate

Professor of Land Economics; and Roland B. Greeley, Assistant Professor of Regional Planning. Visiting lecturers on special topics will assist in the conduct of the seminars.

Following the two-weeks' Conference, a special ten-weeks' training course will be held, during which specific projects will be developed in the drafting-room, supplemented by library research and round-table discussions. Those interested in the training course should write to Professor Adams at M.I.T., Cambridge 39, Mass., for further information.

TEACHERS OF ARCHITECTURE WANTED

THE SECRETARY of the Association of Collegiate Schools of Architecture is compiling a list of available teachers of architectural subjects for immediate and post-War employment on teaching staffs at schools of architecture. Increased enrollments under the various Army educational programs are

expected, and there will be urgent need for qualified teachers. Those qualified and interested in teaching positions for the next school year should send their personnel records to Professor Paul Weigel, Secretary, A. C. S. A., Department of Architecture, Kansas State College, Manhattan, Kans.

The Editor's Asides

NOSTALGIA doesn't bother youth. It is something that becomes acute with the years past middle age.

There's a keen reflection of it in the late Thomas Tallmadge's account of the Chicago Fair of 1893,

and what that Fair did to him. The impression made by the White City, it is true, was made upon Tallmadge as a boy, but it was a mature Tallmadge who felt it strongly enough to write of the Fair as he did. If the younger men will bear with him, and with me, forgiving these affectionate glances back over our shoulders, I should like to echo his belief that, "The Exposition . . . furnished a spectacle unequalled in the history of the world for the magnificence of its beauty."

For I, too, saw the '93 Fair through the eyes of a boy, under the guidance of a father whose firm had fabricated some of the steel behind those white walls. And I, too, have since seen many of the things which men have built in the name of architecture. But I feel sure that no structural work of men's hands has ever given me the breathless thrill that still lingers from a sight of the White City on the shore of Lake Michigan, under a summer moon of 1893.

IN THE August issue of the JOURNAL, under "Specialization", we bemoaned the fact that the "Indiana Message" was not published in these columns rather than broadcast directly to the Chapters

and Institute officers. The authors of the Message request us to state that a copy of the Message was sent to the JOURNAL and that it had been their hope that it would be published therein. Moreover, the meagre list of Chapters and Association members printed as being in agreement with the Indiana viewpoint was felt to be an unfair understatement.

To this double indictment, the Editor rests his defense on two facts: 1. The Indiana Message reached the JOURNAL in multi-graph form, with the indication that it was being "broadcast" to the Chapters and Institute Officers. Under such circumstances it seemed to us that the JOURNAL had been bypassed, and that reprinting the Message would be rather foolish duplication.

2. The meagre list represented all the Chapters and Association members whose communications had reached the Octagon at the time when the August JOURNAL went to press.

FOR MANY YEARS the subject of public relations has been one of perennial interest in the profession. There are those of our numbers who have felt that "selling the public" the merits of ar-

chitectural service was the *sine qua non* of our professional existence. There are others—far fewer probably—who would prefer to rely on the slowly growing realization on the part of the public that the American way of getting things done properly, whether it be repairing a watch, tuning up a motor, designing an atomic bomb, or building a house, is to enlist the aid of an expert technician.

Out of all the discussion of whether—and if so, how—we could hasten the public's appreciation of the architect's services, one fact emerges: we shall never know until we try. And the conviction that we must try, and on a national scale, is now widespread. In response to it, the democratically elected members of the Board of Directors are obeying the mandate of their constituency and are launching a campaign to better the public's understanding of what an architect is and what he does. The Board has engaged eminent professional counsel and is entrusting the task to that counsel, backed by all the financial aid in sight and also by the offer of all factual data and guiding advice it can muster.

Parenthetically, it should be pointed out that the present campaign is on the national level only;

under the contract with counsel, Campbell-Ewald Company, there is no provision for aid or even counsel in the campaigns of individual chapters or state associations. One more point should be emphasized, even though it would seem self-evident: the efforts of our counsel are directed to the eyes of the general public, not to the architect—a fact to be kept in mind when we read newspaper items that may appear trite to the professional mind.

