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BUILDERS TURN TO WAR PROGRAM

Association statistics, necessarily incomplete because of war censorship, indicate a 300% increase in volume for building contractor members for the first six months of 1942 over the first six months of 1941.

The figures show a volume of \$23,155,000 for the first half of 1941 of which \$1,000,000 was private construction, and \$68,328,000 for the first half of 1942 of which \$700,000 was private construction.

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Carl Larsson Albums

Published by Albert Bonnier, Stockholm
Ett Hem—"Some Home".....1899
Larssons—"The Larsson Family".....1902
Spadarfvet—"Legacy of the Shovel".....1906
At Solsidan—"On the Sunnyside".....1910
Published by Langewiesche, Düsseldorf
Das Haus in der Sonne—"The House
in the Sun".....1908

Eric Gill

An Autobiography
Published by Devin-Adair, N. Y., 1941
12 other books by same author

Stockholm's Town Hall "Modern Swedish Architecture"

Ahlberg, published by Scribners, 1925. And since that date a long list of books and many magazine articles on more recent Scandinavian Arts and Architecture.

With the exception of excellent work by the Dutch, the Scandinavians appear to have seen the Building Art more clearly than other nations. German creative production in all the arts stopped short in 1933. Many leading architects fled or disappeared. Hitler himself complains that "no adequate artists have yet appeared to honor My new era."

In these last few months we begin to see that the Architectural Press has for the past fifteen years practically suppressed architectural news of Russia with inadequate reports of the often distinguished buildings in their new industrial cities East of the Urals. The Story of Contemporary Architecture the world around seems to be greatly influenced by buildings which have used the products of those who wish to advertise them. The "text" pages are too often echoes of the advertising pages and frequently less interesting.

The Master Architect Calls Gil Holien

News of the death on July 29 of Major Gilman C. Holien, commander of the 109th Observation Squadron, was indeed a shock to those in the architectural and building fields in this region. Death came to Major Holien from an infection in his feet contracted when searching a swamp for some missing army fliers.

Born and reared in St. Paul, Major Holien attended St. Paul grade schools and high schools and graduated in architecture from the University of Minnesota. For nineteen years he has been associated with the 109th Squadron, rising through the ranks to a commission in 1937. On February 10, 1941, when the squadron was called to federal service he was captain and adjutant of the organization and was later placed in command of the unit, succeeding Col. Ray S. Miller.

For the past eight years, prior to his military service, Major Holien was a member of the Architectural firm of P. C. Bettenburg & Company, St. Paul. He served as secretary-treasurer of the St. Paul Chapter of the American Institute of Architects; was a member of the Gargoyle Club of St. Paul; and the Alpha Rho Chi fraternity.

In addition to his wife, he is survived by a daughter, 11, and a son, 7, as well as his mother, Mrs. Christine Holien; two sisters, Miss Ruth Holien of St. Paul and Mrs. Chris Stanger of Duluth; and a brother, Edward O. Holien of Denver.

NATION BUILDER
CARL LARSSON
PAINTER-ARCHITECT

A tribute to the Scandinavian People



I want to walk on the clean springy chips of an old Viking boat yard. Let me smell the fresh cut pine, the acrid oak wood, the good smoky odor from the red hot iron as the peg holes are burned through plank and rib—and wood of all materials sings back so sweetly to axe and saw, to plane and chisel and whacking hammer! There in those age-old fjords, beside the salt shores, ancestors of our Lumber Jacks found the real joy in building, each man an expert, together a team. Those artist carpenters got to loving the bent ribs and sleek spars so well that when they laid off ships to build a church they built God's house with tall masts and oak knees in ship construction. Later on in 700 or 800 A.D. when these Northmans went pirating to France they turned their ship ribs upside down and built them of stone for "Gothic" arches and decorated the church towers with gnomish beasts and birds, carved like the magic prows of their long boats.

IN some Previous Life I feel in my bones that I must have been a Swede, or a Norwegian, or perhaps my feelings are dyed with racial memories of some old Dane who raided the Scotch coast and then decided to make use of his plunder in the new found heaths instead of carrying it back to the clam beaches of Jutland. In any event the way in which the Scandinavian goes at things, the spirit of coöperation in which he lives with his neighbors, his reactions to Nature, and perhaps more commonly the kind of food he likes to eat, all fall in pretty naturally with what seems good and right to me.

During the past ten years the Scandinavians have had a just share of publicity in the art circles of this country. Their superb buildings have been widely pictured and the names of their creative artists are known to all of us. American Architects who are now enthusiastic over this modern architecture, or are compelled reluctantly to recognize it, have no idea how long ago and with what force this revolt against the applique methods of the so-called classic tradition was pressing in many parts of the world.

Heinrik Bull

The pleasantest part of my travel year after graduating from Cornell University was spent in the European North, and it was then that I met Norwegian Architect Heinrik Bull, nephew of the world famous violinist whose statue stands in Loring Park. Even in the very first years of this century Architect Bull was already making battle in architecture for the principle "Norwegian Architecture for the Norwegians."

Ferdinand Boberg

In Sweden George Feick and I met Architect Boberg, Paris trained, who was also designing large public



buildings and had wholly rejected the French Bozart classic thesis. As early as 1899 Boberg was grounding his architectural philosophy and procedure on the writings of Louis H. Sullivan and the Transportations Building (Chicago Fair of 1893). In my talks with him, the focus of all his questions was Sullivan's Architecture and Theodore Roosevelt, then the outstanding world personality.

Eliel Saarinen

Saarinen in Helsingfors had completed his distinguished railway station for that city in 1904. And it stands today a monument to honest indigenous organic architecture. Although at that time a man in his twenties, Saarinen had completed before 1910 a large number of banks, public buildings, dwellings and other works which would be acknowledged anywhere today as contemporary with 1942.

Otto Nyrup

One of our most interesting contacts was a dear old gentleman of Denmark, Architect Nyrup. He had completed, in Copenhagen in 1902, the first of that series of magnificent Town Halls, the last of which by Ragnar Östberg in Stockholm was to come to its completion thirty years later. Nyrup was also a sincere designer using materials in an honest way and creating forms which would now be called modern—a term which has been misused until it is virtually meaningless and which is of no use in trying to convey accurate ideas with respect to significant form in living buildings.

