GRAND COUNCIL SPEAKS

W.G.E. Clifford H. James:

These are evil days. Bloodshed, destruction and godlessness are raging about us. We know not when, we know not where, but we know how these days shall end. We must believe in man's inherent good. We must hold faith in right. We shall again in peace offer the example of freedom, charity and brotherhood to all the world. The new spirit of liberalism, of true democracy will pervade not alone our social concepts and way of life, but our architectural concepts as well. For this is true, and it shall remain true—architecture is the mirror of the era which nurtures it.

Yes, we and our profession have fallen upon evil days, but I am reminded of the old Chinese emperor who called the court philosopher to him and said "I wish you to inscribe upon my ring some motto which will sober me in my moments of victory and which will cheer me in my moments of defeat." The philosopher took the ring and had inscribed upon it these words—"And this too, will pass."

W.G.S. Robert E. McClain:

This year it has been especially gratifying to receive the many fine letters from the various Deans. Besides giving a few sidelights on the work or efforts of the Medal candidate, many fine things are said about the Alpha Rho Chi Medal. Also in several cases the Medal award has been forwarded to some who joined up with the colors before graduation.

From the short sketches presented in these letters from various Deans on the Medal candidates' merits, etc., it is very apparent that the necessary qualifications for receiving the award are taken very seriously. Some have gone so far as to say that they require qualifications above those we set.
ELIEL SAARINEN—MASTER ARCHITECT

MEMBERS of our Fraternity know it as a brotherhood where the struggling craftsman and the Master Architect are bound together by the ties of common effort and aspiration.

We have been fortunate indeed in having as Master Architects Dr. Nathan Ricker and Mr. Cass Gilbert. I feel that fortune continues to smile on us with the acceptance of Mr. Eliel Saarinen of this position.

For him—we hope that his new association with Archimen will bring him satisfaction and happiness. For us—we are pleased to have as the inspirational head of our Fraternity a man of Mr. Saarinen's attainments and personality.

In these expressions Archimen everywhere will join me!

The Invitation

Mr. Eliel Saarinen

DEAR SIR:

When Alpha Rho Chi architectural fraternity was founded in 1914 provision was made for a type of membership to be known as Master Architect. These men were to be "men who had gained national preeminence in the profession of Architecture."

Since that time the Fraternity has had two Master Architect members. These were Doctor Nathan Ricker and, following Dr. Ricker's death, Mr. Cass Gilbert. The relation between these gentlemen and Alpha Rho Chi was a very happy one. We looked to them as elder brothers both personally and in connection with the profession and felt free to call on them for advice and counsel. Doctor Ricker had a large part in the founding of Alpha Rho Chi and as a consequence took a keen interest in its activities. Mr. Gilbert's interest began in 1924 and continued very actively until his death.

Because our relations with these Master Architect members were so pleasant and helpful, we have missed this association during the several years which have now elapsed since the death of Mr. Gilbert. Our Convention, which recently met at the University of Michigan, felt that if possible the Fraternity should again have a Master Architect member. In our study of this subject there was one man whose personality and abilities made him preeminent in our minds. That man is Eliel Saarinen.

In behalf of the Fraternity therefore we desire to extend to you membership in Alpha Rho Chi as Master Architect, and sincerely hope you will honor us with its acceptance.

Unanimously voted at the National Convention in Ann Arbor, June 17, 1941.

Signed by the W.G.A., the President and the Secretary of the Convention.

The Saarinen Saga

The romantic story of Mr. Saarinen's entry in the Chicago Tribune Competition and his subsequent career in this country are perhaps better known than his earlier work in his native country. His professional practice began even before he had graduated from the Polytechnic Institute at Helsingfors, Finland, 1897.

He won an apartment house competition and set up an office with two other young architects and completed the building while continuing his school career.
"There is an ideal floating about somewhere in the imago of abstractions, an American ideal it has not yet been caught and distilled; at least the results of this competition would seem to indicate that the native designer had not as yet clothed the spirit in the flesh. The man from Finland came closest to it in his intuition, idealism and conception of beauty. Is there no American as American as the man from Finland seems to be?"

IRVING K. POND

In the Architectural Forum

The craving for beauty thus set forth by The Tribune is imbued with romance; with that high Romance which is the essence, the vital impulse that inheres in all the great works of man in all places and all times, that vibrates in his loftiest thoughts, his heroic deeds, his otherwise inexplicable sacrifices, and which forms the halo of his great compassion, and of the tragedy within the depths of his sorrows. So deeply seated, so persistent, so perennial in the heart of humanity is this ineffable presence, that, suppressed in us, we decay and die. For man is not born to trouble, as the sparks fly upward; he is born to hope and to achieve.

LOUIS H. SULLIVAN

In the Architectural Record

Saarinen's history-making second prize design in the Chicago Tribune Competition—1922
Mrs. Saarinen is the sister of one of these partners, Gessellius. The work of this office included the Finnish Pavilion in the Paris 1900 Fair and the Helsingfors National Museum.

Mr. Saarinen began to practice as an individual in 1907. In addition to designing a number of prominent buildings including town halls in Joonsuu, Lahtis, the main railway station in Helsingfors, and a bank building in Reval, Mr. Saarinen won numerous prizes in international competitions including second prize in the town planning competition for Canberra, the capital of Australia. He was invited to take part in the competition for the Peace Palace at The Hague.

Mr. Saarinen has also made important contributions in the field of city planning. He won the town planning competition for Reval. Two large town planning projects were carried out for Munksnass and greater Helsingfors, and he has served as consultant for a number of cities in Europe and America.

Mr. Saarinen was therefore well-known in Europe before the Chicago Tribune Competition turned him toward America.

One night in 1922 Loja Saarinen dreamed a dream. It concerned a jewel lost by an individual in Chicago. Mrs. Saarinen, in her dream, found the jewel and returned it to the owner. Little was thought of this as a dream, but a short time after this episode, the mail brought letters to Eliel Saarinen from friends in America, enclosing programmes for the competition for the Chicago Tribune building. This reoccurrence of “Chicago,” the name of a city which to then had meant only the site of the Columbian exposition, and the home of Louis Sullivan, to the Saarinens immediately recalled to them the dream. The similarity of a lost jewel with its rich reward and the Tribune Competition with its $100,000 in prize money was so striking as to call for a check-back of dates—believe it or not, she had dreamed that prophetic dream on the very same day that the competition was announced to the world.

After winning second prize in the Chicago Tribune Competition, Mr. Saarinen visited America and was invited to teach design at the University of Michigan. While there, he had as a student the son of Mr. George Booth, who found in Mr. Saarinen the talent and temperament which he wished to infuse into the Cranbrook Schools.

The arts in America have benefited greatly by this splendid co-operation between a talented designer and a type of patron unusual in America, one who does not inject his own idiosyncrasies into the institution he fosters, but rather, recognizing creative genius, gives it free play.