Without the stimulus of any prompting whatever from the Board, and without its knowledge, I am venturing to make a suggestion: Let us remember that we are in the role of a client, acting through our building committee; if our architect thinks it best to put the kitchen where we think the living-room should go, or uses plywood where we had expected to see plaster, let's not fire him forthwith, and let's not sabotage his work before it begins to take form. In six months we shall probably be able to judge whether or not we are on the right road and making progress. Meanwhile, should we not give our professional counsel the chance to do what they—not we—are supposed to know how to do?

Highlights of the Technical Press

The Architectural Forum, Aug.: Proposed United Nations Center, San Francisco Bay Area; designed by William W. Wurster, Theo. C. Bernardi and Ernest Born; 5 pp. t. & ill. Thomas Church: His Gardens; 8 pp. t. & ill. Toledo: A model of proposed changes; 5 pp. t. & ill. T.V.A. Cherokee Dam; 7 pp. t. & ill.

Architectural Record, August: Building Types Study—Hospitals; 37 pp. t. & ill.

Hospitals, July: Recognition of Qualified Hospital Architect is Forward Step, by Edward F. Stevens, F.A.I.A.; 1 1/3 pp. text. A Rural Hospital and Health Center, by the Hospital Facilities Section,

U. S. Public Health Service; 4 pp. t. & ill.

Pencil Points, July: Evansville (Ind.) Memorial Airport and Reservation Center; Albert Kahn Assoc. Archts. & Engrs., Inc.; analysis by Roland A. Wank; 10 pp. t. & ill. Baltimore Greyhound Bus Terminal, Wischmeyer, Arrasmith & Elswick, archts.; Lucius White, assoc.; 5 pp. t. & ill. Advances in Hospital Lighting Design, by Isadore Rosenfeld; 7 pp. t. & ill. Why Zone Heating Systems? by W. J. Warren; 4 pp. t. & ill.

Aug.: Hospitals and Health Centers; 38 pp. t. & ill. The Architect and Television, by M. J. Alexander; 3 pp. t. & ill.

Who's Who in This Issue

SEWARD H. MOTT, land planning engineer, member A.I.P. Practised professionally as town planner and landscape engineer in Cleveland, O., where, under the name of Pitkin & Mott, his firm designed many residential communities in the Midwest and numerous private estates. For many years, consultant on the campus plans for the University of Michigan, University of Rochester, Oberlin and Wooster Colleges. For eight years Director of the Land Planning Division of the FHA. Has traveled extensively in Europe and is familiar with the outstanding

housing and land development projects in this country. Author of many articles and technical bulletins, and has lectured widely on city planning and the development of residential communities. Now Director of the Urban Land Institute, an independent national organization, with offices in Washington, working in the field of city planning and land development.

ROBERT MOSES, born in New Haven, Conn., 1888. Degrees: B.A. from Yale, 1909; B.A. from Oxford