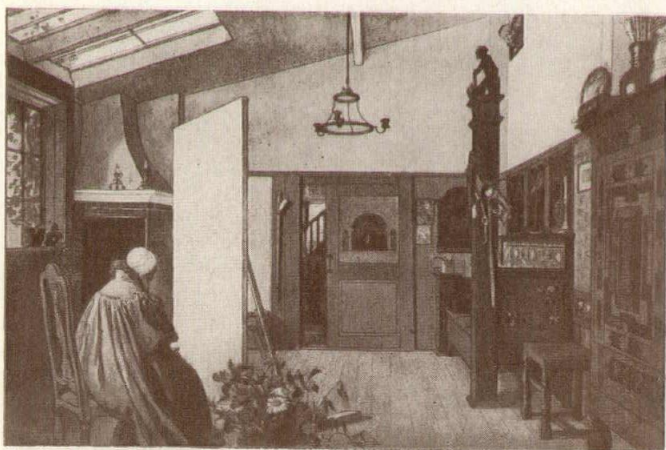
H. P. Berlage

An Amsterdam introduction began what proved to be a life long friendship with H. P. Berlage, a great master, who died at an advanced age in 1936 and whose famous

Bourse in Amsterdam was built as early as 1898. A true pioneer of the new day he was. He came with me to Minnesota in 1911 and spoke in the Handicraft Guild Hall on living architecture, with special acknowledgment of Sullivan and Wright. Editor McLean published his address in the *Western Architect*. Besides myself and partners, Mr. Elmslie and Mr. Feick, only two Minnesota architects attended the lecture, although it was well advertised and his very distinguished position in Europe was made known to members of the profession. No more than that was the coming of the New Day in Architecture impressing itself on the art world of Minnesota, and the situation was no different throughout America.

Herman Muthesius

This German master upon whom we called but found away from home, went to London as a youth in the early 1890's to study for several years with Lethaby, and one can get a glimpse of how large a factor was



I found it hard to make a choice from the four Carl Larsson volumes of full-page paintings reproduced in color which I have. They do to you what your first childhood picture books did—carry you away completely, and that's the architecture.

the essentially Christian character of the men who gave force to this world movement, in a quotation from the just published biography of Eric Gill. He says "... W. R. Lethaby! who shall measure the greatness of this man—one of the few men of the nineteenth century whose minds were enlightened directly by the Holy Spirit?" John Ruskin's writings are of course all founded upon Bible Christianity and are pure evangelism of the most intelligent and sensitive qualities.

Salvation Architecture

Someone should record in full the beginnings of this revolt in Europe against reactionary official designing, which took practical form under the hand of the youthful Wagner and his nineteen-year-old associate Pleschnik, in Vienna, 1898. The story has some unbelievable turns of great interest to the practical builder, artist, or engineer, but in this brief reference I can only report that what happened there rested squarely on the philosophy of Louis Sullivan which had reached Europe five years before and which now sped like a forest fire from Vienna to Oslo.

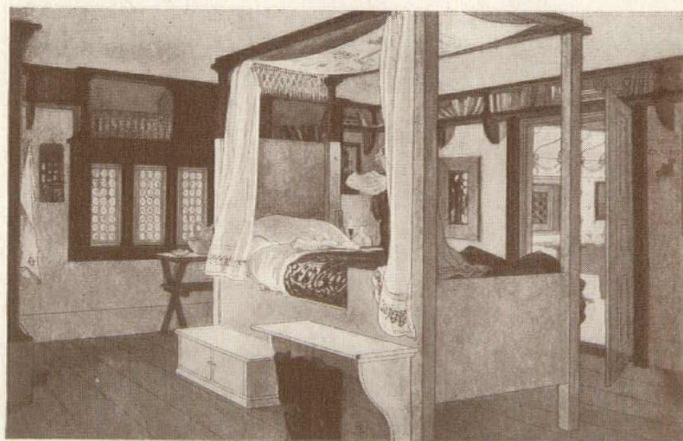
The architect of today cannot understand the quality of this revolution in all the arts if he thinks of it as just

another designer's excitement over novelties and new fashions similar to the current pattern over "modern." The fire which Louis Sullivan lighted at the Vienna Exposition of 1898 was a religious zeal, a personal "conversion" of deep sincerity. These moral convictions in the hearts of architects were the result of rebirth into a world in which simple goodness and virtue were no longer to be confined to human relations, but were seen as the moving principle back of every man-created thing. The arts were thus taken away from the materialistic aesthetes and came under the control of an order of artisan artists who were both preachers and doers of good works. It was a return to religion.

The Land and the Man

But I began this brief reminiscence with the intention of giving some much deserved praise to certain Swedish work, for it was in these Northern lands that the honest and straight forward thesis of the new art met natural soil in the honest hearts of these practical and poetic people.

The architectural work of those days, a decade and more before World War No. 1, that seems to me the most refreshing, was not produced by a practicing architect but by a painter, Carl Larsson, who in 1888 returned from his studies in Paris as disillusioned with the conventional art stupidities of the French Schools as our Iowa painter Grant Wood was to be, forty years later. You will recall that it was in the eighties that Van Gogh was painting the brilliant and colorful works which are now the criterion for judging contemporary painting. Before the year 1900 new spirit was in the air and the architects were not the only ones who had their backs to the sunrise.



In their bright interiors, gay embroideries, painted walls and furniture, one cannot escape the feeling that without the people and their lively engagements these rooms would be as dull as some vacant flat on a rainy November afternoon, the architecture was a relativity.