Mr. Saarinen has received many honors, including honorary membership in the Royal Institute of British Architects, the Free German Academy of City Planning, the Society of Arts and Crafts in Budapest, the Michigan Chapter of the American Institute of Architects. He is a member of the Imperial Academy of Art at St. Petersburg, and the Finnish Academy of Art. In 1913, he received a gold medal at the International Building Exhibition in Leipzig.

It will be impossible to measure the influence of Mr. Saarinen’s design for the Chicago Tribune Tower. It is safe to say that no other unexecuted design has ever had such a widespread influence, even apart from his executed work in this country which was indirectly the result of the Tribune Competition. His work in this country has measured up to and exceeded the promise in that famous competition drawing.

Mr. Saarinen’s work rises above the debatable field of fads and styles and demonstrates that after all, architecture is an art of which building materials are the medium, and that architecture is produced by a master-builder who is also an artist.

Saarinen on Education:

“The biggest problem facing the profession is Education. If we solve that properly there aren’t any others of real significance. Architectural education, in my opinion, has been wrong from its inception. Away back in 1536, when Buontantenti established the first academy of architecture in Florence, students were taught that the Greeks had found the ultimate answer. There was no use trying to go beyond that. Their solution was final. Henceforth, we were taught, we should accept their findings and put a shell around the space we had to enclose—a shell composed of elements that we were to learn by rote so that we could reproduce them to the fractional part of a module.

“The absurdity of that sort of practice is becoming recognized, but some of its implications are still with us. Architectural students should be taught to think of a specific building not as a floor plan of a certain area about which they erect façades, but as a unit correlated with the community in which it is to serve. It is never an isolated building, even though it is surrounded by vast acres of its own. It is a part of a web, the strands of which go far afield among other strands—social, economic. As long as men who call themselves architects fail to think beyond the individual plot lines we shall continue to have what we now look upon in bewilderment and shame, our ‘great’ cities.”

Saarinen on Draftsmanship

“Some are able perfectly to master several languages, but they might have nothing to say.

“A good musical memory is not synonymous with musical creation. And the ability to draw in itself, is as far from the creation of art as is the ability of writing from literature. Thus, the use of media should not be confused with creation.”
Saarinen on City Planning

"We are facing the discouraging fact that unless the whole architectural profession solidly supports the principles of the art of building cities, the present disorderly situation is doomed to remain. And the more generally it understands its duty in this respect and shows it by its actions, the stronger will be the public's confidence in the architectural profession and the more power will architects gain in city building matters.

"When all architects work as a body toward this end, they will become leaders in the development of cities and in the control of an organic coherence. With public confidence as an aid they will be able to control even the activities of parasitical speculators who, under the guise of architecture, spread bad taste and confusion over the country.

"Thus architects become the educators of the public and the designers of the cities. And therein exists the spirit of an adequate city-planning control."

Saarinen on Modern Art

"What are the distinctively modern features of art? At what do modern artists aim? These questions can be answered best by reference to the past.

"Throughout its whole development art has been an expression of contemporary life and modern points of view. In the beginning it has proceeded carefully, feeling its way with simple forms, then developing diverse and numerous manifestations, but always up to date. The Greeks did not build in the Greek style, as we sometimes say. While the Greeks built their style grew—their modern art. The Gothic style, too, sought its nourishment from the life about it and consequently during its whole development it was always modern, expressing in its form even the slightest gradations of contemporary life and thought. Only in times when the creative power is undeveloped is art not influenced by the life about it, and during these times artists are compelled to avail themselves of ancient forms.

"At the present we live our modern life, and is it not logical that modern art should develop from this life? We have as yet no modern style, only tendencies toward such a style, and we have no indications as to its ultimate development, but we do have the principles of development which have held true in other epochs."

"The only thing we are sure of—a thing we must always keep in mind—is that we should begin with simple forms, looking for truth and logic in regard both to construction and to material. Every style must possess its fundamental idea, its original principle around and within which the style may further develop. This idea, this principle, should be logical, simple and true, and should be of a constructive, not a decorative nature. If it is not so, there is no prospect of a consequent development of the style, which will grope and shortly be corrupted. To begin in a simple way, to aim at truth in our means of expression—this is the most important inheritance we have from the great epochs of creative culture. And is not simplicity itself characteristic of our modern point of view, when scientific methods of expression have superseded the romantic and mysterious?"

"The future will show how much creative power our age possesses for the development of its own style. We cannot know that now. But if future generations can say that our age founded its style on true, logical, and organic principles, then our times have been proved strong and creative, and future periods have received a firm foundation on which they can build further and develop."

Prologue to a recent manuscript—Saarinen

The plant grows from the seed. The characteristics of form lie hidden in the potential power of the seed. The soil gives it strength to grow and outside conditions decide its shape. Art-form is like the plant. The quality of the form lies hidden in the potential power of the nation. The aim of the age is the soil that gives it vitality. And the outer conditions mold it to fit the environment.

To understand the spirit of the power and the form to express that is the great art of man.

"The forms of human work betray whether the work was done with modest sincerity and joy, or only as a boasting exhibition of cleverness."—Saarinen
EDITORIAL COMMENT

THE A.I.A. MEANS BUSINESS

Anyone who attended the 74th convention of the Institute in Detroit could feel that the Institute has at last awakened to its responsibility as The Professional Organization of Architects, and that an overwhelming majority of the delegates were in favor of an all-out campaign to bring into regular corporate membership, all ethical and competent architects.

In keeping with our policy advocating wide membership and wide support of the Institute, your editor drafted the following resolution which was offered by the Central New York chapter and praised by the convention: (22) Expansion of Institute Membership.

Whereas, The seventy-fourth annual meeting of The American Institute of Architects voted against the adoption of a proposed change in the by-laws to authorize a new type of membership originally suggested by the State Associations; and

Whereas, It was obviously the sense and purpose of the annual meeting in so rejecting said proposed change to encourage the accession as full corporate members of all qualified architects; therefore, be it

Resolved, That the seventy-fourth annual meeting of The American Institute of Architects authorizes The Board of Directors to employ all suitable means within its power to implement a policy of expansion of membership; and urges all chapters of The Institute to co-operate in carrying out this policy.

Leadership is a matter of competence and initiative, not assertiveness. Leadership will not be achieved by legislation, by wishful thinking, by vilification of others for usurping prerogatives, nor merely by crusading for recognition of "our rightful place."

KENNETH K. STOWELL
Editor-in-Chief of the Architectural Record

QUOTABLE QUOTES

From the A.I.A. Convention

WILLIAM LESCAZE, A. I. A., of New York:

"We must know about transportation, not only about two-car garages; we must know about education, not only about school buildings; we must know about commerce, not only about shops; we must know about health, not only about hospitals. . . ."

CARL STEWART, Urban Land Institute:

"City planning has too often been a maiden aunt standing aside and scolding the community."

G. A. JELLIORC, F.R.I.B.A., sometime Director of the Association School of Architecture, London, now of the British Ministry of Public Works and Planning:

"Let us conceive architecture so that the machine and the hand may combine."