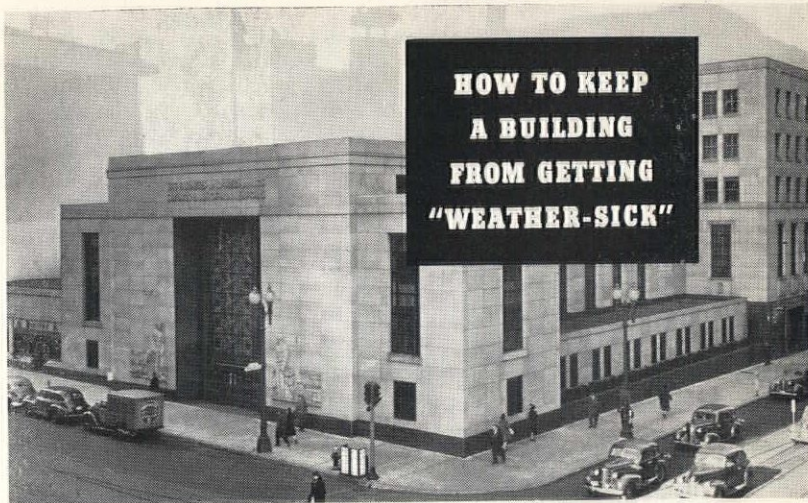
with honors in jurisprudence, 1911; M.A. in 1913; Ph.D. in Political Science from Columbia, 1914. Honorary degrees include LL.D. from several institutions. Began work as municipal investigator in New York City. President of Long Island State Park Commission since 1924; Secretary of State, N. Y., 1927-28; member State Fine Arts Commission, 1924-27; State World's Fair Commission, 1931; chairman Jones Beach State Parkway Authority, and Bethpage Park Authority, 1933; chairman and executive officer of Triboro Bridge Authority since 1934. Republican candidate for Governor of New York, 1934; City Park Commissioner since 1934; re-appointed 1942 to consolidate and administer city park and parkway system and coordinate with state and suburban systems. Head of Henry Hudson Parkway Authority and Marine Park Authority. Member New York City Planning Commission since January, 1942. The list of testimonials, medals and other expressions of a grateful and appreciative public is too long to include.

GUY STUDY, F.A.I.A., of Study, Farrar & Majers, Architects, St. Louis. Became interested in architecture while a student at Exeter in 1900. Spent week-ends poking around Portsmouth, Newburyport and Salem. In 1904 the St. Louis Purchase Exposition drew him to St. Louis to work as an apprentice without salary. Was one of five or six students to start a department of architecture at Washington University under Prof. F. M. Mann. Thence

to Paris, into the Atelier Laloux. Returned to St. Louis about 1910 and formed partnership with Benedict Farrar, developing an all-around average practice. In slack hours of present War found time to write "The History of St. Paul's Church, Alton, Illinois and to begin a history of the Illinois area.

RALPH WALKER, F.A.I.A., of Voorhees, Walker, Foley & Smith, New York. Born in Waterbury, Conn., 1889. After preparatory education in Providence, studied architecture at Massachusetts Tech; won Rotch Traveling Scholarship in 1916. Among works of firm are: N. Y. Telephone Building, Irving Trust Co. Building, Western Union Telegraph Building, Brooklyn Edison Office Building; telephone buildings in New York, New Jersey, Washington; Travelers Insurance Building in Hartford; several buildings in N. Y. World's Fair; George Eastman Memorial in Rochester; Prudential Building in Newark; Army Defense Bases in Caribbean; town for Nicaragua Nickel Co. in Cuba; buildings for Navy in Brooklyn and Scotia, N. Y. Served as 2nd Lieutenant of Engineers, Camouflage Section, in World War I. Member of the Architectural Commission of Chicago World's Fair, 1933. Past President of the N. Y. Chapter, A.I.A., and of The Architectural League. Member of the Board of Trustees, Beaux-Arts Institute of Design, 1933-41. Past President of the Municipal Art Society. Awarded Gold Medal of The Architectural League in 1927.

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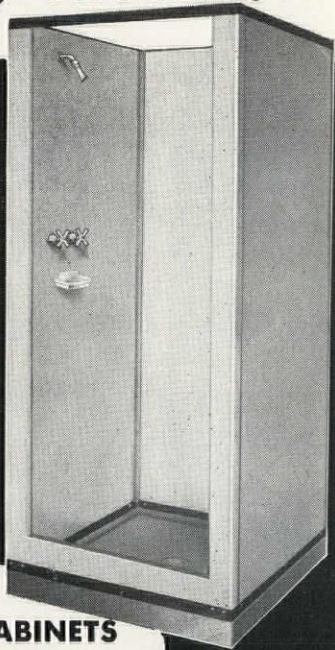
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