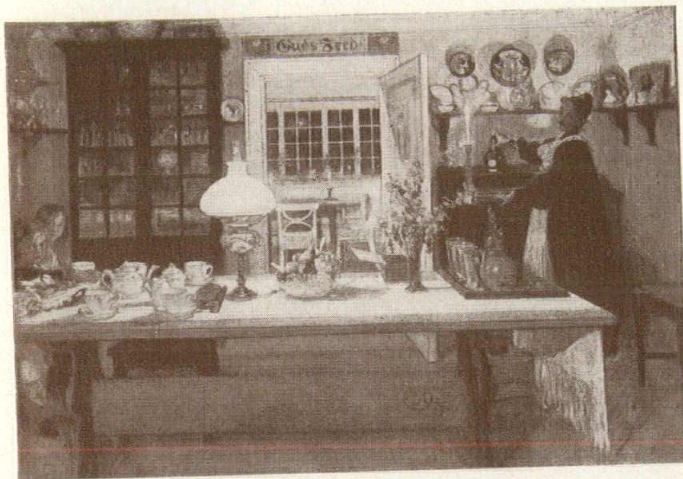
architects and Architects

What Carl Larsson did in Sweden is an excellent illustration of true architecture. It is especially useful at this time when the words "Form and Function" have been reduced to a sort of stamp collecting complex, in which defeated designers who formerly worshipped "the classic" now collect bits of machine shop equipment, carpentry clichés, trick windows, clay models of gigantic cameos and other "modern" miscellany commonly referred to in our "Schools" as "Architecture," which they

stick on the façades or around the corners of factory designs which are then offered in the stead of appropriate buildings for the use of Man in his daily work.

Now, Carl Larsson, being no Architect, saw life as a whole and he saw it *living*. He saw Function as Action and not as Functionary and he proceeded to organize his own life and express it, no, not in his paintings!, but in daily beautiful exciting and satisfying living. His pictures and the shape of his dwelling and its furniture were its fruit.

His "home" and his "art" were identities of spirit. The home was not the house and its equipment—inviting and significant that it was. The "home" was his family at work and at play—a nonmaterial organism which projected the implements for wholesome happy days as a tree produces red apples.



The architect may say, "Very charming, but where is the architecture?" Here is no design patter and no "parti's," nothing worth lifting for other uses. Here is a fitted garment for a working life, and that is architecture.

Having or Doing

The character of the Scandinavian nations is expressed in Home Life as itself a true folk art—the Art of good family relations. A thousand daily conventions, feasts, and minor ceremonies make up a ritual which keeps the Home Idea alive. The Norse patriot is he who honors most those particular qualities of national life which are esteemed by all the people.

And it is for this reason that the paintings, drawings, wood carvings, leaded glass, weaving, and mural paintings of Carl Larsson's home are bound into the affections of the Scandinavian people in a way that makes this man a truly National Monument.

The illustrations I have selected from four of his books can give you but the poorest idea of the great charm of his art because I cannot give you their color. At a time — 1894-1914 — when the world of decoration was living in a brown fog, his home was gay with today's cheerful atmosphere — plenty of sunshine yellow, apple green, lively earth-wise peasant reds, you can't even imagine their charm till you see his paintings.

I think that when I go to Europe again after the war there would be a great pull to visit the old Carl Larsson's place at Solsidan. But what shall I find there? No doubt disappointment, but perhaps the Larsson Grandchildren and their families will be carrying on

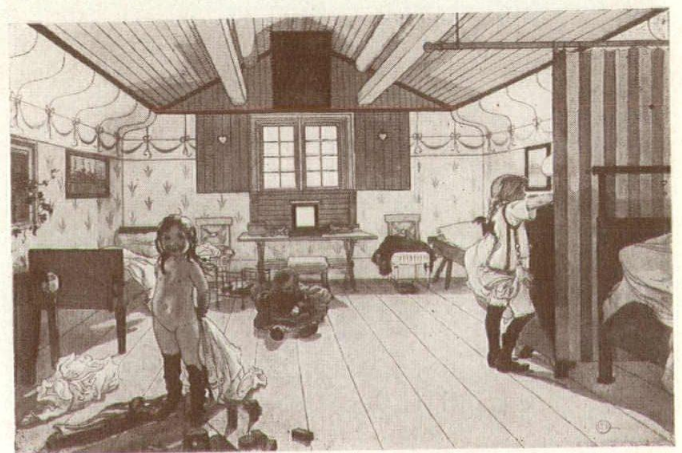
this great art of natural daily living? or — at the very least I hope — a National Shrine through which many the world over will be inspired to depend less on canned and machine made amusement and as a consequence will set about putting in motion for themselves a sequence of homemade joy.

A New Day for America

As a practical matter this tire shortage of ours is already proving a blessing. People have found out that just driving a car isn't living. Our hectic Hollywood is already getting acquainted with its neighbors, and the fathers and mothers are going to the Public Playgrounds instead of going the rounds of night club or suburban dine and dance taverns. You heard someone say last year "What America needs is a lot more bad music." I'll add that, even more, American youth needs to junk its jalopies, come down out of the bleachers and never go back.

Whell! I don't know how I'm going to do anything more for you than show a few of these poor half-tone illustrations, for the chance of your seeing these beautiful Carl Larsson volumes of 1900-1910 is just about zero.

I could write a book on all the good laughs and useful guidance in the creation of domestic architecture which I've had from this imaginative and warm hearted artist since that day when as a college youth I first saw, in the Oslo Art Museum, the colorful canvasses recording the Larsson family of boys and girls, of gram-pas and grammas, farm hands and neighbors, all having the most marvelous modern Viking good times.



To get the sense-of-things as a student of form and color one must move through the Larsson books from picture to picture until the rooms and their furniture are familiar, for here is an architectural unity, not a graphic design or arrangement. The architecture is of it, not on it.

What Is Architecture Anyway?

In order to get this inner tempest of mine calmed down before I push the advertising clear off the back cover, I'd like to say that every object, every room, every part of the Larsson home and grounds (farm, estate, home "place," landshaft, I don't know what to call it) proves that the architecture is the evidence of the living thing in action. Architecture is not making a thing work; that is Engineering. Architecture is making a thing say what its working means! If human action individual or collective is really alive, in harmony with the genius of its time and place, it will express it-

self in organic indiginous forms which not only need be in no convention, style, habit or special kinds of material, but also in spite of the inclusion of forms which may remind us of things that men did long ago.

However, let no tracing paper protagonist of alleged tradition seize upon this as approval for digging in the moraines of Past Architecture or indeed for inspiring his 6 B pencil with gadgets from the work of contemporary creative masters. The test of living work is not the shape of the resultant architecture but the shape of the heart and mind that produced it. Was the creative procedure from seed to harvest? or were some tasty fronts selected because the designer was hopeful that his nearly practical building need not be warped too much in joining Reality with Appearances.