EDMUND R. PURVES, A. I. A. of Philadelphia and Washington:

"Many people have had the erroneous idea that all we have to do is write a check and win the war. We will have to sign it and cash it.

"Architects have erroneously imagined prejudice and misunderstanding. The public knows and understands us better than we perhaps appreciate the public."

PROF. LINUS BURR SMITH, University of Nebraska, speaking before Assoc. of Collegiate Schools of Architecture:

"Architecture and structural engineering are closer than any time since the Gothic era—and the engineers are gobbling up most of the space that remains between. Engineers are learning architecture faster than architects are learning engineering."

ALBERT B. TIBBETS, Producers' Council, Committee on Architectural Co-operation:

"In my opinion the architectural profession today is at its top form of all time—

"First and foremost, the profession has met the challenge of the war program quite commendably. Architectural offices have been thrown into high gear to produce quickly design and specifications for military and war plant projects, most of which were needed yesterday, and all of which had to be produced in record-breaking time out of all proportion to any previous requirements of civilian construction. The profession has displayed adaptability.

"Second, on the whole, the profession has been audacious and bold in its design—has cut loose from many previous conceptions and made progress in a few months equivalent to many years of work not actuated by the great stimulus of this titanic struggle. The profession has thus developed flexibility.

"Third, it has lent its efforts to the necessary revision of standards and codes made necessary by the material shortage and to the discarding of out-moded standards—helped clear out the deadwood, as it were—a very distinct contribution to progress in the construction industry. In this field, the profession has shown elasticity.

"Of course, producers of quality building products hope that all makeshift standards will not survive the war, and the architect will insist that construction return to our high standard of materials and workmanship.

"Fourth, when the need was shown, the profession demonstrated its ability to adapt design and specification to the stern requirement for conservation of critical materials. It has devised new techniques and new uses for existing building products and pointed the way to development of acceptable alternates or substitutes. The profession has displayed resourcefulness. . . ."
Impressions of Cranbrook

Tower of the Goodhue Church

One of the Figures from the Orpheus Fountain of Mr. Milles

The Ceramic Studios

The Portico of the New Library & Museum

One of Mr. Milles Figures

The Tower of Cranbrook School

Hilton Osborne
CRANBROOK ACADEMY OF ART

Milton S. Osborne, Demetrios '22*

CRANBROOK Academy of Art seems to be the fulfillment of the student's dream. Ideally located in wooded country only a few miles from Detroit, it is isolated yet almost metropolitan in its nearness to art galleries, museums and theatres. There is an atmosphere of scholarly seclusion, but its advanced teaching theories and distinguished mentors have given it a place of international repute in the field of artistic education.

In architecture Cranbrook is synonymous with a rational style of design that is neither modern nor traditional. It is the expression of the personality of the Master, Mr. Saarinen, whose design is the result of his knowledge of the past and his keen insight into the present-day desire for novelty, new forms and new modes of artistic expression.

Cranbrook is, in a way, Mr. Saarinen. The buildings are his design and they clearly show the gradual evolution of his style. The earlier Boys' School of brick, unrelieved by wood or stone, is very reminiscent of Swedish domestic architecture of the early twentieth century while the new Library and Museum, tied together by the high portico of simple rectangular columns, is expressive of Saarinen, the Internationalist.

Here in a relatively small area is not one, but several schools; the Academy of Art, the Boys' School, the Girls' School, the Institute of Science, and the Church, with its Brookside School for young children. They make up the Cranbrook Foundation, a magnificent educational project originated and carried out by Mr. George G. Booth. The purpose of the Academy of Art is "to afford talented and highly trained students the opportunity of pursuing their studies in a favorable environment and under the leadership of artists and architects of high repute." The arrangement of studios and Masters' home for architecture, sculpture and painting is much like that at the University of Virginia, with their connecting passageways, suggesting the botega or the private studio rather than the formal college laboratory.

The course in architecture is open only to graduates and only a limited number are admitted. All of the courses given in the Academy of Art are open to architects and they are encouraged to enroll in sculpture and painting or pottery or weaving. No construction is taught; a student should have that training before enrolling at Cranbrook. The architect's work is planned in consultation with Mr. Saarinen and is usually the development of a problem with which the student is very familiar. It must be an actual problem; one that needs to be solved. Mr. Saarinen's theory is that no building should ever be designed either in actuality or as a student's problem that does not fit the fundamental requirements of need, function, time and place. And no house should be designed that is not an integral unit of a neighborhood, a community and finally the city. One of the problems on display very clearly shows this relationship between the house and the city, where first the entire city is shown in plot plan, then the neighborhood in model, and finally the individual house in ½ scale plan and model. Thus the start is with the city, finally reaching the home—just the reverse of the process usually carried out in most schools.

If contact with a great personality will give a student an understanding of the principles underlying personal genius, then surely a year spent at Cranbrook in an atmosphere dominated by Mr. Saarinen's personality would be a wonderful experience for anyone.

Architect Medals Awarded in Eighteen Schools

Don Sturgeon Wason—The Ohio State University
Richard Charles Fischer—Washington University
William Dixon Shay—University of Pennsylvania
Carl Russell, Jr.—Oklahoma Agricultural and Mechanical College
Robert Hays Rosenberg—Harvard University
Richard D. Harley—Cleveland School of Architecture of Western Reserve University
Ross Hutchason—The University of Southern California
John Alexander Miller—Georgia School of Technology
Alvin J. Oberst—University of Michigan
Richard Lord Taylor—University of Minnesota
M. Loften Merrill—The University of Texas
Alfred F. Ash—Columbia University
Paul Adam Fruehauf, Jr.—University of Illinois
Richard Alexander Gray—University of Kansas
Ruth Pride Jones—University of California
Milton Schwartz—The Pennsylvania State College
Le Roy Lyman Hughes—Kansas State College
Thomas Oscar Morin—Syracuse University

Three universities to which the medal was offered decided to omit the award.

"Hilarites Sapientiae et Bonae Vitae Proles"
"Jollity, the Offspring of Wisdom and Good Living"

Inscription over the mantel, the Apollo Room, Raleigh Tavern, Williamsburg.

* Prof. Osborne is director of the College of Architecture, University of Manitoba, Winnipeg. Spending a sabbatical year visiting a number of the prominent schools in the states, he has already spent a few weeks at Minnesota and at Cranbrook.
EDUCATION AND THE NEW ARCHITECTURE*

Charles D. Maginnis, F.A.I.A.
Past President of the American Institute of Architects

LET ME say at the beginning with what pleasure I find myself at Cranbrook. It will importantly qualify my remarks if I protest here my great admiration of this institution, whose attractive aspect is a symbol of the genial and liberal temper of its philosophy. A great architect presides over Cranbrook Academy.