Bird Feathers

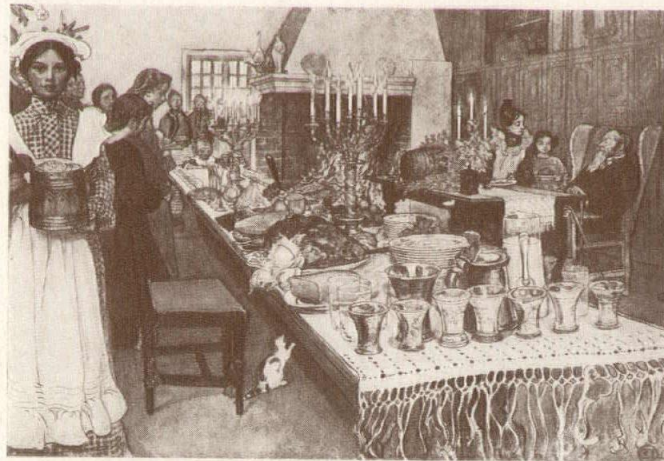
"Conservative" and "Modernist" in architecture are really a pair whose public squabbles have little significance, for both alike hold to the Package and let the

Contents slip. The actual antithesis is between their unreal picture heaven and the world wide growth of unselfconscious natural "Building" no matter by whom it is fathered and notwithstanding the absence of any professional front.

Some day I'm going to get way back and have a go at "Why Be Original, or What is Plagerism?" In the field of domestic architecture Carl Larsson will furnish the perfect illustration, while in the larger view I shall use the Cathedral of Pisa where plagerism (if any) was by sailboat and barge instead of through photograph and measured drawing.

There is still a lot to be done and I'll venture that a big factor in the coming job for Architects after the war will be to make a better fitting garment for the best of common men in action; Family Life given new honoi and actually shaping the home; Living Worship reintegrated and giving form to the temple; Neighborliness replanning the villages; Business made a method instead of a caste, with fewer swell offices and nothing "important."

Carl Larsson made paintings of these same rooms year after year for a quarter of a century and like a well loved garden they were always changing. It was an annual replanting process. We see mural paintings, gay decorations and mottoes in every room. The next year they are changed. The house too gets new clothes for festive occasions. Our aristocratic, formal, self-conscious arrangements by professional decorators could be well replaced by a lot



more home grown art. A New York artist who made a reputation painting decorative screens used to pick a six-year urchin off the sidewalk, set him before a fresh screen panel with colored crayons—"draw me a man—draw me a big horse." There is the idea, don't be afraid of making a mistake, create some glorified disorder. Don't be static. The boys and girls are more important than the æsthetics. Art is where it grows.

For an authoritative and very interesting account of Norse pre-mediaeval architectural sources see "Strzygowski's Upsala (Sweden) University lectures on "Northern Church Art." Sounds formidable but it's a very readable book. See also Viollet le Duc, "Discourses" on French Gothic as a Gallic inheritance from the North rather than a Latin building tradition via Romanesque. "Mont San Michel and Chartres," the A.I.A. de luxe publication, by Charles Francis Adams is good recreation reading for any architect. I can also recommend the biography of the last of the Ruskin romantics—Eric Gill, English sculptor, Architect, Painter, Calligrapher and Christian Gentleman. The quotation on page 2 is from this heart warming book.

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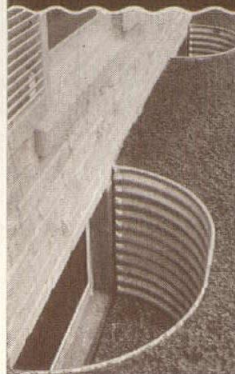
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THE SECOND MILE* . . .

Dr. William E. Wickenden, President

Case School of Applied Science, Cleveland

EDITOR'S NOTE: *It is suggested when reading, that "Architect" be substituted for "Engineer."*

WHOSOEVER shall compel thee to go one mile—go with him twain." I am not sure that I should dare to choose this counsel of perfection from the Sermon on the Mount as a text for a talk to engineers. Every calling has its mile of compulsion, its daily round of tasks and duties, its standard of honest craftsmanship, its code of man-to-man relations, which one must cover if he is to survive. Beyond that lies the mile of voluntary effort, where men strive for excellence, give unrequited service to the common good, and seek to invest their work with a wide and enduring significance. It is only in this second mile that a calling may attain to the dignity and the distinction of a profession.

There is a school of thought that seems to hold that all of the problems of the engineering profession may be solved by giving it a legal status. If only we compel all who would bear the name of *engineer* to go the mile of examination and licensure, we shall have protection, prestige and emoluments to our heart's desire. They forget, perhaps, that there are many useful callings which have traversed this mile without finding the higher professional dignities at its end. We license embalmers, chiropodists, barbers and cosmetologists, but we do it for the protection of the public, and not to erect them into casts of special dignity and privilege.

There is an illusion that any calling may win recognition as a profession by the mere willing it so and by serving notice to that effect on the rest of the world. It helps a lot, too, if you can invent an esoteric-sounding name derived from the Greek. One reads, for example, of a group of barbers who elect to be known as "chirotonsors" in order to raise the prestige of their "profession."

A prominent English churchman once remarked facetiously that there were three sorts of Anglicans—the low and lazy, the broad and hazy, and the high and crazy. It seems to be much the same among engineers in our thinking about our profession. We have a low church party which holds that status and titles are of little consequence; so long as the public allows us to claim them not much else matters if the engineer does an honest day's work. The broad church party is all for inclusiveness; if business men and industrialists wish to call themselves engineers, let us take them in and do them good, not forgetting the more expensive grades of membership. The high church party is all out for exclusive definitions and a strictly regulated legal status; in their eyes, what makes a man a "professional" engineer is not his learning, his skill, his ideals, his public leadership—it is his license certificate.

In view of these divided counsels, it may not be amiss to consider briefly what a profession is.

*Condensed, by permission, from an address before The Engineering Institute of Canada.

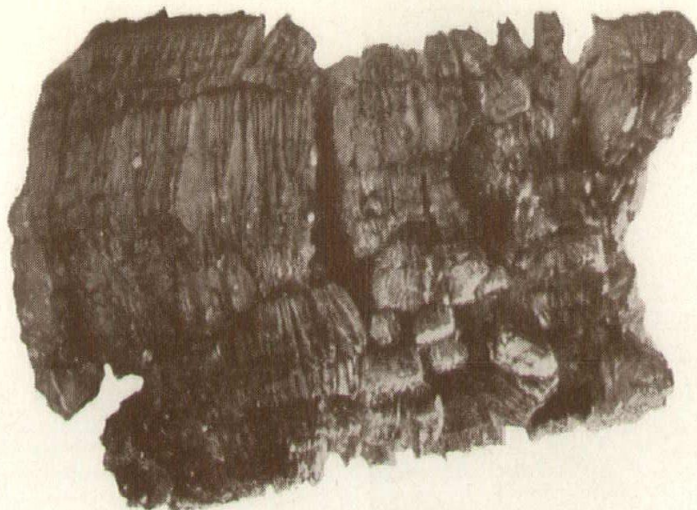
If one seeks definitions from various authorities, he finds three characteristic viewpoints. One authority will hold that it is all an *attitude of mind*, that any man in any honorable calling can make his work professional through an altruistic motive. A second may hold that what matters is a certain *kind of work*, the individual practice of some science or art on an elevated intellectual plane which has come to be regarded conventionally as professional. A third may say that it is a special *order in society*, a group of persons set apart and specially charged with a distinctive social function involving a confidential relation between an agent and a client. Some define a profession solely in terms of ideals professed, others solely in terms of practices observed, and still others in terms of police powers exercised. Some of the distinguishing attributes of a profession pertain to individuals, while others pertain to groups, but there is considerable variation in the emphasis given.

What marks off the life of an individual as professional? First, I think we may say that it is a *type of activity* which is marked by high individual responsibility and which deals with problems on a distinctly intellectual plane. Second, we may say that it is a *motive of service*, as distinct from profit. Third, is the *motive of self-expression*, which implies a joy and pride in one's work and a self-imposed standard of workmanship—one's best. And fourth, is a *conscious recognition of social duty* to be accomplished, among other means, by guarding the standards and ideals of one's profession and advancing it in public understanding and esteem, by sharing advances in professional knowledge and by rendering gratuitous public service, in addition to that for ordinary compensation, as a return to society for special advantages of education and status.

Professional status is therefore an implied contract to serve society, over and beyond all duty to client or employer, in consideration of the privileges and protection society extends to the profession. The possession and practice of a high order of skill do not in themselves make an individual a professional man. Technical training pure and simple is vocational rather than professional. The difference between the two is a matter of spirit and ideals and partly an educational overplus beyond the minimum required to master the daily job. This overplus is partly a matter of knowledge of social forces and institutions which enables the professional man to view his work and its consequences not only as a service to a client, but also in terms of its implications for society.

Through all professional relations there runs a three-fold thread of accountability—to clients, to colleagues, and to the public.

If we were to narrow our professional fellowship so as to include only men who render technical service on an individual agent-and-client basis and exclude all whose work is primarily administrative, I feel that we should do an irreparable injury both to ourselves and



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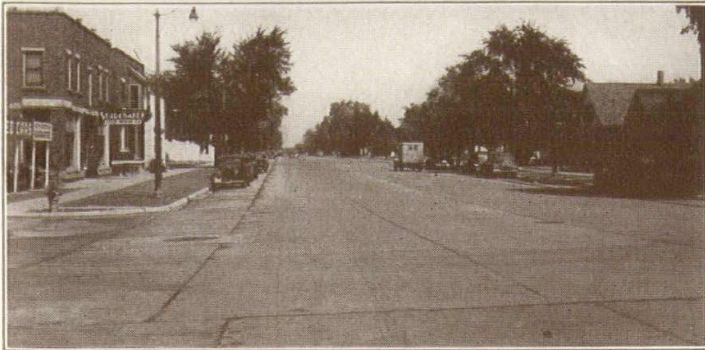
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to society. The engineer has been the pioneer in the professionalizing of industry, and his task is only begun. Organized labor, it seems, is intent upon gaining a larger voice in the councils of industry; it wants to sit in when policies are made and to share in planning the schedules of production. If any such day is ahead, the middle-man of management who can reconcile the stake of the investor, the worker, the customer and the public is going to be the key man on the team. For that responsibility, the finger of destiny points to the engineer. This makes it all the more urgent that the young engineer, while seeking in every way to gain a discriminating and not unsympathetic knowledge of the labor movement, should avoid being sucked into it by the lure of a quick gain in income and in bargaining power.

The ethical obligations of a profession are usually embodied in codes and enforced by police powers. The obligations of a profession are so largely matters of attitude that codes alone do not suffice to sustain them. Equal importance attaches to the state of mind known as professional spirit which results from common adherence to an ideal which puts service above gain, excellence above quantity, self-expression above pecuniary incentives and loyalty above individual advantage. No professional man can evade the duty to contribute to the advancement of his group. His skill he rightly holds as a personal possession. His knowledge, however, is to be regarded as part of a common fund built up over the generations, an inheritance which he freely shares and to which he is obligated to add; hence the duty to publish the fruits of research and to share the advances in professional practice. If the individual lacks the ability to make such contributions personally, the least he can do to pay his debt is to join with others in creating common agencies to increase, disseminate and preserve professional knowledge.

There are too many engineers with a narrow and petty attitude on these matters: mature men who complain that the immediate, bread-and-butter value of the researches and publications of a professional society are not worth the membership fee, and young men who complain because it does not serve them as an agency of collective bargaining. Shame on us! Do we look with envy on the high prestige of medicine and of surgery? Then let us not forget that this prestige has been won not merely through personal skill and service, but through magnificent contributions to human knowledge without profit to the seekers and with incalculable benefits for all mankind. Do we covet public leadership on a par with the legal profession? Then we do well to remember that the overplus which differentiates a profession from a technical vocation calls for personal development and for powers of expression sufficient to fit a man for a place of influence in his community.