Recent events have brought such exuberance to the new architectural thought that it is with a sense of futility I bring my antiquated opinions to the present discussion. It seems a fitting preparation, however, for another experience that awaits me when I address the convention of American dentists, where the irony will consist in that, after a prolonged and painful experience with that profession, I have come at last to a stage where I find there is no longer any mutual interest. Just at the moment I seem to be the sport of the general perversity of things. This afternoon I am expected to talk profitably on a subject on which reasonably I might be thought to have conviction, but which has now arrived at an inscrutability that baffles me. To speak on this topic one should clearly know what architecture is, and I no longer know this with certainty. I wish you to believe in the sincerity of this singular confession. Even the grounds of my perplexity, however, may be of interest since I can contribute nothing more. I have become gradually aware of something amusing in the Institute relationship to Education. The conferences devoted to this concern have been held invariably in the atmosphere of its conventions where the matters are regulated that realistically affect our fortunes. We know how gravely it legislates on these occasions upon the discipline of its membership, the adequacy of architectural fees, the encroachment of bureaus, and a seething multitude of things. In earlier days this was a preoccupation which was only dimly aware that the mind of the profession was the momentous business of another room. Here the solicitude was focused upon affairs of the spirit. The philosophers were met over the problems of the young intellect. Whether the purity of architectural dogma was ever an Institute concern I have no idea, but faith in the classical concept was then too universal and profound for a suspicion of heresy. Time brought the bold questioning and then the actual challenge of the concept which now has culminated in revolution. I am quite satisfied at this moment that I am addressing an audience mostly of revolutionists. What interests me then is the perception that the Institute is giving an equal hospitality and perhaps a benediction to this formidable schism without the vaguest acknowledgment of a volte-face. Strange gods are in the temple and I know not where to direct my feet.

The idea of architecture that I inherited had for me almost the authority of a moral principle so that the first manifestations of the new theory gave me no apprehension. I had confidence in the stability of our social order and, perhaps, even more in our national sense of humor. Besides, a new spirit had entered American architecture which was gradually wearing it from a dependence on European precedent, and our institutions were obviously taking on more and more significant expression. The triumph of the skyscraper had attested alike the capacity and the modern disposition of our profession. America was young. If fifteen Christian centuries were already ended before America came to conscious being, happily it had the less history to forget. In time it would find itself. For all its adolescence it had still some honorable conservatism. The home had not yet offered itself to the scientific approach, protected as it was by a tradition which conceivably it was not the right of the architect to violate. I had thought we were familiar with all the implications of the new architecture on this venerable institution. I was mistaken. I had not yet taken full account of mechanical enterprise. From a source where thought is particularly chronological comes the assurance that our dwellings are to take on the property of motion, not as a concession to the nervous exigencies of war but as an additional amenity of the American way of life. It did not need the intrusion of this extraordinary idea to convince me that the domestic emotions are now destined for a distillation to the sentiment of tourist cabins. It was never before believed to be the business of the architect to create civilizations, but only to render them.

The new order, however, is to be imposed. Not sufficiently confident of its visual ingratitations, it has built up an ingenious thesis which is become an extensive literature of apologetics—a propaganda that, I venture to say, is without precedent in the history of architecture. Such is the curiosity of its patterns that a new society has to be created to fit it. Even a new political system has reached the stage of the preliminary sketch. One wonders whence we derive so dynamic an authority. I think we can safely trace it to that intellectual disturbance which followed upon the discovery of certain acrobatic properties in steel and concrete. In action this exciting and thoroughly admirable medium was found to make for idiosyncrasies which, as there was nothing else to do with them, were invested with a philosophical symbolism. Ferro-concrete, however, was acclaimed as the magical instrument by which we were to express the genius of the new age. Whether it has all the adequacy of this considerable idea may reasonably be questioned. There is less doubt that we have succeeded...
in expressing the genius of steel and concrete. Had the modern philosophy not elected to rest its case so exclusively on the engaging medium, but had left a modest place for the exercise of articulated masonry, all might still be well with us.

I find I must not belittle the nature of this accomplishment, for it may hold more significance than I suspected. Man, it is promised, is to experience a new and exalted sense of himself when he is privileged to look out upon a world of his mechanical creation.

One of his pupils once protested to Whistler, "I am endeavoring, sir, to paint Nature as I see it." "Young man," said the Sentimental One, "your tragedy will come upon you when you see Nature as you've painted it."

I have no illusions about our capacity or even about our disposition to resist the current of the radical thought. It is bound to run its course. The schools have completely capitulated and a new generation of architects will presently emerge with designs upon the American countenance. The eagerness of the youthful embrace has been held up to me as the sign of its infallibility when it might well have signified no more than a distaste for the traditional disciplines. I wanted more assurance than was given me that youth intelligently knew what it was deftlecting from. I had remarked in the beginning that professors admitted little conviction about the merit of the movement, satisfied to watch the sprouting of the young idea. And boys were bound to be boys when professors ceased to profess. The curricula now indicate that the professor has finally caught up. One is appalled at the variety of the scientific efficiencies that are to constitute the endowment of the new architect. If these are all expected to reside under one hat, to be brought into veritable exercise, I suggest that the public is not entitled to this. Certain faculties of the spirit, it is true, are not in the equipment. These must languish till the time when the modern world tires of machinery and looks about for illogical satisfactions.

I once asked the dean of a great architectural school what likely principle would make for the adoption of the new design. "Economy," he said. It was almost prophetic. The fates have been kind to the cult of the arid, for war has now dramatically carried it to a plausibility for which it might have waited long. Even the traditionalist has been forced in the extremity to take shelter in the camp of his enemies. Whenever I speculate, as I occasionally do, on the strain which might be involved in my own conversion to its principles, I am troubled that I cannot with confidence identify what the modernists themselves agree is a valid modernism. It is a little disconcerting to hear them speak of one another under intimate circumstances as contumaciously as if they were talking about a traditionalist. The variety of them particularly confuses me.

There is the extreme modernist with the conscience of a Trappist monk who will make no sinful compromise with beauty. He comes easily to the eye because his buildings cannot endure a pitched roof without ridicule. If, as I can well believe, the situation holds a corresponding scorn for the visible roof as an historical hangover, a coquetry unworthy of the great movement where, in the face of this squabble among the elect, am I to look for light and leading? Should something not be done to keep modernism in its place so we can detect the true from the false? Once legitimacy is conceded to the sloping roof, and I can see it insidiously spreading, who is to say what flamboyances may not follow? Before we know it, imagination will have crept back into architecture and then there will be the devil to pay. The danger of relapse into decadent ways should be perceived as a moral problem that may not be completely overlooked.