Measured by the standards I have been seeking to outline, many men who call themselves engineers and who are competent in accepted technical practices can scarcely be said to have attained a real professional stature. These are the men who have let their scientific training slip away, who do not see beyond the immediate results of their work, who look on their jobs as an ordinary business relationship, who contribute nothing to advancement by individual or group effort and who have little or no influence in society. They have been unable to surmount routine in the early stages of experience and have gradually grown content with mediocrity. There is much in the daily work

(Continued on Page 14)

News OF THE MINNESOTA ASSOCIATION OF ARCHITECTS

CONVENTION THIS FALL?

With a majority of the architects of the State working on war work in one way or another and with a great number of them not even in the State there seems to be a question as to whether or not it would be advisable to hold the annual convention of the Association this year.

An expression of opinion from the membership at large would aid the Board of Directors in consideration of the matter.

Why not sit down right now and write a postcard to the Secretary?

* * *

WAY AT LAST OPEN FOR UNIFICATION

The way was opened at the recent annual convention of the A.I.A. in Detroit, to allow the A.I.A. to become representative of a much larger percentage of the architects of the country than at present through adoption of a resolution presented to the convention by the State Associations.

The resolution advocated:

1. Unification of the profession into one powerful group.
2. All reputable architects should be eligible for corporate membership in the A.I.A.
3. Provision should be made for associate memberships for those unable because of youth, or financial or other conditions to join as full corporate members. Corollary to this provision was one which would make it locally optional that associate memberships would be limited to three years after which time corporate membership would be automatic.
4. Revision of A.I.A. By-Laws to actually set in motion the new membership policy.

* * *

"Any company which ceases to advertise during the war invites the inevitable—serious impairment of prestige and all the other ills arising from a policy of silence"—*David M. Debard, Vice President of Stone and Webster.*

* * *

WHERE IS SO AND SO NOW?

Eugene V. Schaeffer, St. Paul, is with du Pont at Rosemount.

G. W. Shifflet is also with du Pont.

Milt Bergstedt is at American Hoist and Derrick.

Lloyd Knutsen is "someplace on the Pacific."

Hal Fridlund is in charge of the subcontract section for the U. S. Engineers at Rosemount.

Arnold Melius is an Area Inspector at Rosemount for the U. S. Engineers.

Dell Corwin is in Great Falls working for Ellerbe and Co.

Ray Gauger is working for Walter Butler Co.

Bill Ingemann is a Captain in the Air Corps in Texas.

Cy. Pesek is in charge of field inspection for the U. S. Engineers at Rosemount.

Fred Pfeifer is in Idaho.

Eino Jyring is in Africa—or so we heard.

C. H. (Bert) Smith is in Walla Walla, Washington.

A. O. Larson is Engineer with Madsen, Schumacher, Watson and Associates, Contractors at the Sparta, Wisconsin, job.

Carl Straus is with Toltz, King and Day in Wyoming.

Cliff Taylor is now Captain Taylor of the U. S. Army Air Corps.

Harold Starin is doing 400 demountable houses for the F.P.H.A., 100 barges for the Maritime Commission and some grain bins for the Department of Agriculture.

Otto Olsen is in Omaha, Nebraska, but we haven't the details.

A. Holstead and Willeik Ellingsen are with Barnes Duluth, Shipbuilders.

A. R. Melander is out in Great Falls, Montana, with Tom Ellerbe et al.

C. W. Farnham, at last reports, is down in the Carolinas.

So—ooo it begins to look like about the time Convention time rolls around an eight-piece dinner service would take care of the annual banquet and we would have to ring in the bell hops and chambermaids to get enough for a conga line.

To all of you who dropped a note to say you were happy to get your latest issue of old NORTHWEST ARCHITECT even though it had to be forwarded to you and was late as the dickens, we say, "Thank you."

Your Editor is putting in his 6 days a week and then some with the U. S. Engineers and most of what editing he gets around to do is in the wee small hours and I don't mean p.m.

So, please, if you can find 15 minutes' time drop a note or something with some news in it to help the cause along.

One of these days the victory will be won and we will need more than ever a unified profession.

The "working together" which the war has forced on us will stand us in good stead later on.

Keep up your professional contacts—keep up with the latest developments in the construction field—read your professional publications and the advertisements and in your work give that old flag and your country every ounce of everything you got.

Show those you are working with that architects are orderly thinkers and practical doers and that given the chance they can adapt themselves to the jobs which need to be done that require knowledge of men and materials and coördination.

And remember the slogan, "We must PLAN to win this war."

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DIRECTOR GIVES AN ACCOUNT

Report of C. Julian Oberwarth, Director, Great Lakes District, The American Institute of Architects, to Board of Directors, Annual Meeting, June 19, 20, 21, 1942, Detroit, Michigan

Nothing contained in this report has been adopted or approved by the Board and the information contained herein is intended to reflect only personal opinions and activities and should not be considered to represent, in any manner whatever, policies of the Institute.

Foreword

At the semi-annual meeting of the Board in October I submitted a complete statement of the basic program and principles I proposed to follow during my term of office.

Since that time I have had the opportunity of meeting with each of my Chapters, of explaining my efforts in detail, of asking for suggestions, advice and criticism.

All were forthcoming, in a series of frank and open discussions which have brought about a fine spirit of comradeship, cooperation and unity of effort.

In my report in October I stated the belief that the program I proposed was essentially a statement of the needs and wishes of the members of The Institute within my district.

This belief has been confirmed and I therefore confine this, my annual report, to brief outlines of progress.

Concerning The Work of the Officers and the Board

The members in my district have observed with amazement the amount of work carried on by the officers and the Board—of which I have kept them fully informed.

All are aware of the unselfish sacrifices of the officers of The Institute and their splendid accomplishments of the past year.

The membership views with special pride the courage, fidelity and devotion that President R. H. Shreve has brought to his job.

Nonmembers are daily expressing their gratitude and appreciation for these services, and for the ever-strengthening position of the Institute, in the finest possible way—by joining with us in membership in large numbers to help perpetuate the good that is being done.

I, in turn, have expressed the appreciation of The Institute for the spirit of sportsmanship and cooperation which prevails: And for myself personally for the privilege of working with these fine men.

Concerning The National Emergency and the War

(Reference is made to page 2 of my Semi-Annual Report for detailed discussion.)

These Statements Were Made:

1. That success for our efforts to ease the restriction upon the use of metals in buildings was doubted since a shortage already existed and mass production of the tools of war had hardly started.
2. That it seemed doubtful if private construction could continue at all.

These Recommendations Were Made:

1. That architects not already part of well-organized offices fully equipped to handle large scale emergency types of projects with speed and efficiency organize themselves into groups for that purpose, with a full quota of qualified key men chosen strictly upon a basis of ability to perform.
2. That all who, for one reason or another, could not be associated with such groups, make an effort to find worth-while places as employees in various branches of the Federal Services.

Results:

1. Many groups were organized and the large majority of them have received war work.
2. The successful groups and offices have employed a large number of other architects.
3. Many others have obtained commissions in the Armed Services and in Federal Civilian Services.
4. The general program has been sufficiently successful to morale at a high level.

Concerning Unification and Membership

(Reference is made to pages 3, 4 and 5 of my Semi-Annual Report for detailed discussion.)

These Statements Were Made:

1. That real and lasting unification can best be accomplished by a democratic (and diplomatic) effort on the part of members and nonmembers alike to build up the corporate membership to its full potential strength.
2. That the good The Institute can do for its members and the profession at large is entirely dependent upon the number of members available to contribute their share of the dues and effort.
3. That a wholehearted effort would bring about an immediate large increase in corporate membership without lowering Institute standards.

This Recommendation Was Made:

That a campaign based on these principles be launched at once.

Results:

1. Splendid cooperation and effort by the officers, Directors and membership committees in every Chapter.
2. An average increase in corporate membership for the entire Great Lakes district of better than 60 per cent.
3. Individual Chapter increases as high as 80, 90 and 130 per cent.

Concerning Institute Services

(Reference is made to pages 5, 6 and 7 of my Semi-Annual Report for detailed discussion.)

This Statement Was Made:

1. That the ability of a national professional society to maintain a proportionately large membership must be based upon its value to the individual.

These Recommendations Were Made:

1. That we should constantly strive to increase the services of The Institute in the belief that broadening services will produce new members and new revenues with which to continue a progressive program.
2. That our immediate objective should be to staff the

Octagon with four full-time salaried executives.

3. That this staff should include the following:
First, our Executive Secretary (already employed)
Second, our Technical Secretary (already employed, but who should make available to the membership information of more direct value)
Third, a promotional executive looking to the architect's welfare both at Washington and throughout the country
Fourth, an Editor of the *Octagon* who would relieve others of this work and also handle the expanded work of the publicist.

Here Is What's Happening:

The third executive has been added to the *Octagon* staff. The fourth must await the time when sufficient funds are available, but it would seem that sufficient membership increases could be accomplished not only to finance this executive but also to insure the continued employment of our promotional representative.

**Concerning
Finances**

(Reference is made to pages 7, 8 and 9 of my Semi-Annual Report for detailed discussion.)

These Statements Were Made:

1. That readjustment of budget and expenditures should begin with a thorough discussion of the best uses to which available funds could be put, and allocations then made strictly upon the basis of good to be accomplished from each appropriation, and in the order of importance.
2. That since the majority of our general purpose funds are derived from membership dues and fees, large membership increases appeared to be our only hope of a sizeable increase in the general fund to finance proposed additional activities and services.

These Recommendations Were Made:

1. That appropriations from the general fund be made from the standpoint of benefits to the membership which may be expected in return.
2. That membership increases be placed at the top in our list of future activities.

Here Is What's Happening:

1. Allotment of funds by the Board is being handled with ever-increasing care.
2. Full coöperation of all ten Chapters in the Great Lakes district has been lent to the membership effort.
3. Membership increases in our district alone has added some \$2,000 to The Institute general fund this year. A proportionate increase over the country would produce about \$18,000 the first year.

**Concerning
Encroachment on Professional Field
of the Architect**

(Reference is made to pages 10, 11, 12 and 13 of my Semi-Annual Report for detailed discussion.)

These Statements Were Made:

1. That the entire system of material sales and distribution operates to the disadvantage of architects.
2. That the system promotes competition with the planning professions by producers, dealers, contractors, realtors, stock plan peddlers and magazines.
3. That since architects bind themselves voluntarily to a code of ethics which require them to stay out of the material distribution and contracting fields, these fields should be willing to reciprocate in the

interest of fairness and a smoother functioning building industry.

4. That the so-called "free" planning services by producers and distributors are, in truth, covered up in overhead costs thus causing the architect's client to pay for both.
5. That this promotes an unjustifiable cost of materials, sets up a price advantage against architects' services and a temptation to all distributors to preach avoidance of architects in order to sell their own brand of products.
6. That it is this price advantage alone, not a lack of faith or appreciation of the architect's services, which draws hundreds of thousands of clients away from architects every year.
7. That this is a natural, human trait that must be countered with equally visible dollar arguments.
(How many architects, for instance, will not buy their cough medicine direct from the drug store regardless of their certain knowledge that the doctor can tell them better what they need?)
8. That with thousands of competitors in other fields using the price advantage and argument to preach the gospel that an architect's services are not necessary, there is a resulting serious flood of adverse publicity being spread at all times.
9. That the whole system is as thoroughly detrimental to the profession as was stated in the resolution on this subject passed at the Yosemite Convention, and that failure to recognize the seriousness of it would be entirely comparable to failure to pass registration laws, and would not be keeping faith with those who look to The Institute for leadership.
10. That a proper solution of the problem would be a boon to the profession. That it would solve the small house problem. That it would make possible more substantial fees where they are justified.
11. That making the smaller jobs pay would provide the profession with a great training ground, a large volume of important contacts and publicity, and put architects into thousands of smaller communities where none is now possible.

Recommendations:

1. That the proper committees and officers of The Institute take steps looking toward working out an equitable system of material sales and distribution by quality producers.
2. That this system embody the principle of providing delivery of materials to jobs planned by architects at less cost to the owner than if purchased in any other manner.
3. That producers be asked to recognize the value of better use of their materials when handled by architects and the difference in necessary cost of advertising and other distribution costs.