In the past I have said pointed and no doubt pointless things about modernism. Much of what, from my curious perspective, I acknowledge to be modern I admire enormously. I concede freely the large beneficences of the movement. I was never unconscious of the stuflfying conditions that provoked it, for my earliest public discourse forty years ago was a satire on our architectural wistfulness with a plea for patience till the coming of conviction. The developing world, even at that time, no longer held the promise of a national vernacular but we were unprepared for a system which denied as completely as it satisfied the implications of geography. Simplicity might well have been its largest gift, but it comes to us, a by-product of its biting logic, not as a gracious excellence but as a harsh and defiant emptiness. Superbly adequate to our topicalities, it lacks the eloquence that carries across the generations. By the inexorability of its mathematics, its motions are too invariable to provide matter enough for cosmic entertainment. It is too immediate—fit mostly for the things that end tomorrow. It has no language for our dreams, for those higher flights of the spirit that are the signs of our eternal striving. Architecture has been freed from the tyranny of history to find another tyranny in the passing hour.
ARCHITECTURAL EDUCATION

Major William Pope Barney, A.I.A.
Army Air Forces

Control

Owing to the size of the country and the varying problems of practice, the teaching of architecture in America should and always will, avoid standardization. This does not mean no standards but rather standards which are sensitively related to local conditions. In England and on the continent the education of architects is in large measure controlled by some effective authority. It has a pattern to which it must subscribe if its graduates are to practice. In America up to the inauguration of State Registration laws there was nothing to correspond to this control. Our educational policies if they presented a certain unity, when looked at as a whole, did so because of a general and voluntary subscribing to the idea that the architect's major contribution was in the realm of design. Although design meant careful, efficient and imaginative planning coupled with the ability to superintend the erection of a structure that satisfied the demands of sound construction, appropriate economy and visual effect, nevertheless it had a certain invidious connotation to our thought today. It was so largely a matter of scholarly and sensitive familiarity with the work of the past joined to a high regard for these principles of planning which the Ecole des Beaux arts typified, the whole being bound into a usable knowledge by a highly developed visual appreciation and manual skill.

Delightful State

To this delightful state of affairs, and it really was a day of great enthusiasm for architecture as a fine art, came the state registration examinations whose rather rigid requirements in protection of public safety were destined to change the picture considerably. At first, however, they were hardly noticed because nearly everyone could secure registration by an affidavit to the effect that he had been in practice before the law was passed. The laws began to be felt first in educational circles. Here, after some disturbance not yet completely subsided, they have taken considerably the accent from design and placed it upon engineering. This upset the former unanimity of opinion as to how and to what end an architect should be trained. The rather chaotic resulting conditions have made it seem desirable to create some guiding influence in the shape of the newly formed National Accrediting Board, the effect of whose operation will be to set up standards of architectural education. This Board is made up of representatives of the architectural schools, of the State Registration Boards and of the American Institute of Architects. Its work is to begin shortly. It will be efficacious in proportion to the clarity with which the present and the future are seen. Its potency for good or the reverse can hardly be exaggerated. The whole field of architectural education is therefore due for a review and discussion by the profession and the educators.

Recent Complexity

The practice of architecture has rapidly become more complex in the last twenty years and preparation for it has come to take more and more time. We have accepted the complexity and proceeded to add more things to an ever lengthening curriculum instead of searching for a possible simplification. It has seemed necessary to know so many things that we have overlooked the fact that if we take so much time and money to produce an article that the consumer cannot afford to pay for it, we remove that article from the market as far as that consumer is concerned. Although some can afford to use a product that takes five or six years of college, a year or so abroad and three to five years of experience to produce, many cannot. This is the fundamental reason underlying the hardships through which the profession has been going in the change from the aristocracy of wealth as its client to its new clientele of the common people. If the architect is to survive in the Post War Era, he must take care not to be a luxury article.

Fixed Fee

As in the past so in the present the architect holds his position in society by virtue of his ability and reputation as a designer of buildings both convenient and beautiful and by virtue of the business acumen of a client who desires to have his buying agent at a fixed fee rather than to trust so many little-understood decisions to one who may make unlimited profit at its expense.

Not the Only Designer

The client does not necessarily have to come to the architect in order to secure the element of convenience in planning, nor is the necessity for beauty sufficiently stable grounds for the profession to stake its fortune upon. The sound common sense of fixed fees will always be obvious and, granted that sound engineering and construction is secured by these fees, the profession can always ensure its existence. It is to the ensuring of this sound engineering and construction that this report addresses itself.
Needed Changes

To exaggerate the need for change is easy in a time of stress such as this war presents and to avoid this very real danger the school should consciously strive to hold to what has been achieved and advocate change only where needed to meet the new demands which the war is not so much creating as serving to make apparent. These new demands have been with us even in peace time and the war only renders the need for their solution more urgent. They come under the following general headings:

1. Greater mastery of the engineering or science of our profession,
2. Greater mastery of creative design,
3. Greater understanding of business,
4. Greater understanding of the responsibilities of the profession to contemporary society.

A Real Leadership

We have taken it for granted that the profession does not intend to relinquish its leadership of the building industry in so far as that industry concerns itself with the conditioning of space to satisfy man's needs for protection, health and beauty. This leadership is under question if not attack as we all know and the final victory for the profession in the days after the war is by no means assured. Assured it is for a certain war is not so much creating as serving to make apparent the new demands which the war only renders the need for their solution more urgent. They come under the following general headings:

1. Greater mastery of the engineering or science of our profession,
2. Greater mastery of creative design,
3. Greater understanding of business,
4. Greater understanding of the responsibilities of the profession to contemporary society.

Planning

The element which is coming more and more to influence contemporary design is functional planning—the organizing of space to meet a physical need. This has led to a sort of child-like diagraming in lieu of planning as many of us have conceived of it in the past. To secure the virtue of this conscious directness without the loss of other virtues is perhaps not going to prove as difficult as the more conservative feel. New shapes whose chaotic appearance is not justified by any real gain in convenience and economy will render obvious the virtue of an imposed orderliness.
Structure and Materials

By far the most potent of the new influences, however, come from structure and materials. The two are so closely related that they may serve one purpose be thought of as one. The possibilities which they present for significant contribution in the evolution of architecture are so tremendous that any system of architectural education which does not make the fullest acknowledgment of their influence is refusing to see the handwriting on the wall. In a limited sense this influence can be a matter of intellectual appreciation of new possibilities but there is little doubt that much more rapid and significant progress will be made if the subject is approached from a scientific or engineering standpoint. This means a very substantial increase of content in structural engineering and coordinated electrical and mechanical engineering. Such an increase will not only benefit design by making the designer more conscious of and able in the use of these new possibilities but it will go far to add a vital attribute in the eyes of his clientele. This clientele be it remembered is no longer to be the cultured private individual but is becoming often a corporate body representing the general public. Such a body wants practical competency and engineering knowledge.

Engineering

This brings us to the point where we must decide what is the relation of engineering to architecture. Is it only a subject about which we just know a little in order to coordinate it with other elements of the building, but which we ourselves, having never really mastered, must delegate to others. Or on the contrary, is not its mastery the very essence of what we are undertaking, namely, the ordering of the construction of a building. It is certainly a part of architecture in that it is part of the conditioning of space to satisfy man's need for protecting health and beauty. We submit that that type of engineering which is necessary to architecture is architectural engineering and is not properly limited to only structural considerations. In so far as we are able to completely absorb this engineering and make it a part of our thinking and action we will deserve the title, architect, which connotes a master builder. In proportion as we do this, it will not be necessary to resort to other and more doubtful means for securing our leadership in the construction industry. To fail to do it means a gradual reduction to the status of mere designer. This has not been true in the recent past. This past had different problems, different client and different potentials but tomorrow this issue must be faced or we will become in the minds of tomorrow's clientele a sort of interior decorator on the loose. We do not defend the legitimacy of such a conclusion, but we do wish to point out that the rich expression of architecture as a fine art is one of the products of a more stable and prosperous economic order than now obtains, or will obtain during the next decade. Until architecture again takes on its full expression as a fine art the leadership of the profession is going to be by virtue of knowledge and not by virtue of feeling for those distinctions in form, color and detail which have characterized the work of the leaders in American architecture for the past two decades. It may well be that out of this time of elimination of all but the most practical excellencies will come a fresh vitality that will go far towards the evolution of an architecture of our own day.