Results:

1. Efforts to arouse any definite action on these recommendations have so far failed.
2. While it is essential principally to peacetime, it is important that it be planned as soon as possible.
3. Continued effort will be made on these proposals in line with their importance.

**Concerning
Registration and Education**

(Reference is made to related parts of my Semi-Annual Report and to the 1941 Report of the Committee on Registration for detailed discussion.)

These Things Have Been Emphasized:

1. That a more definite program of coördination between states and unanimity of procedure is sore-

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- active profession is essential to proper training of architects and to the future of the profession.
2. That simplified methods of handling reciprocity between states and unanimity of procedure is sorely needed.

Recommendations:

1. That a national examination, with unanimous recognition and automatic acceptance of it, would help immeasurably toward simplification.
2. That The Institute should take the lead in providing recognized channels for coördination of training and registration.

Results:

1. These matters have been pushed somewhat into the background by War conditions, but need constant attention.
2. There is still a tendency on the part of registration boards to build fences around their individual states—to follow the lead of politicians in making of this Nation a group of 48 little countries instead of 48 United States.
3. The Entire program of education, training and registration, as well as reciprocity, is running along too loose-jointedly for the good of the profession.

THE SECOND MILE, Cont'd from Page 10

of a physician, a lawyer and a minister of religion which compels him to be a life-long student. In peace times the army officer is likely to spend one year in six going to school. The student habit is less often a mark of the engineer. Far too many seem to leave all growth after their college days to the assimilation of ordinary experience, without deliberate intellectual discipline of any kind.

There is a certain school of thought which has two quick and ready remedies for all ills and shortcomings of the profession. One is to keep the boys longer in college; the second is to compel every engineer to take out a public license. One need not quarrel with either the aims or the means; so far as they go both are good, but they cover only the first mile. Registration will go far toward keeping the wrong man out, but will serve only indirectly to get the right men in. Beyond it lies a second mile of growth and advancement for which effective stimuli, incentives and rewards can be provided only within the profession itself.

The proposal to compel all engineering students to remain six years or more in college and to take both the arts and the engineering degrees is a counsel of perfection, attractive in theory and unworkable in practice. Growth in voluntary postgraduate enrollments has been going forward at a truly surprising pace. Equally encouraging are the gains in liberalizing the engineering curriculum. My enthusiasm is stirred by the rapid gain in cultural interest and activity among engineering students.

You are fighting a technological war, and we are entering upon an all-out program of technological defense in which every man under arms must be backed by more than a dozen in industry and in which only one man in four under arms is expected to carry a rifle. This experience is likely to have a profound effect on education. We are likely to see technological education, both at the secondary and the higher levels, becoming more and more the dominant type.

The climax of man's effort to subdue nature, shift labor from muscles to machines, to make material abundance available for all, and to abolish poverty and disease, may well fall in the next fifty years.

SPEAKING OF SPECIFICATIONS,

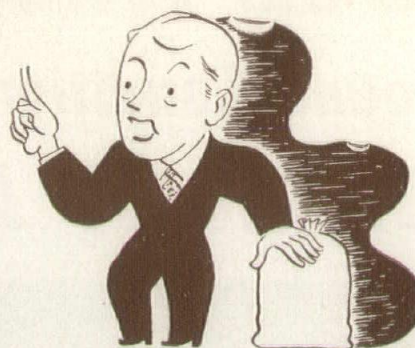
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After that human interest may shift from work to leisure, from industry to art. Meanwhile engineers will multiply, research will expand, and industry will grow more scientific. Engineers will find their way into every field where science needs to be practically applied, cost counted, returns predicted and work organized systematically. In few of these new fields, if any, will engineers be self-sufficient; to be useful they must be team-workers; and they must be prepared to deal with "men and their ways," no less than "things and their forces."

The engineering profession will exercise a far greater influence in civic and national affairs. It will probably never be able to define its boundaries precisely, nor become exclusively a legal caste, nor fix a uniform code of educational qualifications. Its leaders will receive higher rewards and wider acclaim. The rank and file will probably multiply more rapidly than the elite, and rise in the economic scale to only a moderate degree.

Engineering education must break away from its present conventional uniformity.

The engineer's job will be so varied, and will change so fast, and his tools will so increase in variety and refinement with the advance of science, that no engineer can hope to get a once-and-for-all education in advance. We must expect to reeducate engineers at intervals throughout their careers. In the future we shall see large numbers of young engineers coming back to college. We should cease to think of education as a juvenile episode. Once these means of adult education are provided in ample degree, the engineering colleges could broaden the scientific and humanistic bases

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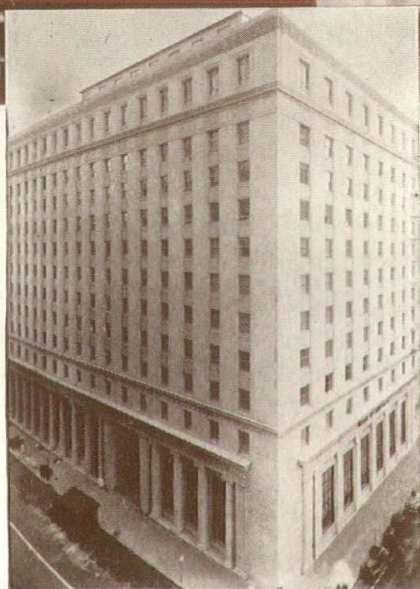
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of their curricula, cut down on early specialization, relieve overcrowding, inspire independent work, and show the world the best balanced and best integrated of all modern disciplines.

We have no quarrel with liberal education, nor with the doctrine that it is best for many young people to lay first a foundation of culture and then to erect upon it a superstructure of competency. But we hold that there are even more young people who will do better to lay first a foundation of competency and to build upon it a superstructure of culture and of social understanding. That is precisely what the enlightened engineering school of today is undertaking to do.—From "The Archi."

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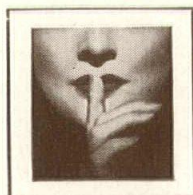
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