A New Technique of Teaching

Obviously we must evolve some scheme for the teaching of engineering subjects as interesting and compelling as the project technique for teaching design. The first reaction to this by those schools which stem from engineering roots is that they are already doing the job. Those schools which operate as part of a fine arts department contend that they subscribe to this idea to a sufficient extent already. Even the practitioners of large affairs will point out that their offices operate perfectly with the present consulting engineers and they do not see the need of a change in engineering training. To all of these, the same answer. "You are not turning out a product which is sufficiently convincing to assure the architectural profession of leadership tomorrow. It is a good product. It is much better than it was twenty years ago but related to the future market it is just not good enough." Of course there will still be consultants who by reason of their specialized experience will be used wherever the occasion demands but in time these consultants should be architects who have specialized in some field of engineering not engineers who have limited their activities to the architectural field. The difference will be very real and not merely a distinction.

No Standardization

At this point the question presents itself; is it necessary or desirable to train all men in substantially the same courses and to the same degree of knowledge; we answer—most decidedly not—and in this connection it is to be hoped that the future may see gradations of practice to which, under the law, men may be admitted who have had neither the complete training nor complete experience which are requisite for unlimited practice.

For the moment let us confine our thought to the full training for unlimited practice. Each school obviously must find its own solution within the frame work of its individual opportunities and limitations. But these limitations should not be allowed to bind it to the pattern of the past, because that
really is past. We stand at the end of an era. The future will certainly be different. That only is sure.

Suggestion

As a transitional stage, and by no means ideal, it may be that a strengthening of the present construction and technical courses is all that can be done for undergraduates and engineering options will have to be given as post graduate work. If this is done it may well be that the advanced courses in structural, electrical and mechanical engineering could be completed in one extra year. Another option could be landscape architecture and city planning. This would mean that a Bachelor's degree would signify only a general knowledge of these affiliated fields whereas the Master's degree would signify specialized knowledge in certain of these fields. Thus it might be that two graduates with master's degrees, both architects and both potential points of contact with a clientele, would have all of the special engineering and landscape knowledge which under our present schemes of education and practice could only be found in very large organizations. A two-man office would then have all that it takes to perform a complete service and when large commissions arise they need simply take on craftsmen and clerical assistants. This perhaps is overstating a thesis but it is done only for illustration of an idea.

If the above suggestions seem to leave the aesthetic content too much out of post graduate training, our answer is that we believe more distinguished designers in later years will be secured by the above regimen than are now obtained by the tendency towards a sort of hot house forcing in paper design.

It is well-nigh impossible today for the young graduate to get well balanced experience and yet it is very necessary, in so far as National emergency permits, that he get a certain amount in order to clinch college-taught theory. Even after the war it may be that some synthetic form of practical experience will be desirable. I would therefore propose an extension and modification for the mentorship idea as a possible way of meeting the situation. As a part of the requirements for the master's degree or as a recognized substitute for some of the actual office experience required for legal registration, have the student go into an office recognized by his college and spend six months on a thesis under the direction and tutelage of the architect and his associated consulting engineers. The thesis to be the complete studies, calculations, working drawings, specifications and details on some building of moderate importance. The college fees which would normally be allocated to 2/3 of the college year could be allocated to the architect and his consultants if this seemed necessary or desirable. The contact thus formed would in all probability lead to opportunities to offset by remunerative employment any expense on the students part.

DITCHY ON THE JOB

Prof. L. C. Dillenback of Syracuse has designed a four-day Institute Convention program condensed to three days, and the Detroit Chapter gave Clair Ditchy the job of making it work, which he did to perfection. He must know the right people, including traffic cops who can get delegates through miles of red lights at 70 m.p.h., going to places where ordinary people are not supposed to go. He seemed to be having a fine time; the famous smile never wore off.

In closing, I wish to make a special plea for the recognition of the younger men of the profession both in practice and in education. All too frequently these men, through lack of opportunity, fail to make their full contribution. We, in the Institute, do not discover them in time and as a consequence our councils are too much the councils of leaders whose leadership was attained by virtue of a mastery gained twenty years ago rather than by virtue of present potentiality. The profession needs both the wisdom of experience and the zeal of a youthful enthusiasm in full accord with the times in which we live. The war is going to make such profound changes that many of us will be unable to carry on with the enthusiasm needed for successful contemporary accomplishment. Our real contribution may therefore lie in the seeking out and placing of younger men in positions we ourselves might well have held in times when evolution was less revolutionary. Give these men an opportunity to serve while they are still young enough and enthusiastic enough! Such service requires an early entrusting with responsibility and it is for this early entrusting that I make my strongest plea.
Recently dumped over the hillside in an effort to manufacture a level lot, made a dangerous situation for normal foundation work. Therefore, upon the arrival of the owner, the architect reported that while it was not impossible to build on this lot, it was certainly uneconomical, and that, in his opinion, no expenditure would ever make it a proper home site for the class house which the attorney wished to build. He asked an opportunity to have his consulting engineer verify his opinion, which he did the following day.

It is easy to imagine the owner's chagrin when the architect took the attitude that, although it was possible to build, he would not be a party to such action on this site. As a result there began a long series of squirming and twisting on the part of the client in an effort to substantiate his judgment in the purchase of the lot. The architect would receive calls such as "I have been talking to Mr. So and So, and he says a floating foundation will solve the problem," or "My friend, So and So, says that he sells something that looks like stone, but only weighs one-tenth as much; can't we build the house out of this?" To which the patient reply was always given that the problem was not to hold up the house, but to hold up the hill; and the architect wanted no part of the situation as he saw it as a site for a fine home.

About this time a new residence was started on the adjoining lot where similar conditions prevailed, and the owner immediately interviewed the builder (no architect involved). He then called the architect and advised him that he had told the builder what his architect had said, and the builder had reassured him that there were a good many things that paper architects did not understand, and that if he wanted a house on his land he would be glad to produce one for him. The architect, sensing trouble, used all the persuasiveness at his command to prevent the owner from doing this and did succeed in putting the fear of God in him to the extent that he did not so contract.

The contractor's house next door began to run into trouble even before it was completed and approximately six months after completion and before any mortgage could be obtained the entire house and hillside collapsed. This was page one news in the Pittsburgh district, the Mayor, City Council, the Bureau of Building Inspection, the Department of Public Safety, all worked themselves up into a lather about shoddy construction, the rainy season, landslides, and other acts of God. Sightseers came from far and near to view the wreckage. Every one agreed that there ought to be a law.

Of course, nobody knew how to write a law that would keep overburdened hillside from sliding. So nothing was done. In the meantime the architect was busy with his knitting, and not being of a controversial nature he had almost forgotten the entire incident when one of his clients called on him one day and

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The text contains a reference to a specific source: "FABRICATOR IGNATUS" by Henry Van Dyke. The reference to the source is indicated in the text.

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**"Fabricator Ignatus"**

There is an architecture grander far
Than all the fortresses of war,
More inextinguishably bright
Than learning's lonely towers of light.

Framing its walls of faith and hope and love
In deathless souls of men, it lifts above
The frailty of our earthly home
An everlasting dome;

The sanctuary of the human host,
The living temple of the Holy Ghost.

HENRY VAN DYKE
"The Builders"

We are indebted to Prof. Henry-Russell Hitchcock for this tidbit about Le Corbusier. When the celebrated Frenchman first came to America he insisted upon putting up at the Park Central Hotel because: it is a skyscraper, it has a swimming pool, and bandits have occupied rooms there. Professor Hitchcock eventually persuaded him to move to the Gotham Hotel on Fifth Avenue across the street from McKim's University Club. The hotel is architecturally the height of classic-renaissance grandmannerism and pomposity. When Le Corbusier returned from his tour of America he voluntarily returned to the Gotham, and furthermore, he said that he had never appreciated the Italian Renaissance until he saw the University Club. Which reminds us of the statement, often made, that Napoleon's Madeleine in Paris is a better Roman temple than the Romans ever built.

Our lesson in Professional Practice for today, my dear children, is right hot off the griddle, and it's true, although true stories are naturally suspected in this department.*

ONE day your humble architect of Pittsburgh received a call from a prospective client, a local attorney. The preliminary interview developed the fact that the client had purchased a property as a home site some months before and was now ready to proceed with a building program for his new home. In addition to obtaining the routine program information, the architect stated that before starting any work he would, of course, want to make a visual inspection of the site, and made an appointment to meet the owner at his property the following morning.

Arriving first at the property, the architect found that it was a precipitous hillside site, which is not in itself unusual in this district. However, the soil conditions and the fact that a large amount of fill had been recently dumped over the hillside in an effort to manufacture a level lot, made a dangerous situation for normal foundation work. Therefore, upon the arrival of the owner, the architect reported that while it was not impossible to build on this lot, it was certainly uneconomical, and that, in his opinion, no expenditure would ever make it a proper home site for the class house which the attorney wished to build. He asked an opportunity to have his consulting engineer verify his opinion, which he did the following day.

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* Reprinted by permission, from the Ohio Architect.
opened the conversation with the remark, “You have become quite a famous architect.”

He went on to state that he had attended a business organization meeting the afternoon before, and that the meeting was addressed by the architect’s prospective client, the attorney. It seems that the attorney had insisted on devoting a generous portion of his discussion to the subject. “But for the grace of God and the advice of an honest architect, I would have sustained a loss of several thousand dollars next door to where the house collapsed.” He told this group of businessmen that out of all the advice he sought in connection with his building program, the only individual who had courage enough to tell him that he was crazy was the architect. He urged that none of them ever under any circumstances ever involve themselves in any building program, no matter how small, without first consulting an architect, and then following his advice implicitly.

The moral of this story from the architect’s viewpoint is, that often the greatest boost for our cause may come from the job we don’t get, and that “No” is still one of the most valuable words in the dictionary.

Department of Protective Concealment

(This is the new name for camouflage, you know.)

“To say that a class has a number which is not altered by the addition of 1 is the same thing as to say that, if we take a term \( x \) which does not belong to the class, we can find a one-one relation whose domain is the class and whose converse domain is obtained by adding \( x \) to the class. For in that case, the class is similar to the sum of itself and the term \( x \), i.e. to a class having one extra term; so that it has the same number as a class with one extra term, so that if \( n \) is this number, \( n = n + l \). In this case, we shall also have \( n + l = n - l \), i.e. there will be one-one relations whose domains consist of the whole class and whose converse domains consist of just one term short of the whole class.”

If we were a gambling man, we would be almost willing to bet that there is an intelligible idea somewhere under all the lush and verdant verbiage. (Note that this book of 206 pages is only the Introduction—when his Lordship really gets going on what he is getting ready to say, it must be fearful and wonderful.)

Bertrand Russell—“Introduction to Mathematical Philosophy”

ARCHIS IN SERVICE

Capt. Wm. S. Arrasmith, Anth., Natl. Guard Armory, Columbus, Indiana, is in charge of the construction of a $35,000,000 infantry training camp.

Werner Calowitch, Anth. ’41, is a Lt. in the Engineers, Fort Riley, Kansas.

BRADFORD HONORED

PROF. JOSEPH N. BRADFORD, DEMETRIOS HON.

The sponsors of this fund, established during 1941 to honor Professor Joseph N. Bradford, the first head of the University’s Department of Architecture, solicit the contributions of architecture faculty members, alumni and friends. It is hoped to build a fund sufficiently large to endow scholarships of at least $100 per year for two outstanding architecture seniors.

The above official announcement of a special project in the Ohio State University Development Fund, will be of interest to all Demetrios alumni, to whom Prof. Bradford, Dem. Hon., is the “grand old man,” held in great and affectionate esteem, corresponding to Prof. Mann at Minnesota and Prof. Ricker at Illinois.

Contributions may be sent directly to the Development Fund, earmarked for this project, or may be sent to Prof. Galen F. Oman, Dem. '20, Dept. of Arch. Ohio State University, to be included in the Demetrios Chapter gift to this fund.

An A P X—No Doubt

A foreman on a construction job at Scott Field, Illinois, was watching a carpenter, apparently not very experienced, selecting nails from his apron, driving a few into the lumber, and throwing the others away.

He was asked why he was throwing away so many nails. “On about every two or three nails that I take out of my apron the heads seem to be on the wrong end, so I just throw them away,” the carpenter replied. “You wouldn’t have to do that,” explained the foreman, “you can use them on the other side of the building.”

—Anthem of Anthemios
BOOKS
Who hath a book
Hath but to read,
And he may be
A king indeed.
His kingdom is
His inglenook;
All this is his
Who hath a book.

WILBUR D. NESBIT

THE SOCIAL RELATIONS OF SCIENCE, by J. G. Crowther.
The Macmillan Company—1941.

This very meaty book of 652 pages by the Science Editor of the Manchester Guardian is claimed by the author to be not a history of science. While it is not organized with the paraphernalia of a textbook, it does nevertheless survey, in some cases very minutely, the scientific and proto-scientific activities of man in prehistoric, classic, medieval, and modern times.
The readable style reflects the author's journalistic background as well as a sociological point of view. The book is concerned not only with the effects of science upon civilization, but also with the conditions of society conducive to or retarding intellectual and scientific progress. With numerous references to the effects of slavery, organized religion, and academic institutions on scientific and mechanical progress, he concludes with a chapter on the social responsibility of scientists.
This book should be valuable in correcting the lack of perspective which many technically trained men have with reference to their own work and their relation to society.

TOWN & DAVIS, ARCHITECTS, by Roger Hale Newton.

We have in this remarkable book another contribution to the growing literature of 19th century American architecture. Its value derives largely from the fact that it is based on source material heretofore unavailable, and the author has used this extremely interesting data very successfully.
Mr. Newton's enthusiasm for his material and his two heroes so often carries him into extravagant claims on behalf of Town and Davis, that while we recognize the authenticity of the data, we may on many points question the interpretation. The general impression is that practically every significant movement in the 19th century was originated by these two architects, the Gothic revival, the formula for state and federal capitol buildings. Some of the claims are on extremely tenuous reasoning, for example:
The fact that his great architectural library was available to the public in his New York office indicates that he “anticipated by 21 years the foundation of the American Institute of Architects.”
He claims “at least a part of that celebrated row” (Washington Square North) for Town and Davis, on no grounds whatever.
Of greatest interest is the author's point of view regarding the revival styles of the 19th century which is perhaps a part of a necessary readjustment.
“In order to eliminate prejudice toward the 19th century, we must forget everything that has been said or written about it.
The first step in rehabilitating this era of revivals from 1825 to 1875 should be to strip it of all false nomenclature and to examine it upon its own merits—if half the energy recently spent in the ecstatic worship of everything Georgian were spread over a wider field of investigation we should not hear the misapplication of such terms as “Mid-Victorian” to the great Revivalist movement, nor should we see some of its chief glories neglected and defaced.
The Nineteenth Century has more in common with the Twentieth, in many ways, than with the Eighteenth, since it broke away from the latter's traditions in every possible respect—and ushered in a thoroughly modern age.
The advent of modern American architecture dated not from the introduction of the skyscraper in the 1880’s but from the great Revivalist movement of the early 19th century, when it broke away from the historic Renaissance forever.
The Revivalist movement was not a backward thrust historically and stylistically from Ancient Rome to Greece; it was entirely a forward thrust in a new direction.”
While this is in the main true, it is here overemphasized, and the argument falls down after all, in the words of the author:
“Such men of vision as Stuart and Revett, Latrobe, Mills, Town and Davis—
“Just why they borrowed from long-forgotten systems instead of inventing something new remains indeed a puzzling question.”

It is to be regretted that the illustrations include no plans and only one photograph of an existing building, the others being reproductions of drawings. While we may prefer to make our own interpretations, we are nevertheless indebted to the author and publisher for putting this valuable material into readable and accessible form.

“Time and men and circumstances change about your changing character with a speed of which no earthly hurricane affords an image. What was best yesterday, is it still the best in this changed theatre of a tomorrow? Will your own past truly guide you in your own violent and unexpected future?”—R. L. STEVENSON.
ACTIVE CHAPTERS

Demetrios—Ohio State University

Demetrios has just completed a successful school year despite the draft, defense jobs, etc., and is looking forward to another successful year that will start June 22, because of the College of Engineering operating on a four quarter basis as a speed-up measure.

Four actives have been lost through graduation. Brother Wason, former W.A., left May 15 to accept a position with the American Bridge Company. Brother Scott, former W.S., left June 18 to join Wason with the same company. Brother Rensch, a landscape architect, has several jobs in prospect, but has not definitely accepted any to date. Last but not least, Brother Masse, another landscape architect, appears for Uncle Sam's ranks where he will be placed in the camouflage work following his induction. All graduates were bathed in the river before leaving so they would have a clean start. (Incidentally, a undergraduate unintentionally joined the seniors in the river—no names mentioned.)

We held our election of officers during the latter part of the winter quarter. New officers elected are as follows: Jim Wittenmyer, W.A.; Dick Meyer, W.A.A.; Jim Donaldson, W.E.; and Bill Colloredo, W.S. The new officers were installed at the beginning of the spring quarter.

During the spring quarter we had twelve actives and five pledges. We initiated Professor Trotter and two students, Brother Snow and Brother Bloom, during the quarter.

Brother Snow had the honor and distinction of throwing a rifle around better than any other student here at the University. Dick received first prize for individual drill.

The other evening Brother Ely and Brother James dropped in for an unexpected but welcome visit. Brother James stopped off on route to the A. I. A. convention at Detroit. Their visit was too short, but we did manage to have quite a bull session before they left. I guess that's about all for this trip; will try to have more the next time.

WILLIAM COLLOREDO, W.S.

Mnesicles—University of Minnesota

Retrospectively speaking, Mnesicles has been definitely in the groove per usual. Five new members were recently added: Joe Weichselbaum, Jim Stout, Marvin Hannibel (dramatics school), Wally Holter, and Jerry Compton. A neophyte is Charlie Berg.

Several brothers recently graduated: Vernon Behm, Anton Dropping, Forrest Hoganson, Eugene Flynn, Lyle Swedberg, and James Hussey. Next is Stan Johnson, who is completing school this summer.

Hugh Walters, an alumnus, has just received his orders to report to Newport for training as a chief petty officer in the navy. Several other members and alumni have received commissions. We are maintaining correspondence with members and alumni in the armed forces and in defense work.

A new W.A. was recently elected—Harley Johnson, a senior in the school of architecture here at Minnesota. Harley was also recently elected to the U. of M. Union Board of Governors during the all-school elections. He was also elected to the Architectural Student Council, of which he is acting president, and was elected to Plum-Bob, an honorary Institute of Technology fraternity.

Speaking of honors Anton Dropping and Harley Johnson won the Gargoyl prize; Harold Grafunder won the A.I.A. medal; and Dick Taylor won the Alpha Rho Chi medal. All are Mnesicles men.

The chapter was recently saddened by the death of one of its pledges—John Akerman, who died from a rare form of sleeping sickness.

Cigars were recently passed announcing the engagement of Brother John Wister to Shirley Haun. They will be married on August 6.

The chapter has had several notable visitors during the past year. Among the recent ones were Professor Osborne (Demetrios), who is head of the School of Architecture at Winnipeg, and Fred Keck (Anthemios). Professor Osborne visited our school for a month—spending much of the time at the house. Professor Keck paid an interesting visit giving an all-school lecture.

R. C. Jones, an honorary member of our chapter, and head of the School of Architecture here, attended the A. I. A. Convention.

There are a large number of people attending summer school here. The school of Architecture is providing an accelerated course. Our chapter house is full.

We have had several terrific parties the last year. The biggest of these was the famous Bowery Party. A pledge party and a recent Spring Tropical Party were also held. On May 29, several couples from the chapter went en masse to the Senior Ball at Lake Minnetonka.

Well, that's about all the small talk from Mnesicles. Voila tout!

G. V. COMPTON, W.S.

ARCHIS IN SERVICE

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